

The Language of Emotion in Bengali Literature

An Analysis in the Light of Literary Emotion, Psycholinguistics and Cognitive Studies

Dr. Dipak Paramanik

Assistant Professor and Head, Department of Bengali
Ram Lakhan Singh Yadav College, Ranchi (Ranchi University), Jharkhand

Abstract:

Literature is, at its core, the linguistic embodiment of emotion. Indian poetics possesses a rich tradition of thinking about emotion, extending from Bharata's *rasa-sūtra* to Abhinavagupta's theory of *sādhāraṇīkaraṇa* (generalisation). Since the late twentieth century, Cognitive Poetics, Psycholinguistics and Affective Science have sought to understand emotion as an integrated process of language, metaphor, body and brain. This article places these two knowledge traditions side by side to analyse how six emotions (love, grief, fear, anger, empathy and protest) are constructed in Bengali literature. The material analysed includes medieval Vaishnava *padāvalī* (Chandidas, Vidyapati); Rabindranath Tagore's poems, songs, *Shesher Kobita* and 'Kshudhita Pashan'; Bibhutibhushan Bandyopadhyay's *Pather Panchali*; Kazi Nazrul Islam's 'Bidrohi'; Sarat Chandra Chattopadhyay's 'Mahesh'; and Mahasweta Devi's 'Draupadi'. The article shows that emotion in Bengali literature is expressed not only through lexical meaning but also through embodied metaphor, syntax, sound-repetition, irony and silence. It further argues that modern emotions such as empathy and protest call for a theoretical expansion of the classical *rasa* framework, and that such an expansion is a natural continuation of the Indian rhetorical (*alaukika*) tradition itself.

Keywords: *rasa* theory, *sthāyibhāva*, *dhvani*, emotion, Cognitive Poetics, Psycholinguistics, conceptual metaphor, narrative empathy, *abhimān*, Bengali literature

1. Introduction

Why do people read literature? Perhaps the simplest answer is that literature makes us feel. The reader's eyes moisten at the death of Apu's sister Durga, something twists inside the chest at Gafur's helplessness, and while reading 'Bidrohi' the voice rises almost of its own accord. Yet what linguistic strategies lie behind these feelings, and through what processes words are transformed into emotion in the reader's mind and brain, are questions relatively little discussed in Bengali literary criticism.

The major schools of Bengali criticism (historical, sociological, Marxist, feminist, postcolonial) have made important contributions to the analysis of literary content and context. Works such as Atulchandra Gupta's *Kavyajijnasa* and Sudhirkumar Dasgupta's *Kavyalok* have also offered Bengali expositions of *rasa* theory. However, the tendency to treat emotion as an interdisciplinary analytical category, connected with linguistics and psychology, remains limited in Bengali scholarship. In the West, by contrast, the work of Keith Oatley, Patrick Colm Hogan, Suzanne Keen, David Miall and others has made literary emotion a developed field of research in which literary theory, psychology and neuroscience are in dialogue.

This article proposes that in the analysis of emotion in Bengali literature, Indian rasa theory and modern Cognitive Studies are not rivals but complements. Rasa theory explains the *aesthetic transformation* of emotion; Cognitive Studies explains the *linguistic and mental processes* of that transformation. Their combination can open a new horizon for reading Bengali literature. The article addresses three research questions:

1. Through which linguistic elements (words, metaphors, syntax, sound) are the selected emotions constructed in Bengali literature?
2. What new insights does a synthesis of rasa theory and cognitive theory offer to this analysis?
3. To what extent can modern emotions such as empathy and protest be accommodated within the classical rasa framework?

2. Theoretical Framework

2.1 Rasa Theory: The Aesthetic Transformation of Emotion

According to the celebrated sūtra in the sixth chapter of Bharata's *Nāṭyaśāstra*, "vibhāvānubhāvavyabhicārisaṃyogād rasaniṣpattiḥ", rasa arises from the conjunction of vibhāva (the causes and stimuli of emotion), anubhāva (its outward bodily expressions) and vyabhicārī or sañcārī bhāva (transient accompanying states). At its foundation lies the sthāyibhāva, the basic emotion latent in the human mind. Bharata speaks of eight sthāyibhāvas and eight rasas; śānta rasa was added later, and Abhinavagupta gave it theoretical grounding.

Table 1: Sthāyibhāva and Rasa

Sthāyibhāva	Rasa	Nearest modern emotion term
rati	śṛṅgāra	love, attraction
hāsa	hāsyā	amusement, mirth
śoka	karuṇa	grief, sadness
krodha	raudra	anger
utsāha	vīra	courage, determination
bhaya	bhayānaka	fear
jugupsā	bībhatsa	disgust
vismaya	adbhuta	wonder, surprise
śama / nirveda	śānta	serenity

The most significant insight of rasa theory is Abhinavagupta's concept of sādharmaṇīkaraṇa. For him, the sensitive reader or spectator (sahṛdaya) savours the emotion of a poem not as personal pleasure or pain but as a universal experience that transcends the limits of the individual self. This is why even karuṇa rasa is relishable and poetry of grief gives delight. The resemblance to modern psychological debates on 'aesthetic distance' and the 'paradox of tragedy' is striking.

Notably, the list of rasas was never immutable. Viśvanātha Kavirāja in the *Sāhityadarpaṇa* recognised vātsalya (parental affection) as a rasa, and the Gauḍīya Vaiṣṇava theorist Rūpa Gosvāmī in the *Bhaktirasāmṛtasindhu* gave bhakti the status of the central rasa, providing the theoretical basis of Bengali

padāvalī literature. In other words, Indian poetics itself expanded its framework under the pressure of new emotional experience. This historical fact forms the basis of the argument in the final part of this article. Ānandavardhana's theory of dhvani in the *Dhvanyāloka* is also relevant. For him the highest meaning of poetry is not the expressed meaning (vācyārtha) but the suggested meaning (vyaṅgyārtha): what is not said directly yet resonates in the mind of the sensitive reader. Rasa is always suggested; saying 'I am sad' does not produce karuṇa rasa, which arises only when the vibhāvas and anubhāvas of grief are depicted.

2.2 Cognitive Poetics and Conceptual Metaphor

In *Metaphors We Live By* (1980), George Lakoff and Mark Johnson showed that metaphor is not mere ornament but a fundamental structure of human thought. We understand abstract concepts, emotions in particular, through bodily and concrete experience (embodiment). Analysing the cognitive model of anger in English, Lakoff and Kövecses showed that anger is conceived as 'a hot fluid in a container'; Kövecses later compared such metaphors across languages in *Metaphor and Emotion*.

The Bengali language offers excellent evidence for this theory. The table below presents some everyday Bengali emotion idioms along with their underlying conceptual metaphors.

Table 2: Bengali Emotion Idioms and Conceptual Metaphors

Emotion	Bengali idiom (literal gloss)	Underlying conceptual metaphor
Anger	rāge gā jvale yāoyā (the body burns with anger); mātḥāy rakta caṛā (blood rises to the head); rāge phaṭe parā (to burst with anger); telebegune jvale oṭhā (to sizzle like aubergine in oil)	ANGER IS HEAT / HOT FLUID IN A CONTAINER
Fear	buk śukiye yāoyā (the chest dries up); hāt-pā ṭhāṇḍā haye yāoyā (hands and feet go cold); gāye kāṇṭā deoyā (thorns rise on the skin)	FEAR IS COLD / ARREST OF BODILY FUNCTION
Grief	buk phaṭe yāoyā (the chest bursts); buke pāthar cāpā (a stone pressing on the chest); cokhe andhakār dekhā (to see darkness)	GRIEF IS A BURDEN / BODILY BREAKAGE / ABSENCE OF LIGHT
Joy	ānande āṭkhānā haoyā (to be in eight pieces with joy); man nece oṭhā (the mind dances)	JOY IS EXPANSION / UPWARD MOVEMENT
Love	man kere neoyā (to snatch the mind); cokher maṇi (the pupil of the eye)	LOVE IS POSSESSION / A PRECIOUS OBJECT
Abhimān	mukh bhār karā (to make the face heavy); gāl pholāno (to puff the cheeks)	EMOTION IS FACIAL SWELLING AND WEIGHT

Most of these metaphors rely on a part of the body (chest, head, eyes, limbs) or a bodily state (heat, cold, weight). In Bengali the 'buk' (chest) is the principal bodily container of emotion, as 'heart' is in English. This provides clear support for the embodiment thesis of Cognitive Linguistics.

2.3 Abhimān: A Culture-Specific Emotion

Bengali has certain emotion words that resist translation. The finest example is 'abhimān'. It is neither anger nor sorrow; it is a subtle wounded self-regard arising from disappointed expectation towards a loved one, expressed not in open conflict but in silence and withdrawal, and carrying the secret wish that the loved one will come and dispel it. English words such as 'sulking' or 'hurt pride' capture only part of its meaning.

Bengali literature has a long tradition of abhimān. The 'māna' section of the Vaishnava padāvalī is devoted entirely to Radha's abhimān, while 'mānabhañjana' is Krishna's play of dispelling it. Bengali literature thus developed abhimān as a distinct phase of śṛṅgāra rasa. Such culture-specific emotions demonstrate that emotion is not only biological but also constructed by language and culture, and that the analysis of emotion in Bengali literature can contribute new material to global Emotion Studies.

2.4 Psycholinguistics and Constructed Emotion

In *How Emotions Are Made* (2017), Lisa Feldman Barrett argues through her 'theory of constructed emotion' that emotions are not pre-programmed universal circuits in the brain; rather, the brain constructs each emotion moment by moment from bodily sensations, past experience and linguistic concepts. On this view, the richer one's emotion vocabulary, the finer one's emotional experience (emotional granularity). Literature, in this sense, expands the reader's repertoire of emotion concepts: one who knows the word 'abhimān' can recognise a particular feeling of one's own as distinct.

Antonio Damasio's somatic marker hypothesis is also relevant, since it treats emotion as a joint signal of body and brain. Its affinity with the rasa concepts of anubhāva (tears, trembling, horripilation, faltering voice) and sāttvika bhāva is notable: neither separates emotion from its bodily expression. In the field of multilingualism, Aneta Pavlenko's research has shown that multilingual speakers often experience emotion more intensely in their first language. Any bilingual reader will acknowledge that the Bengali word 'mā' and the English word 'mother' do not carry the same emotional weight. In a multilingual region such as Jharkhand this question becomes even more significant.

2.5 Literary Emotion and the Reader

Keith Oatley describes fiction as a 'simulation' of minds: the reader reconstructs a character's goals and obstacles in their own mind, so that the character's emotions become the reader's own. In *Empathy and the Novel*, Suzanne Keen analyses the techniques of narrative empathy. In *Affective Narratology*, Patrick Colm Hogan shows that the narratives of world literature are built on a few emotion-centred prototypes, such as romantic, heroic and sacrificial narratives; notably, Hogan has also worked on Sanskrit poetics and taken rasa theory seriously. The empirical research of David Miall and Don Kuiken has shown that 'foregrounding' in literature, that is, the unusual or salient use of sound, rhythm or diction, intensifies the reader's emotional response. Arthur Jacobs's Neurocognitive Poetics Model links this observation with neuroscience.

One comparison here is especially significant. Oatley's simulation and Abhinavagupta's sādharmaṇīkaraṇa are two answers to the same question: how does another's emotion become mine? One speaks in a

philosophical-aesthetic idiom, the other in a psychological one. Similarly, there is an affinity between Miall and Kuiken's foregrounding and the Indian concept of vakrokti (Kuntaka): both hold that deviation from ordinary language is the source of poetic impact.

3. Methodology

The article is qualitative and interpretive in approach. Through close reading of the selected texts, each emotion is analysed on four levels: (a) vocabulary and emotion words; (b) conceptual metaphor; (c) syntax, rhythm and sound; and (d) the narrative arrangement of vibhāva and anubhāva. Three principles guided the selection of texts: historical range from the medieval to the postcolonial period; representation of both poetry and fiction; and diversity of emotion. Quotations are kept brief and used only where the analysis requires them. Bengali quotations are given in the original, followed by the author's own English rendering.

4. Analysis

4.1 Love: From the Padāvalī to Shesher Kobita

The roots of the Bengali language of love lie in the Vaishnava padāvalī. In a celebrated pūrvarāga (dawning love) poem by Chandidas, Radha is overwhelmed merely on hearing Shyam's name:

সই কেবা শুনাইল শ্যাম নাম।

কানের ভিতর দিয়া মরমে পশিল গো,

আকুল করিল মোর প্রাণ।

Friend, who made me hear the name of Shyam?

It entered through my ears into my inmost heart,
and left my life in turmoil.

— Chandidas

Here love is an embodied journey: the name enters 'through the ears' and reaches the 'marma', the innermost core. In cognitive terms this is a clear instance of the metaphor EMOTION IS AN OBJECT ENTERING THE BODY. Notably, love is born before the beloved is even seen, merely on hearing his name; language itself is the vibhāva of emotion. As Barrett's theory of constructed emotion suggests, words and concepts shape feeling, and this poem is its poetic demonstration.

At the end of the nineteenth century, Tagore carried love beyond the limits of time. In 'Ananta Prem' (Eternal Love) from *Manasi*:

তোমারেই যেন ভালোবাসিয়াছি শত রূপে শত বার

জনমে জনমে, যুগে যুগে অনিবার।

It seems it is you I have loved in a hundred forms, a hundred times,
birth after birth, age after age, without cease.

— Rabindranath Tagore, 'Ananta Prem' (*Manasi*)

The conceptual metaphor here is LOVE IS CYCLICAL, ENDLESS TIME. The repeated phrases 'śata rūpe śata bār', 'janame janame', 'yuge yuge' imitate the cycle of rebirth at the level of sound itself. The Indian idea of rebirth becomes the very structure of the emotion, an excellent example of a culture-specific metaphor.

Tagore's novel *Shesher Kobita* (1929) takes a different path. Here love is expressed largely through witty verbal brilliance. Amit Ray's language is sharp and constantly ironic; he seems to construct love in

language before he feels it directly. In the closing part of the novel, Amit compares his relationship with Ketaki to 'water drawn in a pitcher', to be drawn and used every day, and his love for Labanya to a lake (dighi) in which the mind immerses itself. Love is organised here within two different conceptual frames: LOVE IS A USABLE RESOURCE and LOVE IS A BOUNDLESS CONTAINER. In the terms of rasa theory, śṛṅgāra is fulfilled here not in union (sambhoga) but in separation (vipralambha); it is separation that makes the love permanent.

The most poignant expression of vipralambha, however, is found in Vidyapati's songs of separation, where nature and the empty house become the vibhāva of longing:

এ সখি হামারি দুখের নাই ওর।

এ ভরা বাদর মাহ ভাদর

শূন্য মন্দির মোর॥

O friend, my sorrow has no end.

In this full monsoon, in the month of Bhadra,
my house stands empty.

— Vidyapati

The contrast between the brimming rains and the empty house (fullness outside, emptiness within) makes separation visible. This is an ideal example of Bharata's uddīpana vibhāva (excitant stimulus), and in modern terms comparable to T. S. Eliot's 'objective correlative'.

4.2 Grief: The Language of Restraint and Transformation

The death of Durga in Bibhutibhushan Bandyopadhyay's *Pather Panchali* (1929) is one of the most moving moments in Bengali literature. Significantly, the author does not resort to loud lamentation or extended description. When Durga dies, Harihar is away; he later returns with things for the household, including for his daughter, unaware that she is gone. The news reaches its full weight for the reader only through Sarbajaya's breakdown. Grief is not described directly here but transmitted through indirect objects and events.

From the standpoint of rasa theory, this is a masterly use of vibhāva: the stimulus of grief is the gift full of expectation that now has no recipient. From the standpoint of Cognitive Poetics, it is a 'gap' that the reader fills in their own mind. According to Oatley's simulation theory, emotional intensity increases when readers themselves construct the missing part of the emotion. Bibhutibhushan's restraint therefore deepens the reader's grief. Ānandavardhana's dhvani theory applies directly: what is left unsaid resonates the most. Another form of grief appears in Tagore's songs, where grief is transcended without being denied:

আছে দুঃখ, আছে মৃত্যু, বিরহদহন লাগে।

তবুও শান্তি, তবু আনন্দ, তবু অনন্ত জাগে॥

There is sorrow, there is death, the burning of separation.

Yet peace, yet joy, yet the infinite awakens.

— Rabindranath Tagore

In the first line, three repetitions of 'āche' (there is) acknowledge the reality of sorrow; in the second, three repetitions of 'tabu' (yet) build resistance against that reality. This syntactic parallelism effects an emotional transformation: karuṇa rasa passes into śānta rasa. The affinity with the modern psychological concepts of 'emotion regulation' and 'cognitive reappraisal' is notable; language here does not erase grief but reconstructs it with new meaning.

4.3 Fear: The Architecture of Uncertainty ('Kshudhita Pashan')

In Tagore's story 'Kshudhita Pashan' (The Hungry Stones, 1895), fear does not arise from any clear monster or danger; it arises from uncertainty. The narrator's nights in the abandoned palace at Barich, the laughter of invisible women, the scent of attar, the sound of anklets: all suggest a supernatural reality that is never fully confirmed. Through it all echoes the cry of the mad Meher Ali:

তফাত যাও! তফাত যাও! সব ভুট হ্যাঁ! সব ভুট হ্যাঁ!

Keep away! Keep away! All is false! All is false!

— Rabindranath Tagore, 'Kshudhita Pashan'

From the standpoint of Psycholinguistics and predictive processing, the core components of fear are uncertainty and anticipation. The brain constantly predicts what will happen next, and anxiety arises when those predictions are neither confirmed nor refuted. Tagore awakens the reader's bodily sensations through sensory detail (smell, sound, touch), in keeping with Damasio's somatic marker hypothesis. Meher Ali's Hindustani sentence, through code-switching within a Bengali narrative, creates an alien, unsettling sound-signal, while the reduplication ('Keep away! Keep away!') binds the warning to a rhythm of terror. Significantly, the sentence is at once a warning and a revelation of truth: the palace's enchantment is 'false'. In rasa terms this is bhayānaka rasa blended with adbhuta; fear and wonder are inseparable here.

4.4 Anger: The Sound of Self-Assertion ('Bidrohi')

Kazi Nazrul Islam's 'Bidrohi' (The Rebel, 1922) is the most explosive expression of anger and rebellion in Bengali poetry. From its opening, the reader is summoned in a raised voice:

বল বীর—

বল উন্নত মম শির!

শির নেহারি আমারি, নত-শির ওই শিখর হিমাদ্রির!

Say, O hero,

say: my head is held high!

Seeing my head, the peak of the Himalaya bows its own.

— Kazi Nazrul Islam, 'Bidrohi'

The poem's principal linguistic device is the relentless repetition (anaphora) of the first-person 'āmi' (I). In almost every line, 'I' appears in a new form:

আমি ঝঞ্ঝা, আমি ঘূর্ণি,

আমি পথ-সম্মুখে যাহা পাই যাই চূর্ণি।

I am the tempest, I am the whirlwind,

I crush whatever I find in my path.

— Kazi Nazrul Islam, 'Bidrohi'

Cognitively, this repetition is the rhythmic realisation of the metaphor ANGER IS A HOT FLUID IN A CONTAINER: pressure steadily builds and then explodes. Metaphors of natural destructive force (tempest, whirlwind, crushing) raise anger from a personal feeling to a cosmic power. The fast, uneven swing of the rhythm, the abrupt changes in line length and the abundance of conjunct consonants and aspirates quicken the reader's very breathing; the poem thus produces the anubhāva of anger in the reader's body. According to Jacobs's Neurocognitive Poetics Model, such foregrounding of sound and rhythm directly affects the reader's emotional arousal.

The anger of 'Bidrohi', however, is not aimless. In the closing section its moral condition becomes clear:

মহা-বিদ্রোহী রণক্লান্ত
আমি সেই দিন হব শান্ত,
যবে উৎপীড়িতের ক্রন্দন-রোল আকাশে বাতাসে ধ্বনিবে না,
অত্যাচারীর খড়্গ কৃপাণ ভীম রণ-ভূমে রণিবে না—

I, the great rebel, weary of battle,
shall be at peace only on the day
when the wailing of the oppressed no longer rings through the sky and air,
when the tyrant's sword and sabre no longer clash on the fearsome battlefield.

— Kazi Nazrul Islam, 'Bidrohi'

The vibhāva of this anger is thus the cry of the oppressed, and its goal is peace. In rasa terms the poem blends raudra and vīra, but its final destination is śānta. It is here that anger turns into protest, discussed in section 4.6.

4.5 Empathy: Making Another's Suffering One's Own ('Mahesh')

Sarat Chandra Chattopadhyay's 'Mahesh', the story of the poor Muslim peasant Gafur, his daughter Amina and their bullock Mahesh, is an exemplary instance of empathy in Bengali literature. The very first sentences establish a relation of power through irony:

গ্রামের নাম কাশীপুর। গ্রাম ছোট, জমিদার আরও ছোট, তবু দাপটে তাঁর প্রজারা টুঁ শব্দটি করিতে পারে না—এমনই প্রতাপ।

The village is called Kashipur. The village is small, the zamindar smaller still; yet such is his might that his tenants dare not make a sound.

— Sarat Chandra Chattopadhyay, 'Mahesh'

The second use of 'small' is not physical but moral; this irony places the reader on the side of the exploited from the outset. Under the pressure of starvation, zamindari oppression, social inequality and religious narrowness, Gafur finally strikes and kills his beloved Mahesh, and in the dead of night leaves the village with his daughter for the jute mill at Phulbere. Before leaving, he prays to Allah: he will accept any punishment for himself, but those who took away Mahesh's grass and drinking water must never be forgiven.

Suzanne Keen's theory of narrative empathy identifies several techniques for evoking empathy: access to a character's inner world, the depiction of weak and vulnerable characters, and moral engagement with the reader. Sarat Chandra employs all three. Gafur speaks to Mahesh as to a person and regards him as a child; this humanisation makes the reader empathise with the animal too. Gafur's regional colloquial speech, set beside the formal sādhu bhāṣā of the narration, makes his voice direct and unaffected. The death of Mahesh therefore becomes for the reader not merely the death of an animal but a human tragedy.

In rasa terms this may be called karuṇa, but with a subtle difference. The sthāyibhāva of karuṇa is śoka, arising essentially from the destruction of a beloved object. In 'Mahesh', the reader's feeling is not only grief; it is placing oneself in another's situation and recognising the social system's responsibility for it. This is 'empathy' in the modern sense, more active and more ethical than grief. Gafur's final prayer carries the seed of protest within this empathy.

4.6 Protest: The Language of Silence and the Body ('Draupadi')

In Mahasweta Devi's 'Draupadi' (*Agnigarbha*, 1978), the Santal revolutionary Dopdi Mejhen is captured by state forces and, on the orders of the officer Senanayak, subjected to brutal sexual violence. At the climax of the story, Dopdi refuses to put on her clothes and confronts Senanayak with her naked, wounded body; she asks what use clothes are when there is no man here before whom she need feel shame. The body that was the site of humiliation becomes the weapon of resistance, and the armed officer, for the first time, is afraid. Through Gayatri Chakravorty Spivak's English translation, the story has gained particular importance in international theoretical debate.

Protest here is not a loud slogan; it is expressed through refusal, the body, laughter and stark simplicity. In contrast to the expansive 'T' of 'Bidrohi', Dopdi's language is brief, almost wordless, yet its impact is equally intense. Cognitively, this is an extreme instance of expectation violation: where the reader anticipates shame and surrender, they encounter aggressive fearlessness. This violation produces a powerful emotional shock in the reader and also reverses the direction of emotion: fear shifts from the victim to the perpetrator.

The episode of Draupadi's disrobing in the *Mahābhārata* is inevitably present. In the epic, Draupadi's modesty is protected by divine power; Mahasweta's Dopdi waits for no saviour but herself rejects the very idea of shame. This intertextual contrast gives the protest both historical and mythic dimensions. It is difficult to contain this experience within any single *rasa* category: it has the intensity of *raudra*, the firmness of *vīra* and the pain of *bībhatsa*, but above all it is the moral resistance of a marginalised human being.

5. Comparative Summary

The principal findings of the foregoing analysis are summarised in the table below.

Table 3: Emotion, Text, Linguistic Strategy and Theoretical Interpretation

Emotion	Principal texts	Principal linguistic strategies	Rasa position	Cognitive interpretation
Love	Chandidas, Vidyapati, 'Ananta Prem', Shesher Kobita	Embodied metaphor, repetition, wit, nature imagery	Śṛṅgāra (sambhoga and vipralambha)	Embodiment; constructed emotion; culture-specific metaphor
Grief	Pather Panchali, Tagore's song	Restraint, indirect objects, syntactic parallelism	Karuṇa → śānta	Gap-filling; simulation; emotion regulation
Fear	'Kshudhita Pashan'	Sensory detail, code-switching, reduplication	Bhayānaka + adbhuta	Predictive processing; somatic markers
Anger	'Bidrohi'	Anaphora of 'T', metaphors of natural force, fast rhythm	Raudra + vīra → śānta	ANGER IS HOT FLUID; foregrounding

Emotion	Principal texts	Principal linguistic strategies	Rasa position	Cognitive interpretation
Empathy	'Mahesh'	Irony, humanisation, regional colloquial dialogue	Karuṇa (partial)	Narrative empathy; perspective-taking
Protest	'Draupadi'	Refusal, body language, silence, intertextuality	No specific category	Expectation violation; reversal of emotional direction

6. Discussion: A Proposal to Expand the Rasa Framework

Several general conclusions follow from the analysis.

First, the principal medium of emotional expression in Bengali literature is embodied metaphor. Bodily images such as buk (chest), marma (innermost heart), head, blood and breath form a continuous element of the Bengali language of emotion from Chandidas to Nazrul. This supports the embodiment thesis of Lakoff and Kövecses and is consistent with the rasa concept of anubhāva.

Second, emotional intensity is not always proportional to linguistic loudness. The restraint of *Pather Panchali* and the silent refusal of 'Draupadi' show that the unsaid, what Ānandavardhana called dhvani, often carries the deepest emotion. The 'gap-filling' concept of modern Cognitive Poetics may be read as a psychological reinterpretation of dhvani theory.

Third, repetition is a central device in the Bengali language of emotion, but its function differs in each text: in 'Ananta Prem' it is the cycle of time, in Tagore's song the resistance to grief, in 'Kshudhita Pashan' terror, and in 'Bidrohi' the mounting pressure of anger. The same linguistic device constructs different emotions in different contexts, in keeping with Barrett's theory of constructed emotion.

Fourth, and this is the article's principal theoretical proposal, empathy and protest are not fully captured by the classical nine rasas. Subsuming empathy under karuṇa loses its ethical and active dimension; subsuming protest under raudra or vīra loses its socio-political character, since the hero of classical vīra rasa is usually a king or warrior, not a marginalised person. Since the Indian rhetorical tradition itself later granted vātsalya and bhakti the status of rasa, the proposal to consider 'samavedanā' (empathy) and 'pratirodha' (resistance) as distinct emotional categories on the basis of modern literary experience is not anti-traditional but a creative extension of the tradition itself. A full theoretical grounding of this proposal, in particular the determination of their sthāyibhāva, vibhāva and anubhāva, requires more extensive research.

Fifth, culture-specific emotion words such as 'abhimān' and emotion-centred literary forms such as the 'māna' section of the padāvalī show that the analysis of emotion in Bengali literature cannot be a mere application of Western theory; it can also contribute new material to global Emotion Studies.

7. Conclusion

This article has shown that emotion in Bengali literature is a multi-layered linguistic construction in which words, metaphor, syntax, sound, narrative arrangement and silence work together. The embodied love of Chandidas, Vidyapati's longing, Tagore's timeless love and transcendence of grief, the witty romance of *Shesher Kobita*, Bibhutibhushan's restrained grief, the uncertain fear of 'Kshudhita Pashan', Nazrul's

explosive anger, Sarat Chandra's empathetic compassion and Mahasweta's fearless protest: in each case, emotion is constructed and transmitted through distinct linguistic strategies.

The synthesis of rasa theory and Cognitive Studies offers two advantages to this analysis. Rasa theory explains the aesthetic transformation of emotion and the experience of the sahr̥daya; Cognitive Studies explains the linguistic and mental processes of that experience. Their dialogue renders the Indian knowledge tradition newly relevant in the light of modern science, while also giving modern theory a rich historical context.

Three directions remain open for future research: a corpus-based analysis of Bengali emotion vocabulary using a larger body of texts; empirical research on the emotional responses of Bengali-speaking readers; and a comparative study of emotional experience in reading Bengali literature in multilingual regions such as Jharkhand.

REFERENCES:

Primary Sources

1. Bandyopadhyay, Bibhutibhushan. *Pather Panchali*. 1929.
2. Chandidas and Vidyapati. *Padāvalī*. (Editor, publisher and year of the anthology used to be specified.)
3. Chattopadhyay, Sarat Chandra. 'Mahesh'. *Harilakshmi*. 1926.
4. Devi, Mahasweta. 'Draupadi'. *Agnigarbha*. 1978.
5. Islam, Kazi Nazrul. 'Bidrohi'. *Agnibina*. 1922. (First published in *Bijli*, 1922.)
6. Tagore, Rabindranath. 'Ananta Prem'. *Manasi*. 1890.
7. Tagore, Rabindranath. 'Kshudhita Pashan'. (First published in *Sadhana*, 1895.)
8. Tagore, Rabindranath. *Shesher Kobita*. 1929.
9. Tagore, Rabindranath. *Gitabitan*. Visva-Bharati.

Secondary Sources: Bengali and Sanskrit

1. Abhinavagupta. *Abhinavabhāratī* (commentary on the Nāṭyaśāstra).
2. Ānandavardhana. *Dhvanyāloka*.
3. Bharata. *Nāṭyaśāstra*, Chapter 6.
4. Dasgupta, Sudhirkumar. *Kavyalok*.
5. Gupta, Atulchandra. *Kavyajijnasa*.
6. Rūpa Gosvāmī. *Bhaktirasāmṛtasindhu*.
7. Viśvanātha Kavirāja. *Sāhityadarpaṇa*.

Secondary Sources: English

1. Barrett, Lisa Feldman. *How Emotions Are Made: The Secret Life of the Brain*. Houghton Mifflin Harcourt, 2017.
2. Damasio, Antonio. *Descartes' Error: Emotion, Reason, and the Human Brain*. Putnam, 1994.
3. Hogan, Patrick Colm. *Affective Narratology: The Emotional Structure of Stories*. University of Nebraska Press, 2011.
4. Jacobs, Arthur M. "Neurocognitive Poetics: Methods and Models for Investigating the Neuronal and Cognitive-Affective Bases of Literature Reception." *Frontiers in Human Neuroscience*, vol. 9, 2015.
5. Keen, Suzanne. *Empathy and the Novel*. Oxford University Press, 2007.

6. Kövecses, Zoltán. *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge University Press, 2000.
7. Lakoff, George, and Mark Johnson. *Metaphors We Live By*. University of Chicago Press, 1980.
8. Lakoff, George, and Zoltán Kövecses. "The Cognitive Model of Anger Inherent in American English." *Cultural Models in Language and Thought*, edited by Dorothy Holland and Naomi Quinn, Cambridge University Press, 1987.
9. Miall, David S., and Don Kuiken. "Foregrounding, Defamiliarization, and Affect: Response to Literary Stories." *Poetics*, vol. 22, no. 5, 1994, pp. 389–407.
10. Oatley, Keith. *Such Stuff as Dreams: The Psychology of Fiction*. Wiley-Blackwell, 2011.
11. Pavlenko, Aneta. *Emotions and Multilingualism*. Cambridge University Press, 2005.
12. Spivak, Gayatri Chakravorty, translator. "Draupadi" by Mahasveta Devi. *Critical Inquiry*, vol. 8, no. 2, 1981, pp. 381–402.