



**RESEARCH PAPER**

**Sublime Emotions of Wonder in the Selected Poetry of Keats and  
Ghalib: A Comparative Study**

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**ABSTRACT**

This study, being the part of PhD dissertation, revisits the concept of Adbhuta Rasa (the emotion of wonder) in classical Indian aesthetics and philosophy, aiming to foster awe and astonishment in readers for emotional catharsis and delight amidst contemporary tensions. The study utilises the methodology of comparative literature created by Kapoor (2007), which employs a thematic approach to bolster the perspective of Rasa of Wonder. Emphasizing the importance of bhavas (emotions), the analysis incorporates Burke's *The Sublime and Beautiful* and Kapoor's perspective on Rasa within aestheticism. The researchers analysed the selected poems of Keats and Yusuf Hussain's English translation of Ghalib's poetry, entitled "*Urdu Ghazals of Ghalib*". Keats' and Ghalib's poetry exemplifies a transcultural and transnational universalism by evoking the emotions of wonder and amazement or Adbhuta Rasa, which surpass ethnic, linguistic, and historical borders. Future research should explore the universal applicability of Adbhuta Rasa across various literary genres and cultures.

**KEYWORDS** Adbhuta Rasa, Aestheticism, Bhavas (emotions), Ghalib, Keats, Rasa of Wonder, Sublimity

**Introduction**

The study of comparative literature involves the examination and evaluation of various types of writing from a variety of locations and civilizations. In the beginning, this type of schooling was seen to be a means of bringing people together, somewhat similar to a large religious concept that would assist individuals in better comprehending one another. Opponents of this kind of instruction were the ones who initially advocated for its implementation. Nevertheless, this is due to the fact that comparative literature focuses mostly on Europe. As a result of this, there are a few critics who are beginning to question whether or not comparative literature ought to be taught in schools. Due to the fact that these individuals believe what they preach, they are capable of engaging in this sort of activity. Despite this, there were some individuals who did not approve of the study due to the fact that it just focused on the writing styles of European authors and did not investigate the issue from any other perspective. The Eurocentric bias, according to people from other nations, made it more difficult for them to express themselves since it made it more difficult for them to comprehend the meaning of literature. There is a greater level of respect among people for this matter as a result of the demonstrations. Even those individuals who believed they had a great deal of knowledge regarding comparative literature have been forced to modify their thoughts and acquire further knowledge regarding this subject. Through the examination of literature from a variety of cultural perspectives and the elimination of the factors that have prevented individuals from non-European backgrounds from being heard in academic discussions, the purpose of this

rethink is to steer clear of Eurocentrism. In order to accomplish this objective, it will be required to examine the works from the perspectives of a variety of cultural traditions. In addition to this, it contributes to the formation of people's perspectives and simultaneously fosters the expansion of the location. The study of works of literature from a variety of historical periods, locations, religious traditions, and countries is referred to as comparative literature. It originated from the study of what is known as Universal Literature. The field of comparative literature promotes an expansive and richly varied approach to the study of literature. Third-world literatures are included in order to bring individuals together through a common appreciation of global literature, despite the fact that they may speak different languages and have different cultural backgrounds. Das (2001) in *Comparative Literature* is of the view "Comparative literature analyses the similarities and dissimilarities and parallels between two literatures" (p.1). The field of comparative literature has been shaped by European concepts and principles that excessively prioritise works that are easily translatable and marketable in the Western context. These novels are often perceived as monotonous, lacking originality, and lacking depth in their content. These individuals employed derogatory language to critique these texts and the approach of studying them. The terms used to describe them were "global babble," "white noise," and "market realism." In his research article titled *World Literature and Literary Value: Is Global The New Low Brow*, Wartroba (2018) explores the critical issues surrounding contemporary novels that have gained popularity among a global audience. Specifically, the article focuses on the success of non-Western authors, such as Haruki Murakami and Orhan Pamuk, in the Western literary market. The article also mentions that certain critics derogatorily refer to these works as "global babble," "white noise," and "market realism," suggesting that they are boring, uniform, and cater primarily to Western preferences.

The pioneers of comparative literature saw their discipline as a type of universal religion that promoted cross-cultural connection. The discipline's purist, traditional form seems to be vanishing quickly. According to the discipline's historical development, "global babble," "white noise" and "market realism" with their Euro-centric politics of exclusion were dominant and gave rise to comparative literature. (pp. 53-68).

My paper utilises the theoretical frameworks of Aestheticism, notably Burke's (1757) *The Sublime and Beautiful* and Kapoor's (1998) *Rasa of Awe and Wonder (Adbhuta Rasa)*, to make a comparison between the poetry of Keats and Ghalib. My objective is to promote the notion of "lart pour lart" (Art for Art's sake) by analysing *Rasa of Wonder* in these two poets in the realm of poetry. The idea of "Art for Art's sake" asserts that the main purpose of Art is to offer aesthetic enjoyment. It disregards the impact of morality, religion, or politics, and instead highlights the independence of Art in creating its own principles and significance. This philosophy is distinguished by its emphasis on aestheticism and the act of creation. Aestheticism enhances the status of Art by advocating for its appreciation and active involvement, emphasising the intrinsic pleasure and satisfaction it offers to life. Keats commenced his poetic endeavours in 1814 with the emergence of his work titled *"Imitation of Spenser."* In (1917) version of the book *John Keats: His Life and Poetry, His Friends, Critics, and After-Fame*, Charles Brown, a friend of Keats, says that:

Though born to be a poet he was ignorant of his birthright until he had completed his eighteen year.... It was The Faery Queen that awakened his genius.... Enamored of the stanza, he attempted to imitate it and succeeded (p. 3).

Ghalib began his writing pursuits at a young age, driven by his intense enthusiasm for poetry, which drove him to go on the path of composing verses. At the young age of

nine, he composed his first Persian poetry. Raza (1988) asserts in his collection of Ghalib's poetry, titled *Diwane-e-Ghalib Kamil: Tarikhi tartib se*, that...

Ghalib started versifying at quite an early age. The latest researchers show that his earliest poem was on Kite which he wrote at Agra. It was sometime in 1807 when he was just at the age of nine. There is a Persian couplet at the end of the poem suggesting that Ghalib had already started his studies into Persian poetry. (p. 28).

Hassan (2008) in his book titled *John Keats and Mirza Ghalib: A Comparative Study as Poets*, explores the creative brilliance of these two modern-day poets. He identifies the commonalities and disparities in their poetry, but this analysis does not demonstrate how their poetry aligns with Rasa of Awe and Wonder. Consequently, this work does not explore the emotional amazement experienced by these poets. However, this book reinforces my perspective that both poets are comparable because they both create poetry by harnessing their emotions. Rasa's theory facilitates a thorough analysis of poetry by delving into the depths and examining the various emotions (bhavas) that enhance the comprehension and clarity of the poem. Hassan (2008) states:

Coming closer to Ghalib and Keats, I found that the two great poets explore the permanent passions and Anthropological invariables, and quite often tread the same ground, think the same thoughts, suffer the same miseries and misfortunes and seek shelter in almost world of beauty. (p. 13).

Moreover, readers can get a deep comprehension of the intricacies of life, including both its moments of happiness, amazement, and existential enigmas, through their interaction with poetry that evokes Rasa of Wonder or Adbhuta Rasa. Works by Keats and Ghalib have the ability to transport readers to regions of magic and awe, where the commonplace is transformed into something remarkable. The sensation of amazement prompts individuals to reflect on the magnificence of existence, surpassing traditional concepts of time, space, and mortality. This experience of the sublime allows for a cathartic release similar to a spiritual revelation, similar to the transformational impacts of yoga. Readers are therefore given the ability to fully accept and appreciate the entire range of human experiences with a feeling of deep respect and appreciation, discovering comfort and motivation in the limitless marvels of existence.

### Literature Review

Comparative literature is an academic discipline that focuses on examining the relationships between several important literary works or collections of literature. The objective of comparative study is to uncover the unadulterated truth or inherent outcomes, which can solely be achieved through a sincere and authentic methodology. The term "Comparative Literature" was initially employed by Arnold in 1857 in English, during his translation of the French phrase "Historie Comparative" in an essay titled "On the Modern Element in Literature" from his book *Essays in Criticism*. Arnold contends that literature is not simply a compilation of works from a specific country, but rather a representation of the universal essence of human spirit and ingenuity. Additionally, he proposes that the study of literature should be conducted in conjunction with other literary works and events, rather than in a solitary manner. He states:

Languages and cultures are different but when readers read and interpret the works of various great writers, the differences are diminished and an artist can become a tool in uniting world literature by spreading Comparative Literature (Arnold, 1857: 291).

World literature, covering both classic and contemporary literary pieces, is presently being translated into other languages to accommodate persons who lack a shared language. This allows individuals to get entry to and fully comprehend storylines and melodies originating from many geographical areas around the world. It is similar to telling fascinating stories to people all around the world. Translating literature allows us to understand and value the varied concepts and cultures that exist globally. By use of this procedure, we can analyse and juxtapose works in order to emphasise their resemblances and disparities. It allows for the exploration of new territories, making it possible for a larger audience to discover and value the diverse collection of human stories, regardless of their origins. Translation simplifies the task of making written language understandable and pleasurable for a broad range of people. In 2023, Awan, a well-known Pakistani author, translated Mustansar Hussain Tarrar's book "*Bahao*" into English. The translated version is titled "*Sorrows of Sarasvati*." The novel is a work of historical fiction that explores the theological, political, and cultural dimensions of an ancient civilization, as well as its contemporary ties to Pakistan and India. This book's translation stimulates reflection on the residents of multiple countries and their preoccupations with regards to their identity, history, and future possibilities. In his book *Comparative Literature*, Indian writer Bose (1965) has authored an essay titled "Comparative Literature in India: An Overview of its History." This book is a compilation of lectures and papers that explore different facets of comparative literature. He examined several aspects of comparative literature, such as its definition, operation, the issues it deals with, and the possible opportunities it holds for the future. "From this narrow provincialism, we must free ourselves; we must strive to see the work of one another as a whole... now is the time to do so" (Bose, 1965: 26). Comparative literature is an interdisciplinary academic discipline that focuses on the examination and analysis of literary works from different cultures, with the aim of highlighting and giving importance to literary voices that have been marginalised or underrepresented. The creation and evolution of comparative literature as an academic discipline can be attributed to both culturally advanced nations like Germany and France, as well as less developed states like Hungary, which made noteworthy contributions.

Following Damrosch's (2009) argument in *How to Read World Literature* supports my idea that comparing Keats and Ghalib on sublime emotions of wonder can be seen as an effort to achieve a global perspective. Aestheticism, being a universal phenomenon, surpasses cultural, linguistic, and ideological boundaries, making it applicable to all nations and timeless in nature. Aestheticism is a cultural and artistic movement that places great emphasis on the significance of beauty, art, and the sense of aesthetics. Artistic composition includes the fundamental components of art, including colour, texture, shape, and arrangement, which are employed to produce a work of art. In his work *Critique of Judgement*, Kant (translated by Pluhar, 1987) argues that pure aesthetics is based on the notion of beauty and the conviction that judgment can provide universal pleasure without succumbing to prejudice as "Aesthetic ideas are representations of the imagination... that no language fully attains or can make intelligible" (p. 187). Extensive literature exists on the examination of aestheticism in the poetry of Keats and Ghalib, and scholars have also identified connections in their poetic works. Nevertheless, no substantial comparative analysis has been conducted on the Rasa of Wonder or Adbhuta Rasa, which are theories of Aestheticism proposed by Burke (1757) and Kapoor (1998). My study primarily examines the fundamental principles surrounding the Rasa of Wonder or Adbhuta Rasa (emotions of amazement and astonishment) as expressions of aestheticism in the works of Keats. Keats composed sonnets, odes, epics, and lengthy romances on a multitude of subjects. Ghalib authored numerous Urdu poems and ghazals. I have selected Keats' poems to illustrate his amazing tone, portrayal of wonderful elements, and the deliberate contrast between amazement and enlightenment. These elements serve to construct a

parallel discourse and highlight the main topic of my research. I have included selected poetry of Keats to examine and analyse the emotions of wonder. The majority of the biographical and literary components are derived from Kelvin Everest's (2010) book titled *John Keats*, L.C. Martin's (1946) compilation of *Selection from Keats: Sonnets, Odes, and Narrative Poems*, and NKM publisher's work on John Keats. Each of these publications includes poems. I have utilised Yusuf Hussain's 1977 translation of Urdu poetry for Ghalib's poetic works. A few references from dispersed short sonnets have been crucial in supporting the theoretical assumptions of this research paper.

### **Material and Methods**

In terms of the research methodology, the concept of thematic inclusion offered by Kapoor (2007) model of comparative literary analysis has been used. According to this paradigm, the lyrical stances of Keats and Ghalib related to Rasa's aestheticism have been placed side by side to identify common themes. By supporting the theory of Bharata (500 BCE) and inferring the extent of aestheticism, the current study is an attempt to increase the body of theoretical information already available on the topic. An English poet of eminence and an Urdu poet from a peripheral branch of literature are being compared on equal footing in the study using Kapoor's (2007) comparative model of research with an inclusive approach.

### **Rasa of Wonder or Adbhuta Rasa: Theoretical Standpoint**

The concept of Adbhuta Rasa encompasses the fundamental principles of aestheticism and forms the basis of the Indian Aesthetic philosophy of Rasa. This relationship emphasizes the significance of bhavas, which refer to emotions, in evaluating and valuing artistic creations. This study's theoretical framework is rooted in Burke's (1757) concept of Aesthetic Sublimity and Kapoor's (1998) updated perspectives on Rasa of Wonder or Adbhuta Rasa, which was initially formulated by the Indian sage Bharata Muni in 500 BCE (trans. Ghosh, 1950). Both theoretical perspectives acknowledge that art possesses the capacity to elicit profound emotions of awe and astonishment within particular cultural and philosophical contexts. Through the establishment of a connection between emotional intensity and the sublime, this study investigates the manner in which both poets investigate the profound and intellectually stimulating aspects of nature and art. Burke in 1757 in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, provides an explanation of the central concept that is presented in *The Sublime and Beautiful*. According to this style of thinking, things are beautiful when they have an aesthetic appeal as well as a visual appeal that causes us to feel pleased and appreciative. There are extraordinary occurrences that have the potential to astonish and engulf artists and people in general, frequently to the point that they experience feelings of being on the verge of being annihilated (intensified emotions equivalent to Rasa of Wonder or Adbhuta Rasa). The term used to describe this devastating force is known as the Sublime, which in turn amplifies the admiration for the Beautiful. In his book *Literary Theory: Indian Conceptual Framework*, Kapoor (1998) provided a revised version of the Rasa's theory, emphasizing the emotional influence of artistic expression. Kapoor asserts that the fundamental nature of art resides in its ability to elicit different bhavas, which are unique emotional states, hence leading to intensified feelings referred to as Rasas. Although the cultural and philosophical origins may vary, both approaches emphasize the importance of emotions in the Aesthetic experience, therefore emphasizing the universal role of sentiments in evaluating art across different cultural traditions. Burke's conception of the Sublime and Beautiful is characterized by the encounter of profound emotions and the admiration of beauty in formidable beings, facilitated by a connection with the Indian Aesthetic concept of Rasa. Both Sublime and Rasa have a common emphasis on intensified

emotions. The Sublime is the state of being emotionally stirred and occasionally overpowered by the potency and aesthetic allure of an object or phenomenon. Rasa refers to the profound and vivid sublime experience that occurs when several emotions, known as bhavas, harmoniously converge. Both the concepts of the Sublime and Rasa emphasize the profound significance of emotions in the perception and understanding of beauty. Burke (1757) defines the concept of the Sublime as:

That is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous...is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. (P. 57).

Kapoor (1998) in his book *Literary Theory: Indian Conceptual Framework* provides a comprehensive framework for understanding the aesthetics of art. He delves into the basic principles of poetry, drama, dance, and music. The philosophy of Rasa is initially introduced in the *Natyasastra* treatise. According to this theory, a skillfully done artistic performance should evoke a specific emotional reaction in the audience. Bharata Muni has identified eight Rasas, namely Shringara (erotic), Hasya (comic), Karuna (pathetic), Raudra (furious), Veera (heroic), Bhayanaka (fearful), Bibhasta (disgusting), and Adbhuta (astonishing). This study will utilize the Rasa of Wonder (Adbhuta Rasa) and Kapoor's (1998) model of Rasa's theory, as described in his book *Literary Theory: Indian Conceptual Framework*, to examine how various emotions (bhava) elicit Adbhuta Rasa in the readers. The term "Adbhuta Rasa" refers to emotions of wonder and amazement in the Indian classical performing arts. The Rasa of Wonder, which is also referred to as Adbhuta Rasa, is a term that describes the wonderful emotions of awe, surprise, and astonishment. It is the manner in which this piece of artwork depicts face expressions that convey surprise, which is something that need to be transmitted through body language and facial expressions. This is what sets it apart from other works of creative expression. One of the goals of Adbhuta Rasa's act is to arouse a sense of wonder and curiosity in the audience about the things that they are witnessing. Actors employ a diverse range of acting approaches from time to time in order to accurately convey how they are feeling. To show how amazed they are, they move their faces in ways that make you feel very shocked, like making their eyes bigger, their mouths wide, or pointing in a way that makes you feel very shocked. So that you can see how amazed they are, they do this. Some people may have a better opinion of the show as a whole because of these parts, which do more than just make the picture look good. Many people show a lot of the Rasa of Wonder, which is also called Adbhuta Rasa, through their facial gestures. The main way people show themselves is by moving their faces, which is why this is the case. An effective way for artists to get results is to create looks that are meant to surprise people. There are some of these responses, like when their eyes get bigger, their eyebrows go up, or they smile in a way that makes it look like they are shocked. People's facial reactions allow them to fully experience the feelings of love and amazement that go along with those emotions. This makes the show more exciting for the audience. Being in the right place and moving around can help you show the Rasa of Awe and Wonder, which is also called Adbhuta Rasa. It is possible to reach this goal by showing the Rasa. Bharata Muni (500 BCE) explains "Expressions of awe, bewilderment, and astonishment are used to describe Adbhuta Rasa, and it is important that these expressions be portrayed with proper gestures and facial expressions" (trans, Ghosh, 1950: 25).

## Results and Discussion

The poetry of Keats and Ghalib create an enticing bond between them. Although they come from different walks of life, the feelings of awe and wonder that permeate the poetry of Keats and Ghalib create a lasting effect on the readers. The readers whisked away

to otherworldly wonders by Keats' English eloquence and Ghalib's graceful Urdu. Their descriptions are as awe-inspiring as a starry sky or a stunning sunset; they make us gasp in astonishment. They beckon us to gaze upon the enigmas of existence through the prism of their lyrical perspective, as if they possess the keys to open the gates of imagination. Their poetry brings readers together in awe and appreciation of nature's splendor, regardless of their social, lingual and, cultural background.

### **Rasa of Awe and Wonder or Adbhuta Rasa in the poetry of Keats and Ghalib**

The poetry of Keats and Ghalib exhibits Aesthetic Sublimity and Rasa of Wonder (Adbhuta Rasa), evoking a strong emotional response in readers through the portrayal of wonder and amazement. The artistic sensibility of Keats and Ghalib combines with the Sublime and the Indian artistic idea of Rasa, specifically the emotions of wonder and amazement, to evoke various bhavas or feelings in the readers. Keats drew inspiration from Indian aesthetics and was well-versed in the sacred Indian text, Bhagavad-Gita. As a result, his poetry reflects a distinct oriental influence:

Keats' works reveal that he was influenced by the Indian philosophy of Beauty and Truth. He had learnt the Bhagavad-Gita translated into English by Charles Wilkins in prose form, in the year 1785. In his circle the discussion on Indian's glory was very common. It is believed that his conception and apprehension of beauty was holistic and it contained transcendental dynamics (Roy, 2013:214).

Ghalib's distinctive poetic style, particularly in Persian and Urdu ghazals, showcases his skill in combining the Indian aesthetic concept of Burke's (1757) theory of The Sublime and Beautiful with Kapoor's (1998) understanding of Rasa, namely the emotions of awe and wonder, also known as Adbhuta Rasa. Ghalib's Urdu and Persian poetry is deeply intertwined with aesthetic Sublimity and Rasa, and it is widely recognized for its comprehensive examination of human emotions and aesthetics. The artist's work is enhanced by a diverse range of emotions (bhavas), which contribute complexity and depth to his presentation. The poet's work examines the alluring nature of Beauty and the Sublimity, while also exploring the essential aspects of human existence. Linguists highly skilled in Urdu, Persian, and English have thoroughly examined his poetry, with a specific emphasis on the "Indian Style" of Persian poetry. Ghalib imbued his Persian poetry with a unique and idiosyncratic style by including Rasa and the Sublimity, in which emotions (bhavas) play a key role:

[Ghalib] His poetry is distinguished for its one-of-a-kind style, for the incorporation of Indian aesthetics into his Persian ghazals. In point of fact, his Persian ghazal poetry has been analysed in light of the body of critical writing in Urdu, Persian, and English that concerns "Indian Style" of Persian poetry. (Hassan, 2018: 2).

The poetry of Keats and Ghalib elicits a sense of awe and astonishment in readers, evoking the Adbhuta Rasa, or the aesthetic experience of surprise. In *Ode on a Grecian Urn*, Keats elicits feelings of awe or Adbhuta Rasa in the readers, as he idealizes this artistic creation as grand and superior to life. Keats' portrayal of an eternal and exquisite Greek urn astonishes readers in this poem. Keats was profoundly impressed by Lord Elgin's donation of marble statues to the British Museum. He composed this magnificent ode in response to his profound emotional reaction to a Grecian urn sculpture. In "Ode on a Grecian Urn," Keats delves into metaphysics as he argues that a marble urn is a remarkable work of art that surpasses the lifespan of people. The ode seamlessly transitions us from the realm of reality to the realm of imagination, which represents the concept of eternity. The aesthetic appeal of the urn serves as an emotional catalyst (Vibhava) that endures as

tangible beauty and withstands deterioration and mortality in our physical realm. Keats contends that the artistic urn has maintained its allure despite the gradual deterioration over the course of time. Hence, the aesthetic appeal of the cherished figure etched onto the urn is everlasting and will endure indefinitely (*sancaribhava*). Keats possesses a comprehensive understanding that all things are impermanent, yet he is enthralled by the exquisite allure of the urn, which imparts upon it a timeless essence. The urn, piper, trees, lover and adored are all immortal. By being put on an old urn, the lover and adored have achieved immortality, despite being composed of inanimate objects. This poem portrays the *Rasa* of Wonder, also known as *Adbhuta Rasa*, by presenting the urn as an enduring masterpiece. The steady emotion known as *Sathayibhava* is characterized by the sensation of *vismaya*, or astonishment, which elicits the experience of Wonder or *Adbhuta Rasa* in the readers. The reader experiences *vismaya*, or a sense of awe, as a result of the immortal urn's exquisite beauty and everlasting images. The entire poem is replete with elements of astonishment and wonder, conveying Keats' sense of awe and captivating the audience with awe. The urn portrays a cherished figure in a serene and motionless state, reminiscent of a silent bride on her wedding day. Keats characterizes the urn as an additional beneficiary of tranquility and relaxation. Keats suggests that the urn's silence serves to highlight the fact that time has not diminished its beauty. It endured the passage of time without experiencing any fractures or significant harm, which is very remarkable. Although they are old, the urn and photographs remain undamaged. The reader ponders the transformation of an urn into an untouched bride, the reason behind its designation as a foster child, and the qualities that make it a Sylvan historian, evoking both admiration and a thirst for knowledge. The imagery of this poetry elicits feelings of amazement in the readers, which in turn allows them to experience the aesthetic essence of wonder, known as *Adbhuta Rasa*. As Keats states:

Thou still unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan historian, who canst thus express  
 (Ode on a Grecian Urn: Lines: 1-3).

Ghalib's poetry, like to Keats', elicits the sensation of Wonder (*Adbhuta Rasa*) in readers, which is a captivating aspect of Indian aesthetics. The predominant sentiment (*bhava*) in Ghalib's poetry is a combination of astonishment and awe. The ghazals he writes convey reverence for the infinite and captivating occurrences in the universe, resonating with the enduring emotions (*Sathayibhava*) of awe. In his poetry, the physical response (*Anubhava*) portrays astonishment through the ongoing revolution of the seven cosmic spheres, evoking a sense of awe and fascination. Ghalib's poetry portrays the intricate interplay between purity and impurity in nature, reminiscent of the aesthetic experience of wonder (*Adbhuta Rasa*). He skillfully weaves together a diverse array of feelings and insights, prompting readers to reflect on the great wisdom of nature. Analogies and poetic parallels are external manifestations that demonstrate the delicate equilibrium between conflicting forces. Ghalib's poems evoke introspection and reverence as readers encounter a sense of humility (*Sancaribhava*) amidst the intricate interplay of conflicting forces that elicit emotions. The poetry he writes evokes strong emotions, inspiring feelings of amazement, respect, and admiration for the remarkable complexities of both the seen and unseen worlds. The poet skillfully incorporates various elements to capture the essence of Wonder (*Adbhuta Rasa*) in his poems, highlighting the profound aesthetic appeal and complex nature of even the simplest and most surprising qualities of the natural world. Ghalib's poetry captivates readers by its exploration of the intricate relationship between



purity and impurity in nature, which serves as the central focus of his work. The outward demonstration (Anubhava) of acknowledgment is the acts or exhibitions. The metaphorical juxtaposition of a flowerbed and rust carried by the spring breeze effectively illustrates the connection between purity and impurity. The metaphor emphasizes the intricate and awe-inspiring complexity of the natural world. Ghalib's mental states, also known as Sancaribhava, evoke a sense of awe and surprise in readers, prompting them to deeply reflect upon his profound insight. The innate splendor and sagacity of the natural world elicit a profound sense of wonder, reverence, and esteem in the emotional states known as Sattvikabhava. These statements evoke a sense of awe or wonder, known as Adbhuta Rasa, in the readers. In one of his ghazals, Ghalib expresses the idea that:

Purity cannot manifest itself

Without impurity

A flower-bed is the rust

On the mirror of the spring breeze.

(trans, Hussain, 1977: 41).

The poem *Ode on Indolence* Keats captivates readers with the aesthetic encounter of the Rasa of Wonder (Adbhuta Rasa), which is associated with drowsiness or immobility. Keats' inner conflict over leading a lazy existence is depicted in this poem through the themes of Love, Ambition, and Poesy. Inspiration and excitement are remarkable due of their transient nature. Keats grapples with the conflict of desiring a life free from responsibilities while recognizing the potential consequences of wasted opportunities and unfulfilled ambitions that come with succumbing to laziness. The examination of these conflicting emotions and the repercussions of succumbing to the allure of laziness contribute to the feeling of astonishment and fascination. Keats enhances the poem's depth and intensifies the reader's emotional reaction by implying an inward struggle, which evokes curiosity and contemplation. Keats is unable to identify the peculiar aspect of the aliens:

One morn before me were three figures seen (Ode on Indolence: Line: 1).

Keats is astonished and intrigued by these enigmatic individuals who conceal both their names and attire. He is curious about these animals and asks why these characters covertly approach him and mask a method, which elicit feelings of astonishment in the readers. He is perplexed after inquiring about all these queries and ponders why these extraterrestrials arrived incognito and disappeared without uttering a word or engaging in any action. The visitors departed without assigning him any duties. Laziness is the physical response (anubhava) that has dulled his brain, preventing him from experiencing joy or pain. The individual desires the elimination of these creatures and seeks to exhaust his senses in order to overcome his laziness. The reader is left pondering why his intellectual capacity has deteriorated to the extent that he is unable to experience pleasure or pain. Keats remains unaffected by these peculiar occurrences, as they consistently evoke feelings of awe and amazement in readers, generating the aesthetic experience of the Rasa of awe or Adbhuta Rasa in the readers. As Keats says:

And they were strange to me, as may betide

With vases, to one deep in Phidian lore

O, Why did ye not melt, and leave my sense

Free of all but-nothingness

(Ode on Indolence: L: 9-10, 19-20).

Ghalib's poetry, like that of Keats, is characterized by a mournful and introspective tone that elicits a sense of wonder or *Adbhuta Rasa* in the audience. Readers encounter the *Adbhuta Rasa*, or the feeling of wonder, as the author vividly portrays the bar door, the admonisher, and the bar itself as a safe haven from the monotony of everyday existence. A bar is a designated refuge where individuals can find emotional solace and seek healing for their own struggles. On the other hand, the picture of the admonisher symbolizes the utmost requirement for education and understanding, someone to provide guidance in times of doubt. Ghalib's need for comfort and direction, along with the fact that he got to the bar exactly at the same time the teacher left, makes for a very tense scenario. What was said earlier about the departure shows how temporary and random the comforts and knowledge that life gives us are. Finding answers and comfort in a place where things are strange, like the bar door and the admonisher, is something that everyone goes through. Ghalib writes about this in a way that is relatable. People say that Ghalib's poems are connected to the *Rasa of Wonder*, also called the *Adbhuta Rasa*, because they can make people feel awe and wonder, which is a feeling that is often affected by art. Being in this emotional state comes from being both amazed and interested in the subject. What makes the readers feel amazed is the poet's search for information about where the tavern's door is located, as well as his advice on how to find safe and wise places. As an example, being surprised or amazed is an emotional stimulus. On the other hand, hunger is an emotion that is real and true. In order to get back in touch with the bar and the teacher, Ghalib will do everything he can. Ghalib's ghazals vividly portray his emotional journey as he passionately seeks solace and a profound understanding of true happiness in life. This juxtaposition illustrates the ephemeral nature of life's occurrences and opportunities, as it portrays the entrance of one person into the bar while another person departs. Stable emotions, also known as *Sathayibhava*, refer to the state of being in awe of the transient nature of emotions and the continuous emotional backdrop that revolves around individuals' inherent desire for solace, guidance, and comprehension in the face of unforeseen circumstances in life. The readers delve into the essence of *Rasa of Wonder* or *Adbhuta Rasa*, which evokes feelings of astonishment and amazement at the enigmatic nature of existence and the perpetual need for solace and guidance. Ghalib's poems, like those of Keats, likewise elicit the aesthetic experience of wonder (*Adbhuta Rasa*) in readers, achieved through themes of yearning, authenticity, impermanence, and an unending search. As Ghalib says in one of his ghazal:

O Ghalib where is the tavern door,

And where is the admonisher?

We only know that yesterday

He was going in as we were coming out.

(trans, Hussain, 1977: 264).

The poetry of Keats and Ghalib establishes a captivating connection between them. Despite their diverse backgrounds, the profound emotions of admiration and amazement that are present in the poetry of Keats and Ghalib have a lasting impact on the readers.

Readers are transported to extraordinary wonders through Keats' eloquent English and Ghalib's elegant Urdu. Their descriptions are so magnificent that they evoke feelings of wonder and amazement, comparable to the breathtaking beauty of a starry sky or a gorgeous sunset. It makes us want to learn more about life because of the creative way they show themselves, as if their work could give us new ways to think. These are the exact things they want us to do. In their writing, both of these writers can bring out people from a lot of different backgrounds, including those who are different races, languages, and income levels. It's possible that other people were touched by their lyrics.

### **Conclusion**

Keats and Ghalib are two poets who are able to convey the Rasa of Wonder, also known as Adbhuta Rasa. Through their rich imagery and profound understanding of the secrets of existence, they inspire wonder and surprise in the minds of their readers. It is very easy for these two authors to use lively language and accurate images when they write about how beautiful and difficult nature is and how strange life is. Both poets are very good at telling stories. Besides that, both of them can show how things really are. Through the beautiful words they use, they take the readers to faraway places that are full of magic and wonder, and they make the reader want to find out more about the wonders and secrets that are part of life. People who read Keats and Ghalib's works are amazed and impressed by how complex their writing is. They wrote about strange and beautiful things, which made the world a more complicated place. In other words, their work has the ability to connect with people from many different countries and groups, which is a normal human trait that makes people want to be amazed and interested in new things. People who read this study will be better able to understand and appreciate the complicated methods that Keats and Ghalib used to come up with their ideas. This, in turn, helps readers learn more about books and improve their sense of beauty. To make matters worse, it connects people to bigger ideas and events, which helps them feel like they have something in common with others and makes them think philosophically about the world. People can learn more about literary works, artistic achievements, and cultural events by using this study, which is also used as a training tool. It not only helps us learn useful things, but it also goes beyond differences in time and society. All people should be interested, motivated, and able to reflect on their own lives. Also, they should be pushed to read and think about the beautiful poems of Keats and Ghalib. Getting reader's attention is one of the main goals of this study.

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