

sea [—as Hanumán does in the *Rámáyana*,]—&c. [are the matters represented].

COMMENTARY.

a. But [some one may ask—objecting to the possibility of one's imagining himself the possessor of superhuman power—] how can a man imagine [himself to possess] the vigour to jump across the sea, &c. ? To this it is replied [as follows].

TEXT.

Sympathy not prevented by the superiority of the hero to the spectator.

41. The idea [arising in the mind] even of [mere] men, of [possessing] such valour, &c., as [is required] in jumping across the sea, &c., is not censurable [as an impossibility—such idea resulting] from the conceit of community [with the hero of the poem].

COMMENTARY.

a. Love, &c., also [—as well as heroism—] are felt through this community [of the spectator with the hero]—hence he remarks [as follows].

TEXT.

42. Through community [or sympathy], in like manner, Love, &c., are felt.

COMMENTARY.

a. [For] if Love, &c., were recognised [by each spectator] as being located in one's self, then the spectators would experience shame, tremor, &c., [and all the appropriate moods of mind and body which, in fact, they *do* experience—] but if [the feelings represented on the stage were recognised by them] as located in another [—e. g., in the hero regarded as quite distinct from themselves]—then there would be insipidity [or an absence of all *Flavour*].

b. Moreover [not only are the emotions common to both, but] the Excitants, &c., [of emotion], in the first place, [—the *Flavour* eventually resulting being, logically and analytically if not chronologically and really, subsequent to the exciting agencies—] are recognised as being common [to the hero with the spectator rightly recognising them]—on which he remarks [as follows].

TEXT.

43. At [the time of] the gustation thereof [i. e., of *Flavour*], there is no distribution of the Excitants, &c., [of emotion—such as could put