THE DHVANI THEORY
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The theory of dhvam, as developed by eastern aestheticians, is profoundly applicable to the novels of Thomas Hardy. It can be said that this dhvam theory is the most important critical theory of the east. In the recent times with the advent of the symbolist in the west, the dhvam theory becomes more relevant as a poetic theory. The creative artist of both the east and the west potentially brought out the Dhvani aspects from time to time in their creative works. But however it was Abhinavagupta through his Dhvanyaloka that placed dhvam as the most important in the context of a literary composition. While rasa is a unitary and individual experience brought out by diverse causes such as vibhasas, anubhavas, vyabhicaribhavas, for the essential purpose of achieving ananda (delectation or pleasure), invocation of dhvani theory becomes supreme. Anandavardhana constantly contended that words at the best can express the emotional states of mind therefore rasa as such cannot be depicted through the verile-performances alone. The words shringara or Karuna do not themselves evoke the necessary effect on the mind of the reader. In this context Mammatta goes to the extent of considering that a mere verbal expression of a rasa is a defect in itself. Any emotion verbally described at length can become sentimental and revolt. As Dr. A Sankaran rightly puts "where ever rasa is appealing, or when ever there is realisation of rasa, it is invariably suggested." This suggestion aspect is essentially brought out by the dhvani theorist. The central thesis of the theory of dhvani is that the words convey their meanings in their different ways. They have more or less a three fold function. The three-fold functions of words as laid down by Abhinavagupta are - denotation (abhidha) indication (Lakshana) and suggestion (vanjana). All the three functions are cumulatively effected. While a denotative (abhidha) aspect states the verbal meaning, the indicative and suggestive aspects elivate the functions of words in such a manner that they can re-enrivan in the reader a personal experiences which in itself is a provider of pleasure or ananda. Because of the three fold functions of the words the pleasure or ananda is bond to be inrousing the necessary emotions in their necessary forms. Suggestion is always available for experience over and above denoted and indicated senses and in addition to that suggestion becomes operative when the
other two functions of denotations and indications exhaust their capacity of expression. Therefore this suggestive aspects can be taken as the proper landforce in the narrative and descriptive phenomenon of a work of art.

All most all the novels of Hardy are sublimely suggestive. They are suggestive of the states of human experiences in the context of human existence in relation to the human institutions. The conflicts between the individual and the institution becomes prominently dramatic in the changing or altering context of the human institution like family society and life.

After the industrial revolution of 1850's there occurred a typical disastrous alteration in the human institutions, which were otherwise providing security and comfort to the man in the society during the pre-industrial revolutionary times. Hardy was primarily concerned with the agonising manner in which the social and cultural institution are getting modified. In almost all the novels the vibhavas, anubhavas and vyabhicaribhavas presented by Hardy are absolutely concerned with the changing situations of the institutions and contingent crisis of human existence. In an epic manner Hardy suggests how humanity is losing the comforts and protection of the basic and fundamental institutions, more particularly the western family institutions.

According to Hardy there are two reasons which went to shatter the human consistence in the past. The first mutation occured with renaissance, the second and the most destructive mutation occured with the industrial revolution. The renaissance brought forth into the fore-front the concept of reckless individualism and misguided humanism. The renaissance had given a sanction to the individual to behave himself in any manner he likes, in the name of individual freedom. In the context of this individual freedom what man aspired is a mere achievement in any form what so ever. There started a race for achievement which culminated into scientific inventions and discoveries. These discoveries and inventions added powers and potentialities to human agencies, which is their ultimate analysis turned out to be inconvenience to human welfare in its simplistic phenomenon of man's existence in a close/nit affinity with nature. Here nature includes human nature also. Out of his over enthusiasm for more and more man rendered himself into a material restless agent.

This material content has become the most aspired synthesis of existence; and it brought forth onnumerable misguidences in the human performances of existence. This reckless individualism coupled with misguided heroism enlived into a leap of distance with the advent of the industrial revolution.
This is by and large the overall meaning suggested by Hardy in his novels. By way of supporting this apprehensions Hardy starts making sublime narratives of his novels.

Out of these formal operations of human varities what all that culminates into immediate effects in the name of incidents is grossly concerned with the violation of the serenity in the simplicities of life. If the renaissance has turned man to words more and more material achievements, the industrial revolution rendered him cornad and Vallice in executing his devote intentions. Almost every novel of Hardy starts in the blissful atmospheric situations. The unwarmed humans who are otherwise happy in self contained in themselves are suddenly brought into a helpless conflict with the changes and alterations that take place in their personal lives. The panoramic manner in which he depicts the existential moralities of the villagers and the sudden manner in which their very existence becomes diasterously threaten or given such a dramatic narrative formula, where with the simple unasseeming human came into a grim ironic conflict of the changed situations. Henchard is a comfortable hey-trusser in his village, Hardy gives an idolic short description of the comfortable manner in which he lives his life along with his wife Susan and daughter Jane in his village. All of a sudden, because of the industrialisation going around, his hey-trusser job had become almost incapable of providing him with the minimal needs of existence. He was forced to migrate from his native place. In a sense his self preservation and the preservation of his family became almost impossible. In the context of his village the instinct for self preservation in its defensive dimensions produces fear (bhaya) and in its offensive dimensions creates anger (krodha). In accordance with the eastern theorist the two sthayibhava of bhaya (fear) and Krodha (anger) are forming into new wholes in his personalities. As a result he became completely restless. Even according to the eastern aestheticians, these two sthayibhavas are antagonist to each other. What it receive a greater harm in his personality concerns with love for his family and simplicity of life. In The Mayor of Casterbridge love is the fundamental sthayibhava. According to Abhinavagupta Shringara rasa is grossly antagonist to Krodha. The two emotions are opposite to one another. In this context the words of Vijayavardhana are very important. Discussing about the friendly and unfriendly rasas he says- "love can not prevail in an atmosphere which induces a feeling of disgust."2 The fear and anger that started arousing his otherwise being personality, rendered him to fall into a terrible sense
of disgust. In a terrifying (bhayanaka) state of mind Henchard starts taking his decisions. He takes in human and unbecoming decisions that go to permanently throw him into a life of loss, of love out of his fear and anger. He willfully vibrates the fundamental loss of life that is love, which has its humanistic essential origins in the very framework of man as a grigrorious specie. Henchard had put a death blow on the essential grigrorious framework of human existence. By way of momentarily making an emotional (or absurd?) decision of auctioning his wife and disowning his daughter. Even according to modern psychology man is endowed with his capacities to take decisions from three distinctly different levels of operations; the instinctive level, the emotional level and the intellectual level. Any decision taken in one state of mind becomes unacceptable in other two states of existence. Henchard takes his decision in an emotional level and gave amuck state of mind. This decision becomes a moral flaw both in his instinctive and intellectual aspects of his personality. On both this ground he was required to suffer a crisis through separation from his wife and daughter (instinctive level) and being benefit of his intellectual harmony. Henchard is complexly restless in his life even after achieving the heights of becoming the first citizen (Mayor) of casterbridge. The essential fundamental life (sthayibhava) of any human being is santa or peace. This santa alludes him permanently as a great mayor. Lucceta and Farfrae are certain phenomenal feature that comes as a passionate temptation for the sublimation of materialistic leads of existence. But however the magnanimity of Henchard lies in the colloquial manner in which he surrenders himself to the permanent separation from his wife and daughter. The only constant and consistent desire of Henchard, even after he becomes materially rich is to get united with his disowned daughter. It is here that we have the fundamental composition of Karuna (charity) operating in its sublime and profound manner. Here what all that gets suggested (vyangya) is better explained by the alamkarikas. The alamkarikas considered vipralambasringara and Karuna as akin to one another. They have in them more or less the similar properties. The words of Vijayavardhana are worth quoting here. He says -

*The quality of sweetness (Madhurya) is present to the greatest extent in vipralambhasringara and next to that in karuna. The experience of both this rasas is marked by the melting - vidhunuti of the Sahirdaya's mind, and
vibrates and chord of pathos in him. Thus the nature of enjoyment in both cases is almost identical. Moreover, the vibhavas, anubhavas, vyabhicaribhavas pertaining to the two rasas are also similar. According to the alamkarikas, the differences between vipralambha smrga and karuna is that in the former the alambana vibhava of the hero’s staying in living, and hence there is hope of reunion, while in the latter the alambana is dead and hence the separation is final with no hope of meeting again.3

In the case of Henchard alambana is not dead but however Susan is willfully separated from himself. Somewhere in his unconscious mind Henchard maintains a passionate desire for the reunion of his daughter Jane if not his wife Susan. Hardy maintaining alambana of his hero in his daughter Jane. In this context the characteristics manner of Hechards sufferings is comparable to miracles as described by Shakespeare in his Paracle. The reunion of Paracle and his daughter is a magnificent event and the agonising manner in which Piracles wanted to meet his daughter is described. The same emotions are potentially described by Eliot in his Marina.

"What seas what shores what grey rocks and what islands.
What ever lapping the bow
And scent of pine and the
Wood thrush singing through the fog,
What images return
O my daughter.
What is this face, less clear and clearer
The pulse in the arm, less clear strong and stronger-
Given or lent? more distant than stars and
nearer than eye."4

The same sort of emotional exposition is given by Hardy when Henchard meet his daughter -

"And you are her daughter Elizabeth-Jane?" repeated Henchard. He arose, came close to her, and glanced in her face. "I think," he said, suddenly turning away with a wet eye, "you shall take a note from me to your mother. I should like to see her.... She is not left very well off by her late husband?" His eye fell on Elizabeth's clothes which, though a respectable suit of black, and her very best, were decidedly old-fashioned even to Casterbridge eyes.

He took her hand at parting, and held it so warmly that she, who had known so little friendship, was much affected, and tears rose to her aerial-grey eyes. The instant that she was gone Henchard's state showed itself more distinctly; having shut the door he sat in his dining-room stiffly erect, gazing at the opposite wall as if he read his history there.

"Begad!" he suddenly exclaimed, jumping up. "I didn't think of that. Perhaps these are imposters-- and Susan and the child dead after all!"5

Anandvardhana in his Dhvanyaloka defines dhvani as follows

"that kind of poetry, where in either the (conventional) meaning or the (conventional) word renders itself or its meaning secondary (respectively) and suggests the implied meaning, is designated by the learned as dhvani or suggestive poetry."6

It is evident from the definition that both the meaning (conventional) and the word (conventional) renders themselves into
something more suggestive than the primary meaning. Therefore the dhvani is not restricted to mere words. Dhvani is always accumulative effect, meaning imposed upon the word, where the meaning itself gets bifurcated into the denoted, the indicated and the suggested layers. In a way the whole work of art or a composition can contain a suggestion, which in its properties and dimensions becomes a sort of undeclared propositions of the intended Sthayibhava. Dhvani literally means something heard or over-heard through the rhematic resonants created by the work of art. It is therefore evident that the structural stylization in its overall appeal can contain the suggestion or dhvani in accordance with the situation. Therefore the meaning itself or the overall understanding that a work of art gives is limited to the declarations made or narratives proposed. Abhnagupta himself gives five different possibility of meaning:-

(1) The suggestive word (vanjaka sabda) that gives rise to suggested ideas.

(2) the suggestive idea (vyanjaka artha)

(3) the suggested idea (vyanga artha),

(4) the function of suggestion (vanjaha).

(5) the composition in which suggested ideas are incorporated (i.e. the dhavanikavya).

It may be noted that all the above five act in a sort of unison and contribute for the intended experience mentioned in a work of art. It is therefore clear that the real meaning of a work of art is capturing in ability the intentionality of the author, the intentionality of the author is available to the sahirdayas or mature readers. The extent of the meaning achieved by the sahirdaya is again depicted upon the relative capacity of the sahirdayas. Hardy writes his novels for common readers who are not generally equipped with a great scholarship or wide learning but however in a given culture and in an appointed time, almost all the individuals contains the same sthayibhava in an universal manner. An artist always aims at revoking these stayibhavas with the help of vibhava, anubhava and vyabhicaribhava as compositional techniques. It is therefore possible for almost all the common readers to capture the intensity and force of the intentionality of Hardy. Inspite of the facts that his novels are extended narratives of the
life stories of his heroes and heroines, the main thrust of his art lies in suggesting and inspirably formulating the essential factors of life that go to make life happy and liveable. The conditions of life particularly in the 19th century were radically changing. The changes are so powerful and voluptuous that they go to smash the basic values of life cherished by man in being an agent in the world of his existence in almost all the novels. Hardy potentially suggests at the unanimous and universal, sthayibahava. Needless to say that man is born to be happy in the world of his existence but innumerable little ironies alway go to contribute for a sort of negation of these universal forces of existence. Life or the manner of living is not limited to the minimum or alignmental leads. The real human existence is available in its transcended or allivated state of existence. It is these allivated and transcended state of existence that always becomes the animating forces of Hardys characters. They aim at living their live in happiness but they were fated to live in misery and agony. These are the simple meanings available, Out of the life stories of GabrielOak, Henchard, Angle Clare, Jude Fawley and Clymyeobright. There are innumerable other characters who are equally potential and drawn to the life-size and life-deep proportions around these heroes. These heroes are central but the other characters are highly contributated for the over all poetic beauty, suggested through their dramatic interactions. His characters are primarily divided into two categories, those who are good in their intentions and those who are virtually or circumstantially bad in their intentions. The heroes and the positive characters associated with them are good and they always aim at living their lives with good intensions and positive aspirations of contributing for the welfare of all. But the bad characters are unauthentic in their intentions and they perpetuate a rein of terror and violence. This kind of dividing the characters into good and bad in a drama is as old as the ancient Greek plays but it was Roman Seneca who had prominently distinguished into the good and bad. According to Seneca it was the duty of the good to expose the bad and the destroy them. Accordingly we have in the eastern aesthetics the concept of Khalnayakas and khalnayikas. In the western context the conflict between good and bad is a formal phenomenal development in the social systems. The eastern aestheticians could not visualise the great upheavels like the industrial revolutions. Therefore their Khalnayek and Khalnayika were merely deviated from the accepted morales of living in accordance with nature. But in the case of western developments there emerged a phenomenal sequence in the social developments which socially negated a place for simple and quiet
living. Therefore in hardy a greater harm to human existence is brought by the unavoidable discornded social development. Mans suffering in his novels is because of the social and cultural situations. Therefore we have here such characteristics which suffer more than they are destined. Tess is more sinned against than sinning. Hardy appears to be suggesting that the simple and innocent people like Tess do not have a honourable place of existence in the so called advancing time. It is only a Lucetta or Farfrae that can survive with a great material happiness. Therefore his evil characters are highly intriguing and crafty. They make the simple people around them as a target of their evil perpetration. They weave their eviness in such a manner that the honest and honorable people around them are not left with any place of dignity and honour in the society. This is what is very often described as the grim ironic fate of humanity as anunciated by Hardy. The ancient Greeks had their metaphysical theory, to comfort them they had a queer metaphysics which states that the Gods in heaven poreforth meassery on human on earth. This idea was profoundly substantiated by Shakespeare in his King Lear. There is Gloucester says - "as fly to wanton boys are, we to Gods. They kill us for their sports". But in the world of Hardy the wanton boys are not in the heaven nor they are Gods inscrutably acting for the determents of man, the real evil in Hardy is in the rackless dimentions in which the human race itself is turning towards a faded doom of living in a valueless and hopeless world of existence. Generally speaking the Shayibhava are universal and generative of series of mechanism in the behavioral pattern of the people. They are stable appetitive tendencies and they trigger of the innate releasing mechanism in the form of vibhasas.

In the post industrial era certain extensive drives entered into the human aspirations which went into the extent of distorting the dynamic equillibrium. It is as though all the human actions are turning into a sort of literal disease. Man at the best level is motivated by the desire to be happy and maintain his equillibrium at all cost but the experience of profound upheaval and the consquent disequillibrium after the industrial revolution went to the extent of distortedly picturising even the universal shayibhava. It is a matter known to every body that habit becomes drives and the quality of the habit itself depends upon the culture of the individual and the society in which he lives. The changing habits bring forth altered drives. If so the shayibhava need not be static. They are not mere a crude equipment. The transformation of socio-economic process transforms the shayibhava also, but in all probability they should not become discordend to human good and to the human equillibrium. Hardy visualises a state of human society in which the alteration of these shayibhava absolutely contributes for the human destruction. Self preservation and the preservation of one's own race are the instinctive urges of almost all the species in the universe. Self preservation
in its defensive dimensions brings forth fear and in its offensive dimensional perpetuates anger. Fear and anger are the universal sthayibhava. In the characters of Hardy the equilibrium between fear and anger gets disturbed and these result into unending restlessness and agony. It is important to remember here that both these sthayins fear and anger (bhaya and krodha) are virtually aggregated by the newly acquired habits in the post industrialization era.

Hardy sketches a fearful picture of society, which goes very near to the propositions of bhayanaka or fearfulness suggested by the eastern aestheticians. Hardy creates this disgustingly fearful picture of society with a clear purpose of diverting the attention of reader towards the most cherished necessity of balancing the human drives in a human manner for the human good. We do not experience a comfort or happiness in reading the novels of Hardy but however the bhayanaka or fearfulness compounded by the vibhasas, anubhasas and vyabhinicabhasas makes the work readable and even enjoyable. To read a destructive narration of and incident is always unpleasant but in the most unpleasant situation of Henchard auctioning his wife, Tess killing her husband, Clym loosing his eye sight, and miserable death of Jude also the possible attention of the reader is suggestively drawn towards the inner authenticities of these characters. We read them with a sort of stable mind only, by way of releasing from within ourselves a sympathy towards these characters. This kind of alcami or camatkara is possible with dhvani alone. The western theories of the poetic beauty and the poetic truth are insufficient to explain the kind of poetic enjoyment that the readers achieve in these context. Not even the catharsis or purgation can explain the poetic alcami or kavya camatkara achieved by Hardy in these situations. In the hands of any lesser artist these incidents would have winded into mere melodramas. Above all what is more predominantly suggested in the above concerns with the human dignity of the characters involved and this human dignity is again sthayibhava which is predominantly instinctive and instantaneous in its operation. We do not react in a negative manner to the inhuman dimentions of these characters in the given situations on the contrary the inhuman and non-human dimensions are the evil characters like Farfrae and Lucetta are readily available in their crafty and intriguing manner. The over all suggestion that Hardy envisages in his novels is always concerns with the necessity of human precaution in making decisions and executing the expectations to the extent that we are living in a world which can turn discarded to our safety and security at any point of time, is what it prompts the idea of enternal human violence. After all Hardy is proposing a behavioral pattern which saves human from calamities. If the life is approached with serenity or santa, giving a momentary slip or forgetting for a while this rule of serenity may bring man to misery and distruction. So ultimately the universal suggestion that Hardy propounded in his novels is concerned with the stern adoption of santa rasa. A wilful violation of this santa rasa or essence of peace or juice of peace, might converse into a life of agony and suffering without a relief. This is what Henchards story reveals. Giving a slip to santa rasa in ones own personality
amounts to losing a control in his capacity to make sensible decisions. Any insensible decisions taken in a state of emotion or instinct can lead to the ultimate destruction of human personality. The decisions can be taken in three different states; the instinctive state of existence as in the case of Henchard or the intellectual state of existence as in the case of Clym. Different stated need different precautions but in any state of existence one should not take a decision contrary to the universal sthayin or established fundamentals. Hardy abundantly suggests the idea of executing the lives in a state of awareness or in a balanced state of equilibrium. The novels of Hardy are tragedies in the sense that the tragic flaws are at once the moral derelictions. He is always pleading for a sort of moral equilibrium. All this is brought out through abundant suggestion. Had he resorted to the matter of fact exposition the required poetic experience could not have been possible. It is this transcendental poetic experience that ultimately provides human convictions. Hardy gives the life of the people who suffered simply because in one moment or the other they wilfully violated the most necessitous fundamental loss of existence. This is the major human lesson that Hardy gives through his panoramic suggestive novels.

The suggestiveness of Hardy acquires its epic dimensions, with all its panoramic extensions. The scene in which Henchard and Susan meet each other in the dialablated old amphitheatre is significance. Hardy resorts to an extensive description of the old Roman amphitheatre here. The amphitheatre itself is background. It was built by the Romans long long ago. It has its archaic importance here. Susan and Henchard were together in a familiar happiness in their village long ago. All these years their lives also sustained a colossal reck because of their separation. It is as though their own personal lives themselves turned into archaic fossels. After such a long separation Susan coming to meet him from the other end of the amphitheatre is in itself suggestive of their urgency and need to meet each other. The dialabilated nature of the amphitheatre also suggests as the bygone regar and youth of both Susan and Henchard.

"The dusk of evening was the proper hour at which a true impression of this suggestive place could be received. Standing in the middle of the arena at that time thereby degrees became apparent its real vastness, which a cursory view from the summit at noonday was apt to observe. Melancholy, impressive, lonely, yet accessible from every part of the town, the historic circle was the frequent spot for appointments of a furtive kind. Intrigues were arranged there; tentative meetings were there experimented after divisions and feuds. But one kind of appointment-in itself the most common of any seldom had place in the
Amphitheatre that of happy lovers”.

They are meeting after a long time. All these years they had not forgotten each other. Now that they two are old and archaic, the selection of the amphitheatre with its visual grandeur is highly suggestive. In a way Hardy initiated the symbolic suggestive manner of narrating the situations as well as the characters.

The ancient Dhvani theory of the east in parallel to what I.A. Richards mentions as a 'sign situation'. According to Richards -

“the creative artist moulds his works as a sign situation’ which can transfer the experience to another.

The sign, the form and the various estrata of meaning cumulatively go to give an apprehension of certain poetical experience. The objective meaning, the expressive meaning and the evidential meaning are profoundly envolved in a sign situation. The true suggestive expression is always received within a typical psychic content captured within a situationally formed medium. This medium is always endowed with a multidimensional meaningfulness of which the suggestion is most important, according to the eastern aestheticians. According to John Dewey “the real work of art is the building up of an integral experience out of the integration of organic and environmental conditions and energies”.

Hardy’s themes and structures are in the nature of eastern Mahakavyas. Neither the definition of Aristotle nor the renaissance poetic theory of Sidney can equanamously explain the nature of poetic enjoyment (Kavya ananda) of Hardy’s novels. At the outset Hardy does not pay much attention to the Aristotelian norms of the tragic hero. A tragic hero according to Aristotle is neither the highest example of an individual in a given society nor he is taken from the lower ranks of society.

Hardy selects his heroes and heroines from the very ordinary people in the society. Aristotle further insist that a tragic hero must be a grand personality who contain in himself a slope for the tragic flaw. In stating that the tragic flaw is a personal qualification or disqualification of a tragic hero, Aristotle consigns himself to the idea that his heroes have an inherent weakness or flaw in their characters. The eastern aestheticians like Dandin and Abhinavagupta do not consider that the tragic flaw or the tragic error is a inherent phenomenal feature of an individual. According to them a person commits the error of commission of
omissions because of the confusion created by the institutions. Man is irrevocably and evitable committed to this institutions. These institutions, depending upon the culture, contain in themselves certain *sthayibhavas* in an anonymous manner. These *sthayibhavas* are not mere emotions as in the case of Aristotle's theory of pity and fear contributing to a certain catharsis or purgation in a tragedy. A work of art provides *ananda* or *brahmananda* when the abiding sentiments of the *sthayibhava* which can develop into emotions when confronted by appropriate stimuli. Referring to the erotic emotion or *rati*, Gopinatha, the 17th century Indian critic pointed that "Although the erotic emotion (*rati*) may be transcended as a palpable state of the sensibility, it ever endures as a latent activity and manifest itself in the context which spark the relishable emotions". This definition of Gopinath need not be limited to mere erotic emotion or *rati*. The relishable aspect of emotions can as well be extended to all the emotions. In limiting the scope of a tragedy to the emotions of pity (*bhaya*) and fear, Aristotle had done a great injustice to all other emotions, *rati*, *hasya*, *soka*, *krodha*, *utsaha*, *jugupsa*, *vismaya* and *santa* or *sama*. Aristotle goes to the extent of stating that love (*rati*) is an insufficient abiding emotions (*sthayibhava*) for the purpose of a tragedy.

One should not forget here that the tragic theory of Aristotle emerged out of the Greek tragedies of Euripides and Sophoculus. Strictly speaking these tragedies do not make *Mahakavyas* or great Epics in that limited context of considering tragedy as a mere catharsis or purgation of pity and fear. Aristotle may be right merely in the context of tragedy as a form of art. Hardy transcends Aristotle and assumes upon himself the fundamental manner of a great epic writer. The epic significance of his novels emerges out of the equally, manner in which he considers the nine *sthayibhava* proportionately distributed into nine *rasas* in his novels.

As has already been stated Hardy's principle characters are taken from the ordinary trades and activities of life. *Henchard* is a hey trusser to start with. *Tess* is an anonymous village girl in her easy and comfortable agrarian circumstances, *Gabrial Oak* is a shephered, as an expert in eweing, *clym yeobright*, a diamond merchant, disgusted with the vanity and uselessness of his occupation, returns with the intention of becoming a school master and *Jude Fawley* a south wessex villager. There life stories are not mere tragedies, they far extended the dimensions of the traditional western tragedies. In reconstructing the lives of his heroes and heroines in his novel, Hardy invariable assumes for himself the characteristice manner of a great writer bend upon considering almost all the abiding emotions unanimously present in a given society. The abiding emotions or *sthayibhavas* are not pure instinctual legacies. In the instincts they are present in the nucleus form. They further develop into promimently abiding forces in the cultural process. This cultural process phenomena is very important in the context of Hardy. The basis instinctive abiding forces of human existence are receiving a redicle alteration or change in their emphasis, as well as validity.
In the changing circumstances of the western social systems, Hardy as an artist is concerned with the manner in which the ancient abiding emotions and formulas of life are receiving a shattering setback in the hands of the new social developments and cultural process. To that extent Hardy is a realist, who considered the changing moralities of life in an epic manner in his novels. The epic significance of his novels emerges out of the extended manner in which he streaches the fable itself into a magnificent panoramic property of incidents and experiences. According to the eastern aestheticians vibhas, anubhavas and vyapicaribhavas prominently emerge themselves into an artistic whole with the prime purpose of awarding various rasas in various episodes. Strictly speaking the novels of Hardy are episodic in structure. Each episode inherently contributes for the development of a certain sthayibhava. Thereby the episodes are capable of producing certain rasas prominently. This is evident in the following scene of the murder of Alec by Tess. This scene is bhayanaka (raudra) coupled with Krodha diverging to bhaya and raudra.

"And then my dear, dear husband came home to me...... and I did not know it ! ... And you had used your cruel persuasion upon me... you did not stop using in - no - you did not stop ! My little sisters and brothers and my mother's needs - they were the things you moved one by ... and you said my husband would never came back — never, and taunted me, and said what a simpleton I was to expect him ! — — And at last I believe you and gave way ! — — and then he came back ! Now he is gone — — She continued'.

"And he is dying — - he looks as if he is dying !— — And my sin will kill him and not kill me ! — — O, you have torn my life all to piece — — made me be what I prayed you in pity not to make me be again ! — — My own true husband will never, never — — O God — I can't bear this ! I can Not".

The another scene from Far from the Madding crowd, brings for the sthayibhava of rati, which undoubtedly arouse in a Sahirdaya, Sringara rasa when Go priat Oak first time meets Bethesda.

"Well, Miss - excuse the words - I thought you would like them. But I can't match you, I know, in mapping out my mind upon my tongue. I never was very clever in my inside. But I thank you, come, give me your hand I She hesitated, some what disconcerted at Oak's old fashioned earnest conclusion to a dialogue lightly carried on. "Very well, she said, and gave him her
hand, compressing her lips to a demure impassivity. He held it but as instant, and in his fear of being too demonstrative, swerved to the opposite extreme, touching her fingers with the lightness of a small hearted person. "I am sorry", he said the instant after.

“What for?"

"Letting your hand go so quick."

"You may have it again if you like."

There it is "

She gave him her hand again".

Another scene occurs in "The Return of The Native" to complete Mrs. Geobright’s misfortune. Terribly exhausted, she sits down to rest and is bitten by an adder. When Clym discovers her lying prostrate, he is deeply distressed. This is an extremely pathetic chapter, and the following lines, describing Clym’s reaction on seeking his mother on the point of death, are extremely touching. These lines produce Sthayibhava of soka producing Karuna rasa in the hearts of the reader:

"His breath went, as it were, out of his body and the cry of anguish which would have escaped him died upon his lips. During the momentary interval that elapsed before he became conscious that something must be done all sense of time and place left him, and it seemed as if he and his mother were as when he was child with her many years ago on this heath at hours similar to the present".

Thus we find innumerable chapters producing almost all the sthayibhavas with their respective rasas designated as such by the eastern aestheticians. His purpose does not limit itself to describing or picturesquely presenting the episode. Every episode is prominently developed into a form of artistic substantiation of certain abiding idea or the other. In an over all manner in each novel, the prominently established abiding idea, which the eastern aesthetician call sthayibhava, are the soul of his art. The novels of Hardy provide a great artistic satisfaction or what can be attributed a Brahamananda of the eastern aesthetics. This brahamananda concept is recently recognised by the western psychologist as “aha experience”. This “aha experience” which alluded the western aestheticians, was prominently presented as the significant purpose of a work of art by Bharata in the 8th century itself. The concept of Brahamananda or “aha experience” transcends the fundamental idea of instruction and enjoyment formula...
attributed to the works of art by the western renaissance aesthete like Philip Sidney. Abhinava Gupta says that, in the words of Krishnachaitanya 'the Sthayin is harmoniously mixed with the features of the situations and the final rasa is unique in its flavour just as the beverage is distinct in taste from each of its ingredients in isolation.' Needless to say that all this goes to propose a moving quality by way of revoking the inherent, but dormant, sthayibhasas equanimously present in all the cultured readers or agents whom the eastern aestheticians call sahirdaya. For the purpose of the Hardy, all people who are capable of understanding the fundamental abiding ideas of life when they are presented for them in an artistic form, are sahirdayas. His sahirdayas are not great scholars. But however they are capable of substantially involving themselves in the fundamental abiding ideas. In witnessing an aesthetic situation all are capable of traveinding themselves to that congenial transport formula. This is possible when the readers confronts a situation identical to those in real life which excite his emotions. In the novels of Hardy they are idealised and organised. This is possible in Hardy because he transposes to art to stimulus situations which is valid in real life. Such a situation need not be real in its verbatim. It should only be valid to the situation presented in the context. For example the most appealing manner in which he dicipnts the murder of the husband by Tass or auction of the wife by Henchard.

The prime stimulus according to eastern aestheteicin is available in the Vibhavas, "more accurately, says Krishnachaitanya, it is the equivalent, in the creatively devised aesthetic situation of the stimulus in real life." Stumulus is not experience at all. It is a mere potential for the prospect of experience as such. In a given situation vibhava are the prime stimulus, gets revoked in such a manner that the experience, in its intensity and form, becomes satisfactorily conformed. All art is unsituational in providing situations which are unique in themselves, and which are valid for the accession, are profoundly given by Hardy. The situation or a sannivesha which is usually called the dramatic interactions of the person with nature, with fellowmen and with the self, gets sublimely represented by Hardy. The sublimation phenomena itself emerges out of the manner in which he holds the English language in its various forms of operation. From the crude conventional language to the highest narrative appeals, through all the practical useable forms of language, makes the real witchery in his novels. In selecting his linguistic comments, Hardy again embraces all the rasas and suggestions (dhvani), with the help of which his writings becomes significantly suggestive and therefore highly artistic. Hence the suggestion of dhvani prominantly overlaps on the devotated and indicated meanings of his expressions.

"The Return of The Native" has been called 'the book of Edgon Heath', without Edgon the book would not hold together. With most of the other novels
of Hardy, the scene could be transposed to some other part of Wessex without vitally affecting the story; but this story could not run its course anywhere except amid the solitudes of Edgon. Edgon influences all the human characters, moving them to love or hate, to despair or to the philosophic mind. Certainly the place is eminently significant of Hardy's philosophy; it is 'perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither common place, unmeaning nor tame; but like men, slighted and enduring'. Edgon is the premier and most extended instance of Hardy's habitual personification of nature. It is changeless as the heavens or the sea and is moulded only by vast geologic fingers. The power of its infinite vegetable existence is hidden under the mask of an apparent death-like torpor. It barely heeds the changes of the seasons—only in mid-summer does it flame in crimson and scarlet; and no absolute hour of the day is reckoned by the dwellers on its monotonous surface. Hardy himself lived on the fringes of Egdon Heath, and he was perfectly familiar with his environment. In no other book of his does the background figure so largely and so deliberately as here. Indeed it has often been maintained that the Heath itself is a sort of character. Roughly three quarters of the story takes place in the open air, and Hardy continually draws our attention both to the changing moods of the heath, and to reactions of the main characters towards it. The heath is the dark, immemorial environment those influences control obscurely the lives and destinies of those who dwell contentedly amid its wildernesses and those who feel themselves cruelly out of their element in this environment. Egdon Heath symbolises the whole cosmic order, in which man is but an insignificant article. And it seems to be alive, to be impassively aware of what these men and woman are doing and suffering, and it even contributes, sometimes in a crucial manner, to their happiness or unhappiness.

A striking passage in the novel is the one pertaining to Mrs. Yeobright when she, well-nigh prostrated by her 'exertions, physical and emotional', lies down on the heath to rest. Her eyes fall first on a 'colony of ants' and then she leans back:

"While she looked a heron arose on that side of the sky and flew on with his face towards the sun. He had come dripping wet from some pool in the valleys, and as he flew the edges and lining of his wings, his thighs, and his breast were so caught by bright sunbeams that he appeared as if formed of burnished silver up in the zenith where he was seemed a free and happy place, away from all contact with the earthly ball to which she was pinioned, and she wished that she could arise uncrushed, from its surface and fly as he flew then." 15

Here the suggestive intention is clear, the ants, far beneath her, stand for the apparently futile bustle of earthy life. The splendid picture of the heron, always one of the most lovely and majestic of birds, is openly said to be an image of freedom and release from life itself. The picture is entirely accurate, quite unexaggerated, drawn...
from life. It is when Hardy sticks most closely to strict truth of fact, as he does here, that he achieves his most moving effects. When he elaborates, when he underlines significance, and attaches human characteristics to the inhuman, he is generally not so successful; and it has to be admitted that he does it pretty frequently in The Return of the Native.

The opening chapter is famous for its evocation of Egdon Heath. It contains numerous fine descriptive touches and flashes of perception, but it is a terrible mixture of good and bad all the same. When Hardy says that the Heath is 'like man, slighted and enduring, and withal singularly colossal and mysterious in its swarthy monotony', he has at one stroke achieved a telling comparison, while 'the great inviolate place had an ancient permanence that the sea cannot claim' is as fine a sentence as Hardy ever wrote. But wherever Hardy turns away from the heath he knew so well to philosophise in set "essay" style, he at once becomes stodgy and pompous: "Smiling champagnes of flowers and fruit — — are permanently harmonious only with an existence of better reputation as to its issues than the present'. It is really difficult to see what this means, which is perhaps the gravest fault an author can commit. Cliches (smiling champagnes) and jargon ("as to its issues") makes matters worse. The general point then is that Hardy's use of background is not uniformly excellent, whenever he deliberately "weights" the significance, there is the danger of top-heaviness.

This passage makes beautiful play with gradation of light and colour, and it rises to an almost ecstatic conclusion. It conveys the still, almost trance like, quality of the "Green hour" to perfection. But it also suggests indirectly the feelings of Clym and Eustacia for each other marking as it does the moment between their farewell and Clym's sudden proposal. The placing of these background passages is always important. The lovers are themselves affected by the sunset: "Clym's feelings were hight." the moment was passionate, yet Hardy is telling us a great deal more here about their love suggesting not only the intensity but also the fragile nature of it, by his choice of background. It is an exceptional scene quite untypical of the heath, and so Eustacia herself takes on an unreal quality which disguises her essential shallowness.

As Eustacia walks away, the sun goes down, and 'as Clym watched, the dead flat of the scenery overpowered him" its horizontality becomes oppressive suggest-
ing that not only has light gone out of the sky but out of Clym’s life too. Here Hardy gains enormously by subtly weaving human feelings and actions together with natural events and here he, as nowhere, overstates the implications but allows them to emerge naturally.

‘Far From The Madding Croud’ has a shepherd hero but he is quite clearly not the conventional, piping, moon-struck shepherd. He is sufficiently deromanticised to authenticate himself as a credible human character. As if to ward off any false romantic glamour attaching to his image Hardy presents him in the beginning in a comic-realistic perspective:

“His christain name was Gabrial Oak, and on working days he was a young man of sound judgement, easy motions, proper dress, and general good character.”

He is made to appear ordinary, even ridiculous, in his dress and manner, and worldly possessions. But the occasion of Bethseba’s for waggon held by the gate keeper at the toll bar provides for Gabrial a sudden transformation from an awkward bumpkin to man of understanding & culture.

In likening Gabrial’s hut to Noah’s Ark in the next chapter Hardy is further stressing Gabrial’s role as a protector and his relative invulnerability, although still at this point the comic note intermingles with the premonitory metaphor of Noah’s Ark.

“The image as a whole was that of a small Noah’s Ark on a small Ararat, allowing the traditionary outlines and general form of the Ark which are followed by toy-makers and by these means are established in men’s imaginations among their firmest, because earliest impressions to pass as an approximate pattern.”

The miniature Noah’s Ark carries a suggestion or dhvani of comic diminution but there is no reversal of meaning, no ironic intention in the patterning of the mythic image. A funny Noah’s Ark is still a Noah’s Ark. As if to sustain our credulity Hardy describes the interior of the hut in down-to-earth realistic detail:

“The inside of the hut — — was cosy and alluring — — In the corner stood the sheep-crook, and along a shelf at one side were ranged bottles and conisters of the simple preparations pertaining to ovine surgery and physic; spirits of wine, turpentine, tar, magnesia, ginger, and castor-oil being the chief. On a triangular shape across the corner stood bread, bacon, cheese,
and a sup for all or cider, which are supplied from a flagon beneath.

All this forms part of the perspective in which Gabriel Oak is presented in the novel. The details woven round his daily existence are as far removed from the texture of existence of a ‘literary’ Shepherd as is the suggestion that he stands for an ideal of characters which is the reverse of pastorals.

Hardy’s vision is dogmatically selectivist and it has no pretensions to philosophical cosmopolitanism. This is evident in the blunt finality of the cultural and moral framework of *The Tess of the Durbervilles*. Even the Every Chapter heads - The maiden, ‘Maiden No More’, etc. - suggested the traditionalism of the basic terms of reference in the novel.

Tess’s cultural sensitivity in her christening of her dying child focus on the cultural concept of mother-child relationship. In Tess’s material anxiety further stresses her allegiance to cultural roles. But her determination to save her child from damnation by baptising him before he is dead also under scores the survival of religious imagery into culture. Hardy calls the secularised ritual ‘an act of approximation (P. 131). Tess last acts, while being adequately motivated in terms of psychological realism, achieve the grander illumination of the larger, mythical attitudes and impulses of a particular culture it is significant that her last thoughts centre on questions of familiar and cultural futurity and continuity.

In addition to this the tragic sense in Hardy is a profound suggestive phenomena. Sometimes the classical implications of his episode are so delicate that they imperceptible or an ordinary reader. But at the same time the intensity of the established abiding idea becomes instantly clear, even without reference to the classical dimensions of the instruments used for charactering the situation. The most important episode in this context is in Tess murdering her husband Alec with a bread knife. The use bread knife for this fearful purpose has a parallel in the Oedipus sex of Sophocles, evidently after coming to know that he (Oedipus) was himself the person who has murdered his father and married his mother. Oedipus wants to verify the truth from his wife/mother. The moment he goes to her, he finds her already dead, probably out of the shock of the revelation. Oedipus duly overpowered by agony takes the breast pin of his mother/wife and pinches his eyes. Blinding himself by way of using Secausta’s breast pin is highly suggestive of tragic intensity of the situation. Such is the phenomenal manner in which Hardy makes Tess kill her husband with the bread-knife. Both the incident show that the instant and instantly manner in which disgust or Jugupsa over-powers every formula of appropriateness. As a matter of fact using a bread knife for murder is a unique manner in itself; and it suggests innumerable echoes of meaning. The anger of Tess is voluptuous by and all comprehensions. The instinctive sense of disgust in senses her with a great anger. She does not bother about the sensibility or
usefulness of the instrument. Her only purpose is to terminate her husband and he does it in an instantaneous manner, putting away all the reason and throwing away all the probability. Her determination is certain and she achieve it as it where is basis. The suggestion is far important here. Man, when is sufficiently all the reasonable description of life at the same time what it proposes to the reader himself is abandently suggestive even when he is not convinced with the probability of killing with bread-knife, he become highly satisfied and his Brahamanda reaches its highest penical. He therefore pays all acclodes to Tess. Such is the profound manner of suggestion or Dhvani.

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