THE VAKROKTI THEORY
CHAPTER 7

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Thomas Hardy is the greatest exponent of the regional novel. Critics are unanimous in holding that he had comprehensively elivated the image of the Wessex region to a great literary height while the cultural property of wessex prominently concerns themselves with the conspicuous institutional priority of the dying feudalism the very absence of the wessex region was brought forth through the language that he adopted for his novels. During the romantic revival period there was a great controversy concerning the poetic language and the poetic diction. The problem of poetic diction emerge out of what Wordsworth contended when he stated that the poetic language as well as a selection of the language of the rustics in their vivid sensations'. Wordsworth statement was unfortunately mistaken by the generations of critics that he was backing what all the rustic spoke as fit for poetic purpose. Wordsworth infact speaks about a 'selection of the real language of man' about expression, 'simple and the elaborated' but 'forget known the causes of dislike or disgust'. As krishnachaitanya points out" he (Wordsworth) recognised that selection was necessary to seperate the composition from the vulgarity and meanness of ordinary life".

Hardy resolves the poetic diction controversy of the romantics by way of separating and elevating his composition 'form the vulgarity and the meanness of ordinary life' even when he used the language of the masses of the Wessex region he had taken sufficient care to elevated and deviated language for his poetic purpose. By way of giving a spacious situation for this kind of elavation through deviation was backed by the eastern aesthetician like Dandin, Vamana and Rudrata.

As a matter of fact there was no great controversy or disillusion about poetic language in the eastern aesthetic tradition. This could be possible because of the recognition that the eastern aesthetician had given to all the possible three levels of languages:- 1. Sahajaokti, 2. Vakrokti, & 3. Atisayokti. Ruyyaka of 12th century had introduced the expression on Pradhoukti in the place of vakrokti Pradhokti as the expression indicates as an elavated or distinguished or mature utterance. The Sanskrit poetics repeatedly affirms that poetry or a literary work of art is distinguished by the supremacy of utterance. This is what is meant by literature being Ukti Pradhana. What ultimately distinguished literature from the mere verta or information concerence with the language, gets represented in poetry. Sahajaokti means natural expression. There is a predominance of denotative here. Vakrokti or Pradhokti deviated utterance, Indication and suggestion are predominant here. While the indication is always through the prominant use or in the etomological supremacy. Over and above this the everyday language they soon into atisayokti or hyperbolic expression. Thus Hardy predominently resorts to vakrokti and pradhokti as well as atisayokti in ellivating the poetic effects of his
The most prominent use of literature for the eastern aestheticians is its capacity to offer rasa or the juice of enjoyment. Any literature where ever it is sahayokti (natural expression) or vakrokti or praudhokti (deviated and elevated expression) or atisayokti (Hyperbolic Utterances), so long they contribute for the Rasanispattih (production of the juice of enjoyment), it is said to be literary. It was Anandvardhana who had said that an utterance with pleasure given rasas in its soul is a creative propositions (Vakyamrasatmakam kavyam). It is interesting to note that the eastern aestheticians considered the vocability of a sentence with its intonative and inflectional (kaku) grandeur for the most important characteristic.

The very expression Vakya means a meaningful utterance. The utterances itself with its in to native complexity has its poetic beauty (camatkara) in being a poetic property. We may say that the woods serve to simultaneous purposes of offering visual image and a sound image. One concerns with vision and the other concerns with the intonative transportation of the vision.

The sound properties of a word contributes for the musical and rhythmic utterences. The visual complexity of the word reaches hear only with the help of the intonative significance. When this kind of approach to language is given an opportunity for any controversy concerning the use of language only, the ultimate purpose of such language in expression should be predominantly pleasure giving. The regional complexities of language as implemented by Hardy go to suggest the sublime manner or deviated manner in which he used the language of masses of the wessex region.

The regional bias of Hardy is not merely in respect of the use of language. With the help of the language of the region he graphically presents the very demographic picture, with all its institutional prerogatives, cultural properties and the love of simplicity of the people of the region. By way of giving a pleasant and winning exposition of the lives and the life style of the region Hardy rediscovers himself as to how abundantly humane and compassionate they are when compared to the new industrial generations who are striving to prosper in the other regions of England. Infact the relative merits of the traditional feudal classes when compared to the so called progressive generations constitute the main literary interest of Hardy. The straight forward innocent life of wessex masses are million times superior to him then all others who are falling into the trap of industrialization. but at the same time the new cultural forces of industrialization and urbanization are not likely to live wessex and its innocence for it self in the very process of industrializing. There is a metaphysical evil which ultimately destroys the innocence and straight forwardness of the wessex region.

The metaphysic pictures of wessex life and the cruel ethos of industrialization are mere conflicting symbols in operation. At any given point of time in history there is bound to be a conflict between the traditional and the present. The progressive manner in which the social and cultural institutions change over time to time is itself painful and tragic experience. The tragic experience of art that Hardy presents in the changing circumstances of life is in itself a matter of evil. The 19th century...
England prominently experienced the evils of social change where the innocent and lovable past is being sabotaged by the newly emerging institutional properties. It is in this contest of conflict between past and present that his characters are caught up. The whole process is a malignant phenomena in the context of which a Michal Henchard and Tess suffer invincibly.

Coming to the prominent manner in which Hardy resorts to the deviated manner of expressions it can be said that he made the novel writing prominently *Uktipradhana* without *Vakrata* or *Praudhokti* it is not possible to bring out a poetic effect. Both *vakra* and *Pradho* being departures from the ordinary mood of expression automatically enters the province of *Atisayokti* Chyperbolic expression. The *Atisayokti* should be as much as possible a feature of the figure according to Bhamaha, Kuntaka who had under laid basic principle of *vakra* when he said that it is "a certain striking deviation from the ordinary mood of expression of ideas" This constitutes the essence of poetry. It so *Vakra* automatically separates poetry or literature from the other forms of expression. The extended manner in which Hardy conducts the narrative expositions and the dialogues conforms to the *vakra* philosophy of the eastern aestheticians. He very skillfully offers peculiar turns of meanings to his expression with the help of the acts of his imagination. The extended manner of expression in itself is becomes most delightful exposition in the works of Hardy. The poetic aesthetic enjoyment experienced from his compositions contributes for such a poetic beauty that the readers stand in great surprise. In his novels the very beauty of expression prominently lies in the surprising dramatic turns he gives to the events. *Vakra* as such is not limited to mere utterances or vocabals. Even in the situation there is a possibility of *vakra* or deviations being demonstrated particularly when they are dramatically conflicting and frequently offering reversals. The situational reversals in the episode, which ultimately go to propose the seeds of tragic suffering, are equally important. The reversal in the life of Henchard and Tess are very important here. The concerns of their life acquire for themselves prominent deviations from the ordinaryness of their lives. Such incidental deviations cannot be explained in a rational way they are brought forth in the manner of incredible accidents. The painful nature of life becomes expressed in its genetic mood such deviations in the situations are in the nature of probable improbability which were preferred by Aristotle for improbable probability in his poetics.

Right from the beginning in the east as well as in the west there was a prominent controversy whether literary creation is a dominant operation of the creator or the embellishments and other devices of languages derive the artist to make his composition while the first is a sort of narcistic creator oriented theory the other is predominantly logocentric in its operation the controversy itself is irresolvable and holds back its origin to the broad philosophical tenet whether the universe monistic or dualistic the *alamkarikas* of east were prominently asposued that art is logo-centric in its operation. Language, is capable of serving the purpose of creativity in literature. As opposite to them the *rasavadins* always argued that
there was that mysterious operation called *rasaspattih* (the creation of juicy relish) as the end of the creative process in holding the creation itself as a process in operation. They had contributed for that mysterious, and mystical bio-chemical phenomena of *rasaswadana* or enjoyment of the juicy relish. It is interesting to note that this *rasaswadana* or juicy relish is more or less parallel to what Aristotle had to say in propounding the theory of catharsis. Aristotle's theory of tragedy anounces:

"The invitation of an action that is serious and also, as having magnitude complete in itself, in language with pleasurable work, in a dramatic not in a narrative form; wish incidents arousing pity and fear, where with to accomplish its catharsis of such emotion".

While the expression in language with pleasurable accessories' conform to the fact that literature is logo-centric, the purpose of art is 'to accomplish its catharsis of such emotion is mysteriously a bio-chemical alteration or change that a tragedy could propose on the readers mind. The *rasavadins* argument that literary art is centralised effectively in the soul of art as *rasa* or juicy relish, go near to the catharsis metaphor of Aristotle. However the prime purpose of *rasa* is permanently athada or enjoyment, the catharsis phenomena of Aristotle is suggestively pain full in maintaining that it is a sort of purgation of the access of emotion called pity and fear.

As has already been suggested, the Alamkarikas of the east right from Bharata held the view that the *Camatkara* (beauty) of poetry is logo-centric, the *rasavadins* who emerged after them more or less defeated the Alamkaras by way of the mysterious juicy metaphor called *rasa*. But however it is very difficult to argue on behalf of *rasa* as the exclusive purpose of a literary composition, particularly in view of the fact that the expressive material with which the literature deals is languages in its intelligent menefastation by the creativeartist. Just as it is not possible to visualise a painting without the part played by the colour. It is not possible to have a figure of literature without the ontological contribution of language as a creative force. However the excessive enthusiasm shown to language by the Alamkarikas was substantially out witted by the *rasavadins* in stating that art is a mysterious experience and language plays only a tool like part in the literary creation. This tool like revelation of language could not be sallowed by the later critic like Kuntaka who brought forth the theory of *Vakrokti* into prominence. *The theory of Vakrokti* was one that sprang up as a reaction to the views of the *dhvani* schools, and was an attempt to restate the teaching of the ancient Alamkaras school12. The concept of vakrokti it self can be woked from many angles but the manner in which it brought back the grandeur of literature is exclusively in the manipulation of language, and it conforms or more or less resolves, that literature is nothing if not logocentric in its process of creation.

There is two important point to be noted, or we may say two important angles from which a literary work of art can be visualised. As had already been hinted,
the basic controversy weather literature is logo centric or creator centric is permanantly irresponsible but however the significant points of importance raised by the Vakrokti school are very important for the interpretations of Hardy's novel.

In the Bible itself there are two theories of creation. One is the creation of the world, creator magnus postu late of 'let them be light' in spirational creation of the world. The other theory concerns with that mere separation of man from the garden of Eden through that great fall. The second theory is prominent rearrangement of what all that excited before. The logo-centric philosophes of literature always held the view that art is a mere revocation and inteligent manifestation of language in its various potentials of operation. While the inspiraional creation is important in itself, the logo-centric manifestation is what the vakrokti philosophers held as the most important manner of creation. It was Kuntaka who prominently argued that vakrokti was the life of poetry, in his treatise vakroktivita. Even Dandin, who was an authority on alamkaras in principle agreed to the procotogories of language namely savabhavokti & vakrokti. Vakrokti is a clear manipulative departure from the ordinary mood of expression, and in its process it is capable of entering the province of atisayokti or hyperbolic expression. This deviational phenomena of vakrokti as "a striking deviation from the ordinary mode of expressional ideas constitute the essence of poetry". According to Kuntaka, "Poetry is a blend of sound and sense which is established in a composition embodying the poetic activity of deviational character, and which delights those who know the true nature of poetry".

Vakrata as perceive by Kuntaka need not exclusively refer to the moods of language alone. He perceives Vakrata in a composition in six different ways -
(i) Varnavinyas - Vakrata - in the composition of letters (This conver the field of all sabdalamkaras.)
(ii) Padapurvardh - Vakrata in the use of nominal stens.
(iii) Pada-aparardha - Vakrata in the usages of suffixes.
(iv) Vaky - Vakrata in the composition of sentences (This covers the sphere of all arthalamkaras).
(v) Prakarana - Vakrata in the changes made of the incidents selected in a story in the construction of the plot and.
(vi) Prabandha - Vakrata - in the composition of the entire work as a whole.

While the first four are in reference to language, in numerable examples of these deviations can be quoted from the world of Hardy. But however the fifth and sixth catagories of deviations are highly important in respect of Hardy. His language was predominantly rustic in the sense that he gives importance to the regional dilactic expression of the wessex region. But at the same time he is a master craftman in holding English language asa prominant vehicle of his ideas concerning society, culture, morals ethics, and religion. In a way Hardy introduced the whole macrocosm of the universe in a sort of microcosmic presentation of the life of the wessex region.

In so far as manipulating the incidents selected in his narrative Hardy
resolves to the chronological manner of one incident taking its origin in the earlier incidents the episodes are so connected that they go to make an easy progress of incidents one after the other ultimately into what can be called a chronological solution at the end. The ancient Greek writers use to select their plots from their mythological and epics. Having taken from the mythologicals and epical sources, they used to induct such alterations and deviations which go to make their work of art quiet convincing and complete in being the tragedies.

But however Hardy's stories are parallel to the life & lifestyles as lived and last by the people in their circumstances of existence. In this sense his plots are all together new and born out of their own imagination. Hence the question of determining the deviations becomes very difficult. In so far as the incidents and episodic properties are concerned, all the episode and incidents that surrounds his central characters are directly brought forth from his own creative imagination, exactly in the manner of the creator 'God'. But however the magic mind of Hardy's creative faculty introduces the concept of deviations in what is generally thought to be possible and plausible in the "Ordinary course of life." These possibilities of deviations for Hardy, emerge from the moral, and ethical circumstances of life. For example the manner in which Henchard auctioned his wife and gave away his daughter in addition to, is a prominent deviation from the ethical point of view. Likewise Tess murdering her husband with a bread knife is equally an ethical and the moral deviation. Needless to say that the very soul of his composition lies in these deviations in this novels. The deviations are arrestingly exhaustive of readers potential to withstand however horrific they might look from the moral and ethical point of view, they are made convincingly plausible, and even exalting, in the given situations of their lives. Without resorting to vakrokti philosophy of creative art, it is not possible to explain the convincingness of set episodes. Hence it can be stated that the thematic alterations and deviations that Hardy made in his novels, highly contributes for the novelty of his art and in this context he surpasses even her Greek masters who gave him the very essence of the tragedy of life.

Again the major deviation that he strikes in his novels concerns with the selection of very ordinary men and women as his tragic heroes and heroines. Right from the beginning there was a notion that a tragic hero or heroine should be selected from a height in the social hierarchy. In the context of the ancient Greek there always use to be Kings, Queens, Prince, Princess and the great warriors as tragic heroes and heroines. Even Shakespeare selected his heroes and heroines from a social height. Aristotle prescribes the norms so that the tragic fall might become conspicuously available in the process of a great man falling into tragic suffering. While it is a matter of common sense that life could be a matter of tragic anxiety for anybody, whatever be his social states. The practical artistic innovation of very very ordinary people like Henchard, Tess, Gabriel & Oak figuring as tragic heroes and heroines is spaciously convincing in the hands of Hardy. He looks at the agony of life from the point of view of an individual falling into vigorous conflict which the circumstances and the social institutions, particularly in the 19th century, give him an opportunity that human dignity is an equal property that can be claimed by the
great and small alike. It is this prominent deviation with the purpose of envasaging the concept of human dignity itself as an equally given property for all humans to cherish that makes him select his hero and heroine from the ordinary walks of life. If so it is an deviation or vakrata from the traditional forms of creative art, with the great purpose of establishing the fundamental shayibhavas of human dignity as a cherished property of all human. This is broadly concern with the development of democracy in 19th century. His heroes and heroines are invariably defeated characters. In the game of life success and happiness allude them permanently. But even then the manner in which they stick to the prompting of human dignity conforms to the idea that all the living beings have the freedom and choice to live their lives in their own cherished manner of existence.

The philosophy of deviation is not something new for the western literature. The romantics very often introduce metrical variations in their works of art. The 18th century neo-classics insisted upon meterolus adherent to the metrical traditional phenomena of verse in the name of region and correctness. But in the hands of romantics metrical variations becomes prominently assumptions of their freedom and choices of composition. The romantic introduced the charm of variations into the art of poetry. It can squarely be stated that the modern free verse movement is a formal assumption of the victory of variations. But this is as far as the compositional variations are concerned but the thematic and episodic variations innovated by the romantics ultimately led Hardy to adopt for his art the basic philosophy of variations or deviations for the traditional rooms of existence and authority.

Coming to the controversy concerning the logo-centric and creator-centric formulas of composition, it can be stated that Hardy resolves the controversy itself to some extent by way of resorting to both the philosophics of exposition simultaneously. His choice of ideas as well as wards makes his poetic altitude and expression absolutely different from the matter of fact outlook at speech. sanskrit poeties always recognised the supremacy of utterance. utterance, here, does not mean the verbal tissue alone as krishna chaitanya points out. It emphasises both the content, episode and thought coloured by emotion, and the form, the special, poetic verbalization. The peculiar charm or strikingness that Hardy creatively endowed to ordinary exprssion with the help of his imagination is certainly in accordance with the necessity of variations and deviations. It is not for the prominent, deviations that Hardy adopted in his fiction. His greatness as a novelist would not have been there.

The logo-centric and creator centric tangle of creativity was prominently resolved by Holderil who advocated the renovation of the ancient poet magnus philosophy of the creation of poetry. But language should be considered mere medium of ideas or impressions. It is possible for language because of its inherent vakrata or potential for deviation. All languages are a matter of creation of figures. Such figures, when prominently innovated by a writer automatically become deviations from the abstract notion of our language. Hardy particularly preserves
for himself a dignified individualistic subjective manner of working into the values of life as offered by the institutions of his time. The decisions concerning the world and existence are his own and to that extent they are deviations from the abstract notion. Ultimately according to the pratyabhijna doctrine of Abhinavagupta all creation in art is supreme manifestation of the poet himself to himself. What he sees or visualises is prominently reflected in what he is. Therefore what all he presents by way of deviating from the standards comes out of his own strength of self-evaluation. It was Maeterlinck who said—

"Weather you climb to the top of the mountain or you go down to the village, weather you travel to the ends of the earth or take a walk round the house, you will meet only yourself on the roads of chance. If Judas goes out this evening, his steps will lead him towards Judas and he will have a chance to betray; but if Socrates opens his door, he will find Socrates asleep on the threshold and will have a chance to be wise."  

If so Hardy is both a Judas and a Socrates. It is through his Judas that he finds his Socrates. And this in itself is a prominent deviations and Hardy conforms himself to this.

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