PREFACE

The eminent Indian and Western thinkers who emphasised the value (importance) of Propriety in the art of poetry e.g. in Poetics and used different synonyms for this are as under:

**Indian thinkers:** Bharata, Bhamaha, Rudrata, Anandavardhana, Abhinavagupta, Kuntaka, Ksemendra.

**Western thinkers:** Homer, Socrates, Plato, Aristotle, Horace, Longinus, Alexander Pope.

Although the reference to the word Property is found in the literary works of several ancient Indian and the Western thinkers in their use of different epithets, but the theory of 'Propriety' – Auchitya was propounded by Ksemendra in the India and the theory of 'Propriety' – Decorum was propounded by Horace, in the Western world. Ksemendra and Horace not only propounded the Theory of Propriety (Decorum), but they firmly set it on the direct road to greatness.

Despite a gap of thousand years between the two thinkers there is a similarity of thoughts, and both are well recognized in their realm of the literary criticism. It will be only fair to say that both were giants in the field of the literature and more so in Propriety.

**BIRTH & PARENTAGE OF HORACE & KSEMENDRA**

**HORACE:**

Horace whose full name was Quintus Horatius Flaccus, was born at Venusia, modern Venosa in Italy Apulia on 8th Nov., 65 B.C. His father was a freeman. His mother died while he was quite young. The school life of Horace was slightly embittered by his teacher Orbillus, but later in his life he recalled with gratitude all that he owed to his master.
On the completion of his education at Rome he was sent to Athens. At Athens Horace made a deep study of Greek literature, Greek verses, Greek lambics, Greek lyrics and elegies. Besides literature he was also thoroughly conversant with Greek philosophy and thereafter ultimately Horace died in his 57th year and was buried on the Esquiline Hill near the tomb of Maecenas.

KSEMENDRA: Ksemendra's exact biography is unknown, but according to the sources available he was born at Tripur-Saila-Sikhara after 990 A.D. and died after 1065-66 A.D. during the reign of king Ananta (1028-1063 A.D.) and Kalasa (1063-1089 A.D.) of Kashmir. He was the son of Prakasendra and he gained high education from Abhinavagupta, and obtained education from Soma, Gangaka and from Devadhara also. His ancestors were the ministers in the kingdom of the aforesaid kings. Ksemendra was a genius and was an aminent scholar in the chamber of the kings. He wrote several volumes on the Science of Rhetoric. He found the social atmosphere depressing in the midst of instability, scandals, assassinations. He made his literary work the weapon with which to fight against such evils and malpractices. Humour and wit in his episodes were used dexterously to cut at the evils of society.

His telling expressions were like a wound on the heart of the audience. Ultimately we can say that he was a great Poet and critic.

HORACE AND KSEMENDRA ON THE THEORY OF PROPRIETY:-

HORACE: Horace says that both Nature and Art are interdependent and need each other's gifts in order to be joined in friendly union. A poet should have a vein of genius and skill also. A poem, says Horace, must come from the heart of the poet. Mere technical perfection will not do. It is not enough for poems to have beauty they must also be pleasing, lead the listener's soul whither they will. If you would have me weep, you must first express grief yourself.
Thus there is ample scope for Sympathy or even Empathy. Horace further says that it is enough for poetry to have beauty. It must have charm and move the soul of the audience.

**KSEMENDRA:** In the Natural World there is an inherent Propriety created by Almighty God. The tradition of the Incarnation the Purana (the sacred books of the Indians) also points towards Propriety or Decorum. The dealing which stands on the decorum is called the Religion and the dealing which is stained with Impropriety is called the Sin. The relation between fathers and mothers, brothers and sisters, wives and husbands, officers and the subordinates depends on Propriety. Moreover, Propriety is inevitable in the Natural World and also among the Masses of the World. Furthermore, the base of the Aesthetic-Emotions is also Propriety.

Ksemendra says that in the lack of defense of Propriety, rhetorics and the poetic-merits lose their importance. The poet stresses that if a beautiful women wears the ornaments of the waist, in the neck, and the garland (wreath) in her hand, it would be ridiculous, and everybody will laugh at it. Such as he has quoted:

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Kanthey mekhalya nitambphalkey taren haren va,
Panau nupurbandhnen charney keyur pashen va.
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Likewise one who dominates the person who has already surrendered in also funny; and similarly one who deals with sympathy with the victim is also ridiculous. Therefore one should behave according to his Status and the Decorum. Such as he has quoted.

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Sauryen pranatey ripau karunya nayantiken hasyatam,
Aucityen vina ruchim pratnutey nalamlkritirnoguna.
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Ksemendra has given different kinds of references in his literary work to show Propriety. He says that just like smearing on one's forehead with paste adds to the beauty of a person, likewise the relevant expressions in a sentence also
generate beauty in poetry. Ksemendra has done the comparison of the beautiful countenance of a woman with the best of references (in his volumes).

In this ways his whole work is replete with references, which he has taken from the several ancient volumes, with which he has compared Propriety with Impropriety. Moreover, in his literary work which is related mostly to Propriety he has given the several references of Propriety and Impropriety, which he has taken from the several ancient volumes.

HORACE AND KSEMENDRA ON THE ARTISTIC UNITY:-

HORACE :- According to Horace, a work of Art must have unity. A mixture of species whether in a poem or in a piece of painting is a blot. Horace says that a beautiful woman sporting a fishtail excites our laughter, he says that it is inartistic to mix up the sublime with the ridiculous. If a painter or poet does it, he will abuse the freedom of art. "If a painter or poet does it, he will abuse the freedom of art. "If a painter should try to unite a Horse's neck to human head and to add various feathers to limbs collected from every kind of animals. So that woman's fair form above should end in a foul and ugly fish beneath. Horace says that we cannot control our laughter if admitted to a private view."

A poet or painter may say that he has the uncharted freedom to whatever he likes. Horace does not like freedom to degenerate in to license. He does not like that "Wild animals should unite with tame', that serpents should be mated with birds, or lambs with tigers."

Horace therefore concludes whatever you designed, let it have, if nothing else, simplicity and unity. Such as:-

If in a picture you should See
A handsome woman with a fish's tail,
Or a man's head upon a horse's neck,
Or limbs of beasts of the most different kinds,
Covered with feathers of all sorts of birds,
Would you not laugh, and think the painter mad!

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Similarities of thought between Horace and Ksemendra:

Despite a "Geographical" and a "Millenium" gap between two thinkers there is a similarity of thoughts between them, except some differences; both thinkers have emphasised the inevitability of the Propriety in the Natural world, as well as in the world of the Art of Poetry; both thinkers have stressed that Nature and Art are interdependent. Similarly Horace and Ksemendra say that only the proper incidents should be demonstrated on the stage. Moreover both thinkers have pointed towards the Propriety of incidents. Further more both thinker have similar views on the Propriety of the Emotions. Ultimately we can find out similarities of thoughts between two thinkers, except some differences between them.

THE DIFFERENCE BETWEEN HORACE & KSEMENDRA:-

Because of a "Geographical" and "Millennium" gap between the both thinkers it is inevitable to find some differences in their literary work. Because both thinkers have mentioned the Internal and the External Propriety in their works (compositions).

The bias of Horace's theory is mostly towards the External Propriety. Because the style of his delineation of the Propriety, such as the Propriety of the Artistic unity and the Propriety of the Diction of words etc. point that his inclination was towards the out-word Propriety. Whereas, inclination of Ksemendra is towards (both) the Internal and the External Propriety. Moreover we can say that there is some "Intensiveness" of the Propriety in the work of Horace and there is "Extensiveness" of the Propriety in the works of Kshemendra.

Ultimately we can say that, Ksemendra was the Propounder of the theory of Propriety – Auchitya in the India and Horace was the Propounder of the theory of Propriety – Decorum in the Western World.
In this way we can say that, both of the thinkers have marvellous contribution to the field of Poetics. In the present thesis a modest effort has been made to highlight the contribution of the, both of the thinkers. Now I conclude this prefatorial note with a verse, from the Sanskrit Literature:

अगच्छन संस्कृतके कविजिताप्रमाणम्।
हसन्ति दुर्जनास्त्रसमाधर्थसज्जनम्॥

Yadvinder