THE ALANKARA THEORY
language itself without nominalism.

In his novels, Hardy resorted to extensive use of these figures of speech. He does not use them for the sake of exhibiting his familiarity with them. On the contrary, because of his original insight into the profoundness of English itself. The figures of speech came to him spontaneously instinctively and instantaneously. Therefore for the manner of Hardy's performance the ornamentation or decoration with the figures of is not borrowed. He takes the figure of speech as fish to water. At the same time all his novels in their cumulative totality stand as profound metaphoric statement if certain agony or crisis suffered by humanity itself and by his generation particularly. As has already been hinted certain social and cultural alterations were taking place during his time. It is as though the traditional and life giving social and cultural institution have suddenly became bankrupt in their capacity to provide the most needful, assurance and security to the individuals. The cultural and social alteration is more or less unwithstandable for simple, ordinary human beings. It is the unwithstandability that takes the metaphoric shape and form in his novels. In a way all his novels are creative wonders; where the very nature of this wonder can be explained more effectively within the context of the ideas propounded by the alamkara theory of the east. The sense of wonder he creates is usually designated as camatkara by the eastern aestheticians and the poetic or a artistic camatkara is certainly a magical process that directly infuses itself as a personal experience (vyaktigata anubhava) the pleasure that this personal experience (vayaktika anubhava) offers is cognate with ananda (joy). This process of joy extendently formulated in the forms of novels by Hardy automatically turns out to be unique (advitiya). This uniqueness in its profound operation attributes for a rare brahamananda that is a sort of unified joy. All these would be possible for Hardy with the unique manner in which he uses the figures of speech or alamkara. Similes and metaphors take a preeminence in is novels. Hardy is a skilled master in his use of similes and metaphors. These are used by him to produce a sense of strangeness and wonder, with the help of such devices he reconciles the demands of truth with those of art. The names of his characters are therefore mostly associated with the qualities which they are expected to be invested with. Krishna Chaitanya rightly points out-

"The pleasure we take in the pictures of similes and metaphors, as distinct from unfigurative word-pictures, may be due to the shock of surprise caused by the unexpected rapprochement of two notions, that seemed, a moment before unconnected and remote from one another".

The world of personal experience is always an agnomination of personal impressions created by the objective world of existence of tabula rasa or the experience in mechanism of an individual in his personal capacity as a poised relisher Sahridaya.

It was Jagannatha who insisted upon the principle of charmingness in a given work of art. In order to be a worthy specimen of a work of art, a composition should invariably endowed with a sort of profound charm. In respect of all the poetical
elements namely the expression and the context, the figure and the meter, and
the diction and the technique. Art aspires at the purpose of transplanting the unique
personal experience of the artist into the personal experience of the reader. As
such a sort of equiilibrium and balance in all the above elemental forces of creation
is what it ultimately makes the most needful witchery of expression while the
expression itself constitutes the foremost tissue in the texture of poetry it has various
levels of operations.

Dr., Anantilal Gangopadhyaya, basing himself on the eastern Sanskritied
tradition, gives the following linguistic probability of expression - (1) expression pure
and simple, (2) expression round about and compound and (3) the expression taking
the shape of pathetic fallacy. These three formula of expression are designated
as swabhavokti, vakrokti and Atishavakti. These formulas of expression are not
something unknown to the western languages but however the over all emphasis
given to them in the name of alamkaras by the eastern aesthetician absolutely
conforms to the manner in which Hardy used them for the purpose of writing his
novels. The above three levels of expression are readily substantiable in the context
of the denotative, indicative and symbolic propositions. While the denotative and
the indicative properties of language are inherent in itself, the suggestive properties
themselves are intellectually progminated by Hardy. His novels are extended
metaphors in being absolutely and predominantly symbolic or dhvani pradhan. The
symbolic dimensions of his art is step by step process achieved by him through
denotative and indicative layers of expression. All these formula are mixed up in
such a manner that it become different to perceive the distinctions between them.
In the course of his narratives, the denotative aspect are svabhavokti(natural
expression) process in the manner in which he starts his fable. Almost all his novels
take their initiation in the ananimous life particulars of common peoples. He usually
starts with the graphic denotative description of the village life. In the Far from the
madding crowd, the Mayor of casterbridge and in the Tess of the D'erbevilles this
is obvious.

In Far from the Madding Crowd, the fable starts with the description of Gabriel
Oak who is a village farmer:

"It was only latterly that people had begun to call Gabriel
'Farmer' Oak. During the twelve month preceding this time he
had been enabled by sustained efforts of industry and chronic
goods spirits to lease the small sheep-farm of which Norcombe
Hills was a portion, and stock it with two hundred sheep.
Previously he had been a failliff for a short time, and earlier still
a shepherd only, having from his childhood assisted his father
in tending the flocks of large proprietors till old Gabriel sank
to rest."

In the same manner 'The Tess of the D'erbevilles also starts with the above
given manner describing a common village man:

"On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore or Blackmoor."³

This is obvious in *The Mayor of Casterbridge* also, where Hardy starts giving description of Henchard, a hey-trusser, his wife Susan and their daughter Jane approaching to the village of Neydon priors:

"One evening of late summer, before the nineteenth century had reached one-third of its span, a young man and woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hour of dust which had accumulated on their shoes and garments from an obviously long journey ... ."⁴

The denotative aspect of his fable takes an indicative formula, when the general life described, takes its cooperative visualization from the lives lived in the past and the lives that are being lived in the context of his novels. The indications are specific. The calm and quiet manner of the story maintains in itself a potential to indicate the variance through an impeding alteration. Oak is a formal village expert in the eweing process. His concern is with the sheep, he is an expert in effecting the delivery of ewes a very common attribute of the village life. It is with the emergence of Bethseba with her Ego-centric heights of social status that becomes a formal challenge for his otherwise balanced and well-contained personality. The relation between Oak and Bethseba is that of love-hate tangle, while Oak was satisfied with his life as such he was simply enamored with the ego-centric manner of the disposition of Bethseba. The manner in which they meet each other is itself indicative of the forthcoming turmoil in the lives of them both:

"I heard your dog hoeeling and scratching at the door of the hut when I came to the milking (It was so lucky Daisy’s milking is almost over for the season, and I shall not come here after this week or the next). The dog saw me, and jumped over to me, and laid hord of my skirt. I came across and looked round the hut the very first thing to see if the slides were closed. My uncle has a hut like this one, and I have heard him tell his shepherd not to go to sleep without leaving a slide upon. I opened the door, and there you were like dead. I threw the milk over you, as there was no water, forgetting it was warm and no use".

"I wonder if I should have dead?" Gabriel said in a low voice.
which was rather meant to travel back to himself than to her.”

When once they come together, with all their personal traits intaged the resultant story that comes forth gets abundantly suggested. In this suggestive process the metaphoric language he uses is very important. The harsh manner of metaphor here presents the inherent distinction and differences between them.

The suggestion of the novel is classic of its own kind. There can be no possibility of a postoral love affair in there coming together. The very little title bares a suggestion that even in this remote corner of a village the possible disaffections that are usually rich and ripe in the town life are taking in roads into the villages also. In so far as the personality conflicts are concerned even in this place which is far from the madding crown, there is human crisis. There on words the sublime manner in which their love affairs runs is suggestive of the unwithstandable crisis in the common man's life in the given situations of European culture.

The Mayor of Casterbridge is an extended statement of the same phenomenal crisis of industrialization which bifurcates people into conflicting classes. The narrative technique adopted here is denotatively simple unornamented and merely informative about the life of Henchard in his village. Just like Oak he was other representative of common man living his life with containtment in the village but however the demagogue of industrialization tur his life unlivable. Even in the beginning the fable leads to an indication that there was a great turmoil ahead in the life of Henchard. The moment he takes a decision to migrate from his village. Infact the industrial resolution is the cause of the great unrest of mass migration from the villages to the town. Henchard contains in himself a profound personal heroism that could ultimately turns into the Mayor of Casterbridge in the course of time. Such immense potentials are giving waste in the context of the village. Henchard would not agree with this point that achievement stigma in man creates an unnecessary hurry and race in his life. Man when aches that his simple ananymous circumstances is more happy Oak as well Henchard should have remained blissfully ananymous in their village life. But the time do not offer place for unanimity or simplicity. He turns the process of narration to extended deviations of expression by way of introducing vakrokti, with an ultimate purpose of suggesting the pathetic fallocty of existence. The extended manners of operations both by Oak and Honchard, while they are well within their capacity to persofm, are absolutely unnecessary to live a life of serenity and contentment.

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The final test of the use of alamkaras into the formulaes of his novels, becomes evident in the manner he holds the espacialistic techniques of language which are well contained in their meaning but at the same time substantially unornamental (svabhavokti).

Hardy’s novels are generated in the idea of suggesting the human conditions of his time through proper figures. This is the classical manner of dealing with a purpose of suggesting something new to the personal experience of the reader. Even the theory of ideas as propounded by Plato and the formulas of poetic
truth and poetic justice through the tropological formulas of expression as derived by Aristotle the use alamkaras in the craft of writing. Since Hardy’s novels are in the nature of Mahakavyas, the concept of poetic truth and poetic justice are extendedly arrived at, with the help of the appropriate figures that he formulates for himself and expresses the same in an appropriate figurative manner. Quite naturally the manner of his poetic expression transcends what the easterNs call savabhavokti and generates a sort of Atisaya or Adbuta through vakrokti or deviated speech. It will worth quoting Krishna chaitanya here:

"Vakrokti or Atisayokti exactly corresponds to the use of the expression "deviation" of by valenY, "whenever speech exhibits a certain deviation from the most direct expression that is the most insensible expression of thought, When ever these deviations make us aware in some way of a world of relationships distinct from purely practical reality, we conceive more or less clearly or the possibility of emerging this exceptional area, and we have the sensation of seizing the fragment of a noble and living substance which is perhaps capable of development and cultivation; and which, once developed and used, constitutes poetry in its artistic effect. This daviant expression that is poetry can take in figures, but can also dispense with them. And the upshot of the argumentative subttely on the part of Dandin, which was proved by the misunderstanding of vakrokti displayed by so many, is that his attitudes towards figures of speech stands revealed as identical with that of a writer like Housman. Housman says that metaphor and simile are ‘things in essential to poetry’. They are frankly ‘ascessories’ for they are employed by the poet "to be helpful, to make his sense clearer or his conception more vivid". or they are used by the poet "For ornament", because the image contained possesses an ‘independent power to please’.

However the deviationness of Hardy takes its origin in the language of the masses. This is what wordsworth call the selection of the language of the masses or ordinary man conducted in the vividness sense of experiences. The vividification process itself is vakrokti and Hardy maintains a high profile vividification for which he uses the embellishments (alamkaras). Strictly speaking the alamkaras are the grammatical aspects of a language but when extended to the consistence formulas of exposition, they turn out to be poetical in this transcended state of exposition what we experience is the generic mode in which the ideas of Hardy converge.
themselves into profound classical expressions. It has often been said that the embellishment (*alamkaras*) are mere decorative aspects of language and the language itself is a real medium of convergence of these experiences. But these convergence becomes possible with the appropriate use of *alamkaras*, only. In the context of Hardy their emerges a moment when the embellishments (*alamkaras*) and what these embellishments target at their goals (*alamkariyas*) lose their specific identity, and perform themselves as unified organic wholes. The figures are central in picturising the core of his ideas. Hardy is writing in the 2nd half of 19th cen. It was an age in which innumerable new ideas were emerging as specific formulas of life in its crisis is alteration. The alteration in the life styles are irrepresable one of the most important figures (*alamkaras*) that he proposes in a graphically extended manner concerns with the changing values from the feudal to the industrial context by existence. In depicting the village lives in most agreeable manner Hardy resorts to the description of the pastoral lives and their comparative comfort and security what all the industrialization. Creates is in the apprehended insecurity for life. This insecurity extended to negating such the minimum needs of life which was other wise provided as free gifts of nature in the earlier feudal context. In his denial of the natural comforts by implication turns out to be a challenge to the dignity of man as a self supporting individualistic agency with all the freedom and choices in fact in his hands. This figurative allivation of village life becomes more clear with the imposition of the radical industrial alteations. In their own casual manner the village folk take up this changes with a sense of surprise and wonder. It is in this playful senses in which they look upon the advent of industrialism that expresses in an extended figurative manner. The perinial innoscence of these people. Hardy's whole and sole purpose of fiction lies in the crisis caused by industrialisation in the priminal innosence of man and his habitat. For his fictional purpose all modernity and industrialization he considers as evil imposed upon the otherwise calm and quiet lives of the people. This is the essentia; figurative purpose of Hardy in his fiction. It is an inordinate crisis almost unwithstandable for humans in their existence and challenging to their dignity as humanbeings. Their conflict between rural and industrial centers is the fictional figure of operation in his novels. In order to fulfil his artistic purpose, Hardy resorts to almost all the possible linguistic formula of exposition. The essential grandeur of his novels lies in the extended manner in which he handles the figures in their grammatical sense, as well as in their creative artistic sense. The following passages reveals the charming and loving manner in which Hardy visualises the rustic life of people.

In the Mayor of Casterbridge when Henchard decides to re-marriage with Susan, his visit to Susan became the chief conversation in Casterbridge:

"Tis five-and-forty years since I had my settlement in this here town", said Coney, "butdaze me if ever I see a man wait so long before to take so long before to take so little! There's a chance even for thee after this, Nance Mockridge". The remark was
addressed to a woman who stood behind his shoulder - the same who had exhibited Henchard's bad bread in public when Elizabeth and her mother entered Casterbridge.

"Be cust if I'd marry any such as he, or thee either" replied that lady. "As for thee, Cristopher, we know what ye be, and the less adid the better. And as for he - well, there - (lowering her voice) 'tis said 'a was a poor parish 'prentice - I wouldn't say it for all the world - but a wa a poor parish 'parentice, thatbegan life wi'no no more belonging to'en than a carrion crow".

"And now he's worth ever so much a minute', murmured Longways. "When a man is said tobe worth so much a minute, he's a man to be considered!"

Turning, he saw a circular disc reticulated with creases, and recognized the smiling countenance of the fat woman who had asked for another song at the Three Mariners. "'Well, Mother Cuxsom', he said, "how's this ? Here's Mrs. Newson, a mere skellinton, has got another husband to keep her, while a woman of your tonnage have not". This kind of idyllic exposition of the village lives is justapose with the large and extended visitors of the incoming of industrial alterations.

"In consternation Tess jumped jumped down, and discovered the dreadful truth. The groan had proceeded from her father's poor horse prince. The morning mail-cart, with its two noise-less wheels, speeding along these lanes like an arrow, as it always did, had driven, into her slow and unlighted equitage, the pointed shaft of the cart had entered the breast of the unhappy prince like a sword and from the wounds his life's blood was spouting in a stream, and falling with a hiss into the road".

In the death of the horse we here found symbolic juxtaposition of the two kinds of lives presented in his novels. In the usual manner of the generation of an artist he considers the village life as good and the incoming industrial life as bad thus the conflict in his novels is essentially between good and bad which is the fact
figurative formula of all the writers of the traditional epics and tragedies. Ever since Seneca proposed that there were good and bad people in any given society, Seneca also suggests that it was the duty of the good to expose the bad and to punish them properly in accordance with the rules of justice as prompted by their individual conscience. This kind of war between good and bad is not something new, but the novel and urgent manner in which Hardy proposes the same old formula in his novels becomes highly sensible in the context of the 19th cen. what all he arrived at suggesting in his fictions concerns with the urgency of danger and crisis kept in store for humanity in the mad and restless experimental phenomena of culture and society. So the proper manner in which he extends his picture of conflicts between the good and the bad distinguishes itself as a possible fictional formula even in the minute narration of the details, in the art of characterization, and in the dramatic manner in which he handles the interpersonal conflicts. In the ultimate manner he potentially lands upon the most needful property of gratuitousness, through the extensions of charity, familial affections and in short love for all. Ultimately love, familial affections gain their victories. But these victories come to them so late, "where in the victory itself turns out to be a property of agony, coupled, with a sense of colossal waste of the human potentials and values. If so Hardy however provide filled antiparts, critic has usually talked of him as a pessimist, if no a senic, this pessimism of Hardy itself takes an extended figurative formula in his novels, though what the critics call the grim ironic fate in operation.

His plots, his art of characterization and his narrative conduct of the fable, itself are such fictional figurative, whose intensity and urgency provide for the enjoyment of his ideas. These universal ideas present almost in everybody as sthayibhavas or permanent established ideas. Hardy with the meticulous use of what the eastners call alamkaras could successfully established for himself a great place in the art of fiction.

* * *
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