THE AUGHiTYA THEORY
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The concept of Aucitya or propriety was not seriously considered by the western critics. Even in the eastern context it was the latest conceptual development, even though it was first used in poetics by Yasovarman in his prologue to his drama Ramabhyudaya. There he hinted the two cardinal places on which the concept can be elaborated: (1) justness of external congruences (2) justness of internal congruences while the external congruences are invariably related to the internal congruences in a work of art, "entire structure of expression is related to the development of the Rasas" in such a manner that "the inward justness that makes the pattern of relations within the gestalt hierarchical pattern". However, it was Ksemendra of 11th cen. who brought it out in the form of a full fledged poetic theory. Later on almost all the critics considered it as a potential poetic theory. "The words are itself in the abstract noun formed out of ucita meaning, fitness, propriety, aptness, suitability and decorum, etc."1

Aristotle himself makes a passing reference to the 'propriety of a work of art when he stated that a work of art should not be too long or too short. Aristotle conforms the fact that a work of art is an organic whole. This 'organic whole' concept of Aristotle was further developed by S.T. Coleidrge when he substantiated the idea that a work of art is like a rose, wherein the petals support the rose and the rose itself support the petals. Thereby the means to imply that every aspect of a work of art must stand for the centre and the centre hold all of them in a lenisom. But however both, the organism metaphor or Aristotle and rose metaphor of Coleidrige are mere hints of a possible elaborate critical theory. This elaboration was made of the eastern critics. Referring to the external congruence Anadvardhana makes three principal postulates of aucitya - of character, of subject and of the literary form. Mostly he has discussed about the appropriateness of language in accordance with the character, subject and literary form. It is this appropriateness that brings forth the so called internal congruence also. Both Anandvardhana and Abhinavagupta stabilise the concept of poetry as a triune whity, based on feeling (Rasa), resonance (Dhvani) and propriety (Aucitya) (3) They further insist upon the concept of just adequacy or samuchit aucitya. Thereby mean to imply that in a work of art, again to evoke the expression of Krishna Chaitanya, everything else has to be functionally adequate to rasa, the soul of poetry4. Aucitya is a perfect functional relation of all the elements that go to formulate themselves in a unified manner in the service of rasa evocation. Basing upon these principles of aucitya, Hardy's novels can be better interpreted, than in accordance with the organic theories of Aristotle and Coleidrige. One important aspect that both the eastern and western critics did not seriously considered concerns with the prominence or predominance of certain periods of History. This is what can otherwise be called Aucitya or propriety in accordance with the time and place of emergence of a given work of art. However
this is hinted by the eastern aestheticians in the theory that the emergence of a work of art is contingently depended upon the contextual phenomena of time and place or the Desh-Kala Pramanas. In almost all actions the original work of art were the great Epics or Mahakavyas. Mahakavya are closely followed by the dramatic expositions. The dramatic exposition are again followed by lyrical forms. The phenomenal growth of literary forms takes a cyclic form again in the life of a nation.

Hardy emerged as a great writer when Europe, more particularly England, concluded one such cycle of Epic-drama-lyric cyclic phenomena. The 19th cen., with its growth of reading public in England, as well as in Europe provided an apt place for the emergence of novel as a potential form of art. One thing which is very important of his novel concerns with its inherent capacity to contain in itself all the tradition forms of exposition like Epic, drama and lyric. More over the reading public or the Sahirdayas are in a position to demand for something which can be enjoyed personally while reading by the fire side. This is not possible with exclusive epics because of their extended nature of exposition by the dramas because of these hierarchical openness and by the lyrics because of their exclusive personal nature. But all the three forms are substantially capable of evoking the intended rasa, or enjoying the juices of the work of art. As such the reading public (Sahirdaya) demand is for all the three is one. Writers like Charles Dickens initiated the form in England and Hardy took it to its zenith. The novels of Hardy are extended narratives (Epical) with intense interpersonal conflicts and compromises (dramatic) and substantial poreing force of personal experiences (lyrical). In The Strict estern Critical tradition they are called Vibhavas (epical) Anubhavas (dramatic) Vyabhicaribhavas or sancharibhavas (lyrical). The attribution of epic, dramatic and lyrical predominances to Vibhavas, Anubhavas and Vyabhicaribhavas is not at all scientific. All the three components are capable of maintaining in themselves individually the three formal composition of poetic Exposition say epic, drama and lyric but however Vibhavas, anubhavas, Vyabhicaribhavas as mentioned by Hardy are individually maintaining a substantially edge for the distinct poetic formulas of exposition. In his novels the vibhavas are epical in predominance, the anubhavas are dramatic in operation and vyabhicaribhavas are substantially lyrical. The cumulative effect of all these three formulas of writing interminantly introduced in odd consequences in his novels provide for an extended operation of novel writing. Hardy’s novels are long, fairly very long and such a length of narrative operation is absolutely necessary for extensively offering the intended rasas and the suggested Sthayibhavas. The length of his substantially lies in the capacity to hold the readers interest in a sort of perennial engagement of the expositions.

To start with his novels are epical in their narrative structure. The style, the diction, the formulation of sentences, initiation of episodes and the final overall composition of the novel itself is in a high profile stylistically speaking. This high profile stylistic proposition is absolutely in propriety (ucita), with the extended nature of substantiating the social life of his own times. Hardy liked in the modern age. Modern age had many shocks and surprises in store for man and his existence
on earth. Hardy most appropriately comprehended the changing morality of his time, which are in utter discordance with the simple primal ideas of human existence on earth. To start with all his heroes and heroines are happy in the sense that they are in tune with the natural circumstances in which they live. The industrial revolution brought the first shock to the otherwise happy and prosperous society in its feudal set up. Almost all the novels of Hardy start with the proposition of happy adjusted life in the context of agrarian feudal set up. The agrarian culture received a death-blow in the hands of the incoming industrial prerogatives. The agonising manner in which man likes his live in the changed circumstances is exactly the fundamental Sthayibhava which Hardy wanted to establish as an abiding principle of his expositions. Personally speaking Hardy himself underwent the most unpleasant upheavals of the industrial upshort superimposing on itself on the simple adjusted lives of the people. They are been dislodged from their original situations. As individuals they are highly conscious of their capacity of performance. But at the same time they are also conscious of their self imposed restrictions on their behavioral pattern. These self imposed restrictions, as they are their own, or the essential freedom from their point of view. In order to bring such panoramic view of life Hardy, adopted the three fundamental manners of exposition in a very apt manner.

The aptness are otherwise of a work of art, according to the eastern aesthetician had never been a principal of literary super-imposition. The most important principle of Aucitya according to Bhoja is the choice of the form, prose, verse or mixed style appropriate to the theme. It is always necessary to see that the orchestration of the verbal music should be in harmony with the feeling. All these forms of exposition undergo radical nutations in accordance with the context of the exposition. The par excellence manner or the flawless manner in which Hardy attains his narrative supremacy is the internal aspect of the nove. Every form of exposition style gets evaluated in such a manner that it evokes the requisite feeling. In fact the selection of ordinary people as heroes and heroines, made a great innovation in the form of itself and his art. The western tradition demands that the heroes and the principle characters must be of certain social eminence, not the best of the lot and not even the worst but Hardy selected his principle characters from the very ordinary courses of life. Even according to the eastern theoriticians such a selection is inappropriate or unaucitya. But the aggressive manner in which the common man reacted towards the industrial revolution provides a substantial place for depicting the legacies of common man. The aptness or propriety of a Vibhava or Anubhava or Vyabhicaribhava is not to be super imposed upon them and the propriety, the aptness of a particular mood of operation gets its credentials in accordance with the social situations and the institutional prerogatives. Strictly speaking the selection of common people for heroes and heroines should not be regarded as unaucitya or inappropriate. It is Anandvardhana of the east who declared that all the categories of exposition are required to be visualised in the essence if so the essence of all the principle characters of Hardy is to be found.
in the exhuberent manner in which they maintain their human dignity. This human dignity is all important for Hardy and it is absolutely available for him in all the human beings around him. Even when they are the very very ordinary people. As a matter of fact the formula of aucitya or otherwise is a relative complexity. Aucitya becomes established with the appropriate integration of the necessary accomplishments of art (vibhava, anubhava, vyabhicaribhava). Krishna Chaitanya exactly says - "what is usually regarded as merit, may become a flaw in another context and vice versa". In the social context of Hardy, upholding common man and woman as hero and heroines is not a flaw or unacitya. It was Rajshekhara who hinted that "with out integration the merit becomes a flaw, integrated the flaw is transformed into an organic merit".

It is in this context we have to visualise some of the drastic deviations of Hardy from the traditional aesthetic dimensions. For example his heroes and heroines emerged from more or less the lowest levels of society. Strictly speaking from the traditional point of view this is an impropriety (unacitya). But the growing consciousness of human dignity in almost all the people after the french revolution offers a specious opportunities for Hardy to select his heroes and heroines from the lower masses. More over the process of integration within the frame work of his novels is so powerful that the heroes and heroines of Hardy turn out to be the best human examples. They offer in themselves a very great specious opportunity for the inclusion of sublime tragic crises. The original purpose for selecting a hero or heroine from the higher ranks is in the possibility of a conspicuous downfall in their status, which in itself is a matter of tragic suffering. In respect of Hardy's principal characters it may be contended that there is no possibility of further downfall for them or for the people associated with them but then hardy's manner of characterising his heroes and heroines with a great humanistic moral force within themselves provides sufficient place of fall and crises. If we have to look for the tragic flaws or the tragic errors in them, there is certainly abundently evidence available within the context of the characters themselves. The tragic flaw in Henchard gets dispersed to the disgusting situations in which he was involved it is not that he does not have an inherent capacity to force the consequences of the acts of commission and omission. But his situation is so helpless that he was almost forced by the circumstances to arrive at his tragic decisions of selling away his wife and disowning his daughter. This is not a mere tragic flaw. It is a gross humanic error amounting with the universal loss of nature as embibed in the family institution. The fundamental loss of nature that gets violated by Henchard concerns with his emotionally over powering sense of social crises momentarily blinding him to the possible consequences of suffering. He took his decision exclusively in an emotional state of mind. Hardy wants to suggest here that any decision exclusively taken from an emotional or instinctive or intellectual state of mind is likely to be discarded with other states of existence.

Henchard's decision is absolutely discarded to his instinctive and intellectual state of mind. Precisely speaking he was confused by the superimposing situations
of his existence. He has a heroic energy he could become ultimately the great Mayor or Casterbridge but even then his intellectual and instinctive state of existence do not get reconcile to what he has done in his emotional state of mind. Like wise Tess, Jude, Clym and Gabriel Oak also takes their life decisions in emotional states of mind. The ultimate purpose of his novels been an aesthetic conformation of various feelings (rasas) and the sublimation of the concerned feelings (rasas) through suggestion (dhvani). The strategy of Hardy offers an abundant scope for considering such improprieties as the most valuable proportion of artistic structure. In fact this kind of drastic innovation makes him one of the greatest tragic writers of all times. What all that becomes a matter of impropriety in the traditional context turns out to be a powerful point of propriety in Hardy. He sublimely stratches the fine work of vibhavas anubhavas and vyabhicaribhavas in such a manner that they all are they all in accumulative manner proposed to elicit the specific feelings (rasas) from time to time. Hardy involves all the nine rasas or feelings in all his novels altogether in a powerful and sublime manner.

The concept of propriety has always been problem of the western aesthetic traditions. But however the concept of propriety was not substantially developed into a great poetic theory by the western critics. As a consequence the critical interpretations of the west had always found it difficult to explain the aestetic essence of feeling in the great work of art. The aesthetic propriety had always been a serious boulder in interpretation of the great works of art. Philip Sidney in his Apology for Idlers was required to answer some of the improprieties that were intuded to have been committed by the modern playwrights. Such an interpretation was made by the French diplomat.

Sidney evokes the same idea of an impropriety becoming a propriety, when the same gets a property integrated in a given work of art. It is with this kinds of argument only that he justifies the usual practice of flowing the classical unities in the renaissance dramatic practice. Subsequently this kind of practical violation of the unities was sufficiently characterised as an aesthetic innovation by as great critics as John Dryden and Dr. Johnson. The words of Johnson are worth quoting here. There is a formal change on Hardy that he contradicts the traditional moral standards in a drastic manner. The best example of it is in his calling Tess a 'pure woman'. The pure women conflicts as applied to Tess may go to switch many critical broads high. But in the ultimate analysis, when he substantially integrate the idea of purity in woman with the inherent, natural, femenine potentialities, the idea of purity in Tess becomes not only convincence but also audible. When her femenine virtue and her modesty were threatened and destroyed, Tess takes upon herself the inherent natural furry of a woman and retaliates in a violent manner by way of killing her own husband, who had slighted her femenine courage and being. Tess is pure in the pure feministic sense not in the traditional moral sense the idea of purity thus gets integrated and the so called impropriety or unaucitya turns out to be the aucitya. As a matter of fact Hardy introduces into the character of Tess a sort of heroism, as sophecutus had done in the case of his Antigone. In the entire
range of Western literature it is Hardy who creates as a great tragic heroine as Antigone in his Tess of the D'Urbervilles.

T.S. Eliot had virtually fallen into a like difficulty in reevaluting Shakespeare's Hamlet in his "Hamlet and His problems" failing to integrate the real problems of Hamlet as envisaged by Shakespeare. Eliot arrives at a conclusions that Shakespear's Hamlet was "most assuredly an artistic failure" This is so because according to his own confectioned coinage "objective correlative" not being there. Eliot may not be right in concluding Shakespeare's Hamlet as artistic failure but he contributed to one of the important exposition of the theory of propriety or aucitya in his 'objective correlative theory. A poem or a given work of art most maintain in itself a substantive 'objective correlative of a state of feeling (rasa) that is being proposed in a given work or art. Of all the western aesthetic critics, T.S. Eliot is the only great critic who had backed the necessity of propriety in a work of art. By way of further qualifying his idea of "objective correlative" Eliot goes to the extent of stating as follows:

"... A set of objects, a situation, a chain of events which shall be a formula, of that particular emotion, such that when the external facts, which must tuminate in sensory experience, are given, the emotion is immediately evoked".

Clarifying the eastern poetic theory of aucitya, in the context of Eliot above statement, krishna chaitanya has to say as follows

"The emotion here id the rasa of Sanskrit poetics, the set of objects the vibhavas, the situations their patterned, organised presentation and the chain of events include not only the episodic stream but also the stream of the emotive reactions of the characters of them, the Anubhavas and the Sancharibhavas".

Practically speaking T.S. Eliot arrived on an conclusion in stating that there is no objective correlative in Shakespeare's Hamlet for the veluputous emotional manner in which Hamlet get characterised. In a Freudian manner Eliot further states that his (Hamlet's) 'mother's guilt' is probably the cause of the emotional disturbance. Gertrude's immoral involvement with Claudius is substantially suggestive (dhvanihah). When the ghost refers to claudius as 'an adulterate in sistuous beast' in the beginning of the drama itself Eliot misses the point of Gertrude's adultery. Since how long she was living in adultery with claudius is not clarified in the drama. In case she was involving with claudius even from prior to the birth of Hamlet, there is no point in Eliot arriving at a conclusion in this drama. However, Shakespeare's Hamlet is not our concern here. Even when he was misreading shakespeare's drama Hamlet, Eliot was absolutely right in arriving at his theory of propriety (aucitya), in a potential manner in the western aesthetics. Eliot offered Sanskrit as his second language in the Oxford University and he thoroughly read the eastern
Sanskrit and Buddhist books of art. He must have been influenced by eastern critics in many ways. No other poet of Europe introduced dhvani complexities in their work as Eliot did in his the Wasteland and the other poems. The lack of 'objective corelative' can at times be observed in Hardy also. Henchard's insistence upon Jane being awarded to him in spite of the fact that there is plenty of corroborated evidence to show that the girl who was handed over to Henchard by Susan as Jane, was in fact the daughter of Newson. Henchard's piking for Jane is probably lacking in the 'objective corelative'. But the very resourceful act of Henchard's need and urgency for meeting to his daughter is important here. Even in the course of novel it had been clearly stated that Henchard was continually paying visit to the place where he auctioned his wife and gave his daughter. But the girl who was handed over to him as Jane ultimately turns out to be the daughter of Newson. Hardy's moral propenities are par excellent. Henchard was feeling guilty of his disowning Jane for all these years he wants to propitiate for the sin of disowning his daughter in a reckless manner for this purpose any one as his daughter is acceptable. Henchard makes his demand consciously hid meet for a daughter becomes a pathetic tragic crises as he had recklessly throw her away when he had her. The 'objective corelative' here is not to be insisted upon the objects, the situations, or the chain of events, the objective corelative is to be found in the old man's conscience. His need for his daughterequivocated here with every man need for God. According to Christian theology man can ultimately comes to common peace in the bosom of Abraham. If so the 'objective corelative here is the moral passion and not the paternal need. In The Mayor of casterbridge the abiding formula of feeling (sthayibhava) that results is the ultimate serenity (sants, sama) serenity is a state of mind just like happiness. This serenity can come to Henchard if his daughter is restated back to him. But finally it was all denied. Life is the pathos of disheart. It is an unending agony for Henchard. Henchard has to be taken as suggestive medium. The objective corelative of stimuli that will get aroused here gets sensually and probably centricised to the readers mind. The reader being a serene sahirdaya.

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REFERENCES


2. See V. N. Dahvia, "Implications of the concept of Auctiya for criticism", in Sudhakar Pandey and V.N. Jha (ed.) Indian Poetics: Glimpses of Ancient Indian Poetics, p. 189.


4. ibid, p. 201.


6. ibid, p. 203

7. ibid, p. 203

8. T.S. Eliot, Hamlet and His Problems, p. 145