THE ANUMANA THEORY
CHAPTER 9

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In his 'The confidence man' Hermin Melville says, "It is with fiction as well as with religion. It should present another world, but one to which we feel the tie." Hardy creates altogether a new world of his fiction, which can be considered as a panoramic parallel for the world created by God. The final picture of the world that he creates represents a happy and harmonious blend of the triple principles of Rasa, Dhvani and Alamkara. While Rasa can be characterised as an aesthetic theory of pleasure which attempts to explain both the main springs of literature and the culminating expression of the reader, Dhvani constitutes the implied suggestion, both conspicuous and non-conspicuous. The Alamkara theory itself propounds the fundamentals of decorum and embellishments in his art. But however the basic possibility of his panoramic visions of the world, getting released into the artistic particulars of experience, gets derived from the concept of Pratibha. The term Pratibha in the Sanskrit poetics is wide enough to include the intuition, inspiration and creative imagination of the poet as well as the responsive imagination of the reader. This Pratibha is grounded on the Indian analysis of aesthetic psychology. Resorting to this concept of Pratibha, Mahimabhata in his Vaktiviveka propounds the theory of Anumana or intuitive inference. According to him the basic necessity is in the realization of the poetic intuition. He asserts that the poetic intuition in its integrated unifedness cannot be realised by exclusively following the principles of Rasa, Dhvani & Alamkara. Rasa is an end result of that which produces the juicy complexcities. Dhvani and Alamkara are mere echoes and embellishments of something which is required to be suggested and decorated or embellished through language. That which is available as a juice experience or suggestion embellishments becomes available if only there is a wide possibility for inference on Anumana.

Mahimabhata studies the aesthetic psychology absolutely from the subjective angle of both the writer & the reader. There is a saying that 'given the smell the dog catches the way'. The dog catching the way itself is the fundamental faculty. So according to him the very realization of the purpose of art is depended upon the possibility of the intuitive inference, both on the part of the writer and more or less equanomously on the part of the reader. If so the world view presented by Hardy, is being a meticulous parallel of the world view of his readers, the intuitive inference phenomena works the real Alamkara or the magic of providing a comprehensive and integrated experience. What all Mahimabhata wants to assert through his intuitive inference theory is basically the most profound one of all the eastern poetic theories. It is with the help of this theory that any artistic experience can squarely be brought home.

The fundamentals of experience are true to be found in the mind and the matter man and his world view. There is nothing else to interfere in this rapport
Vyapara between mind and the matter unless the mind is provided with abundant intuitive capacity to infer but however intuition of this art that Hardy demands from his readers is not an assortic or mysterious one. It emerges out of the widest spread common sense point of view of life. Self preservation and the preservation of one's own species are the fundamental established ideas or Sthayibhavas of all exciting species in the world. With the help of the imagination, man is capable of extending the combinations of these Sthayibhavas to eight according to the Sanskrit aestheticians. All these was dealt at length in the earlier chapters. It is sufficient to state here the Sthayibhava’s condition the basic reflexes of the human beings. By way of providing for them both intended (sankalpitah) and unintended (asankalpitah) reflexes (praticaracarya) through inferences (anumana). So for Mhinabhatta’s poetic intensions gets realised through inferences or Anumana. In the raport between the animal and matter, the expressed sense or the final form of art functions as a ground of inference, when once this inference gets established, the vision starts opening up for the readers experience in the same manner as the writer himself experience in the raport with the world with the help of his personal experience and imagination in almost all his novels. Hardy was intutively concerned with the quickly and radically changing moralities of life in his own times. The industrial revolution was making a substantial on slaughts on the otherwise wherently established denotions of life. Hardy's personal inference is clear. The industrial world with its massive force substantially smashes what all that otherwise constitutes implicitly coherent and well adjusted world of the past. It was Mathew Arnold, his contemporay, who suggested that we are 'huddled between two worlds, one dead and other powerless to the born', but for Hardy the other world was not only born but it is this other world that goes to kill the earlier world malignantly and meditately. So this offers a great tragic inference for Hardy. The tragic intensity felt by him makes an extended world view as a result of which Hardy was spaciouly designated by the critics as a pessimist. Hardy’s personal experience of the world in which he lived is prominently caracterised with evil and pain. In order to home this point Hardy selects his plots from the life of the ordinary people and extends the parameter to the hudge archaic formula of life in ancient Greece and Rome. There was two world visions cumulatively compactised in his art forms. Both the world views are contributing for each other in substantiating the intensity of pain and evil. The causal inference that goes home with the reader here is concerence with the extra ordinary unbearable manner in which Hardy presents his theme, while the basic pessimistic philosophy of life has borrowed by him from the grim ironic vision of the ancient tragedy. The manner in which they perform themselves in the otherwise ordinary and settled lives of people magnifies the inference to par excellence dimensions.

Giving the parameters of Hardian formulas of life, there are always two possibilities. In the inference or anumana theory of Mahima also the two possible extreme antithetical prospects are always present. If you find the shell you can infer a parol in it but how ever the parol might not be there also. In the same manner the body tissue of his novels goes on playing the game of inference in its negative & positive extremes in all moments of his narrations. At the out set he establishes the
fundamental causes of pain and agony. The painful fundamentals play a sort of game as a slow anesthetia that thus bring out the patient from the pain or it might smash the patient for good. Such is the formula of hope driving his heroes and heroine in the action and ultimately throwing them into a sort of metaphysical evil from the clutches of which they have no relief. Such is the story of Tess, when she entered into marriage with Alec. She never had a notion that Clare would ever come back to his life again, quietly malignantly Alec made her believe that Clare died. But the fact is otherwise. It is more or less the same with the life of Henchard also. He wanted to migrate to a place where he could find the minimal means of existence. Thus he marched on his migration right from the beginning of the story. Henchard intelligently implanted the possibility for the inference of more evil times haunting him in future. He wanted to became rich & popular. That he certainly did. But all through the narration, there is a haunting inference that he lost happiness when he gained status. This kind of loss is the inference with which he started the novel and ultimately resolves that the winner takes nothing, as he Hemingway, the close follower of Hardy puts it. In the ultimate analysis Hardy intuitively captures an inference that 'life is an eminence blend of sound and furry' 'signifying nothing, as Shakespeare would put it. His vision of life is further oriented in another spacious argument concerning the basic concept of human dignity. This human dignity is an achievement where as all other victories or other wise are thrashed on man by chance and fate. Hardy is always remembered for the meticulous manner in which he presented the theme of fate in the survival of man. Things may hopefully terminate from time to time but fate always awaits upon man to reverse the charm of his gain & victories. Life is certainly a game but is always a matter of anxiety. This is the ultimate inference of Hardy in respect of his protagonist. It is this jantalous manner of existence that gets envasaged in his novel. The final necessary of his fiction get driven within the artistic parameters of the theory of inference or Anubhava.

No single theory in itself, that of the east or west is capable of explaining the artistic greatness of Hardy. Almost all the poetic theories are equally applicable in measuring the artistic greatness of Hardy. But the Anubhava theory of Mahimabhatta satisfactorily resolves many of the problems in interpreting his novels.

Mahimabhatta's theory is important in the sense that any experience, artistic as well as otherwise is exclusively personal in being an experience at all. It is very difficult to distinguish or degenerate or define this personal experience. Experiences are always personal and they can not be otherwise the availability of experience, for relish or enjoyment is depended upon the intuitive manner of grasping the very essence of raport in the Kavya Vyapara (art of fiction) in particular. The personal experiences just like personal affairs and personal letters abound in inexplicable, pleasurable and painful prospects. There is no objective scale of measuring the intensity and quantum of these personal experiences. It was Y.S. Eliot who has resolved the profundity of personal experiences. He states that the poetic personality is different from any other. In that it is not a personality at all. Personally
Speaking of this highly sensitised medium, he offers the analogy of the catalytic phenomena of the water-gas, says Eliot: "When a bit of finely divided platinum is introduced into a chamber containing oxygen and sulphur dioxide, they form sulphuric acid, leaving the platinum itself apparently unaffected. Of these properties of the writer are equally true in the case of the readers, also, because when we read a great work of art, we are with the poet himself. The catalytic phenomena of the creative artist is equally if not equanimously applicable to the reader's mind also. As Eliot puts it, "The poet's mind is in fact a receptacle for storing and showing up number less feelings, phrases, images which remain these until all the particles which can unite to form a new compound are present together."

The writer, on being exposed to the parameters of his art with the help of his personal image, becomes a highly sensitised medium. In this process his work becomes, a medium of personal experience, to put in the favoured phrase of Wallace Stevens. Even this becomes true in the case of the readers also. There is a possibility to believe that Eliot himself was influenced by the eastern theory of Anumana or Mahamahatma. In fact the expression inference does not clearly explain the import of the Word Anumana. The expression intuitive apprehension suits well the highly sensitised medium formula of the writer & the reader, more or less equally because of this intuitive apprehensive capacity or Anumana.

Hardy captures the exact proportion of his intuitive apprehension and presents them in such a manner that the same process becomes recreated in the mind of the reader almost in an equal manner. So with the help of the Anumana theory only it is possible to experience the magnificent of Hardy's work.

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REFERENCES

1. Dhranyaloka its critics - Dr, K. Krishna moorthy, P. 313
2. ibid, P. 313