CONCLUSION
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CONCLUSION.

In the foregoing chapters, an attempt has been made to study Thomas Hardy's major works from the Indian aesthetic perspectives. This has been done with a view that there has not been much of critical interaction between ancient Indian theories of literature and the western creative writings. Any great work of art is expected to stand a critical test of the aesthetic theories of any culture of any period. In the same manner any poetic theory worth its name, should be applicable in evaluation of the creative writing of any culture or period. Generally it is assumed that the writer must be judged against the background of his own lines. Following this dictum logically Shakespeare should be judged in the context of the Elizabethan period. Like wise Milton, Pope Wordsworth and Keats and others should be judged in the historical cultural, the theoretical background of respectable periods without disputing, the writers and critics claim that any work of art is best evaluated in terms of its cultural background. We believe that its much more rewarding to examine the writer and his work from the perspectives of other culture, that by itself proves that all great literature transcends its temporal and spatial boundaries. So do all great literary theories.

There have been some brief sporadic studies of this nature in the past. Unfortunately no full length and indepth study of the writer within the Indian theoretical frame work study is undertaken with a view to fill in this gap in literary criticism.

Indian literary theories have a long tradition beginning from remote period. The ancients propounded these theories after a minute and insightful observation of life and contemporary literature. Therefore they blended the study of literary works of art with the emotional aspects of life. Nowhere perhaps in the history of aesthetic theories do we come across this kind of harmonious blending between life and art.

However, interpretation of any British author in the light of the Sanskrit poetic theories must be undertaken with a great sense of precaution. A great author like Thomas Hardy, because of his par excellent human values, quiet naturally fits into the critical theoretical backgrounds of any tradition. Right from the beginning the Sanskrit critical theories had unanimously insisted upon the pleasure giving concept of literature more prominently. In the western traditions starting from Aristotle to the renaissance critics and offer an equal importance is given to pleasure giving nature and the knowledge giving qualities of literature. The eastern theories do not pay a great attention to the knowledge giving phenomena of literature. As out the knowledges that literature porposes to offer are already present in the traditions, institutions, ethics, morals and religion. Of any particular cultural group. If literature proposes to import just information concerning these cultural properties, its other
purpose which is more important is likely to become dispersed and diffused. Therefore the Indian aesthetician single handedly insisted upon Ananda (Pleasure) as the only prominent purpose of literature. Because of the inherent transcendental nature of literature it automatically elevates the aesthetic experience to a sort of Allukika Ananda (un-worldly experience of pleasure). This Allukika Ananda had always been ecovocated with the achievement of Brahmattva, and therefore any literary experience provides Brahmananda, a par excellent non-worldly and un-worldly state of experiencing a height or elivation. These height or elivation is invariably created by a sort of instant and instantaneous leap into a world of aesthetic pleasure and happiness.

This world of aesthetic pleasure and happiness, been akin to the world of practice existence. In being a formal aesthetic exposition invariably turns out to be a sort of reaffirmation or confirmation of the fundamental values of human life of all cultures, nations and traditions. It is this abundance of human values in their prime operation that becomes the greatest contribution of Thomas Hardy in his novels. Aristotle’s theory of limitation, and the consequent exposition of catharsis, cannot squarely explain the magnificent heights of aesthetic expressions created by Hardy. Indian aestheticians do not say that art is a imitation or Anukarana on the other hand they confirm that it is Anukirtana or singing accolades to the visions of life, as performed by Hardy.

The Dhwani theorist of India shifted the centre of poetic significance from the expressed to the significant meaning. But at the same time the expressed meaning is still the instrument of the evocation of the suggested meaning. The whole process is a leap of sensibility in poetic experience from the expressed to suggested meaning. It was Anandvardhana who argued that while the semantic meaning was more or less a fixed phenomena of the actual expression. The suggested could be manifold.

In this context the words of Krishna Chaitanya are worth quoting:

“It was the basic recognition in Sanskrit poetics, dating back to Bharata, that poetic experience was fundamental identical - in its derivation, not ultimate reach - with general human experience in the varied contexts of living, that had made Anandavardhana, Mammata and others insist that poetic meaning was communicated by the entire context and not by the expression through language alone.”

Hardy’s approach to life is prominently informed by the institutional, individual freedom in the light of the new awarness of life being all important for him. He goes to the extent of suggesting that life rigorously in combat within the precepts of the institutional prerogatives in invably a phenomena of pain & tragedy. Whether it is Tess or the Mayor of Casterbridge the most malignant feature of social life turning to a painful process is invariably a matter of the uncontrollable elivation that are taking place in the social progress. Hardy always insisted upon a happy blend...
of sense and sensibility. This sense & sensibility properties get perfectly united and unified in the triple principle of Rasa, Alamkara & Dhvani Sanskrit poetics.

In an ultimate analysis it can be said that Hardy’s novels offer new revaluations if interpreted in the light of the eastern poetic theories. There are innumerable scene and situations to be exhaustively dealt with in an attempt of this kind. But hopefully enough is said to illustrate the process of application of the Indian aesthetic theory to a western literary work of art. Indeed in the sphere of literary criticism the east and the west meet more creatively and in a more intellectually satisfactory manner than elsewhere. Enough of application of Aristotle’s poetic conmons to appropriate English creative writings. It would be refreshingly original of the new generation of researchers, critics to interpret English and other western creative writing from the viewpoint of the age old Indian aesthetic theories.

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REFERENCE.