Chapter 3

The Rasa theory

In the present work I have attempted to analyse Hardy's major novels within the theoretical framework of Indian Aesthetic Theories. The novels which I am dealing with are:

- Far From the Madding Crowd (1874)
- The Return of the Native (1878)
- The Mayor of Casterbridge (1886)
- Tess of the D'Urbervilles (1891)
- Jude the Obscure (1895)

In this Chapter Rasa Theory is applied to Hardy's given novels. Rasa is universal experience or a response of a Sahirdaya to a creative piece of art. The emotion and the message of any work of art recreates the feeling or Anubhuti of the rasa enshrined in any given sequence of events. The language of the work of art, the theoretical ethos in which it is created, space and time do not come in the way of Sahirdaya experiencing the feeling or the essence of the emotion created by the writer. It is in this sense that any great work of art has universal appeal and communication of the Anubhuti or recreation of the rasa in the mind of the reader in the way in which a work of art appears to people of all nations and culture.

Once we accept this hypothesis there should be no reason to hesitate in applying the aesthetic theory of the East to a work of art or to a creative work of the West. This is one area where the east and the west meet. The Eastern aesthetic theory acquire new applicability and the western work of art acquires a new dimension in the process of its being appreciated and evaluated.

Thomas Hardy amalgamated the tragic spirit of the ancient Greece. At the same time he goes very near to the spirit of the post renaissance dramatist who distinguished their tragic concepts by way of making the character their own destination. Here the tragic hero, and consequently all other characters associated with him, not only suffer the tragic implications of life, we may say even the tragic flaws of their lines and at the same time, by way of precipitating the fundamental...
laws of life they go to initiate the tragic properties very often both the ancient Greek and the renaissance tragic Heroes suffer from what they call the Hubris (self pride), which is best explained by A.S. Cuddon in his 'A dictionary of Literary Terms' says: "This short coming or defect in the Greek tragic hero leads him to ignore the warnings of the Gods and to transgress their laws and commands. Eventually hubris brings about downfall and nemesis (q.v.), as in the case of creen, in sophocles *Antigone* and clytomnestra in Aeschylus *oresteia* trilogy."\(^1\)

This concept of hubris are wanting insolence, according to the greek and renaissance is very often an acquired christainistic quality of self-pride by way of attributing for themselves a sort of institutional prerogative or status. Therefore this concept of hubris is more an institutional pride which alludes the individual humility or obedience. The individual characters livingly subserviates his human significance by way of assuming upon himself a status or dignity awarded by the social institutions like The Prince, The Duke, The General, The Head of a family and the life. Even on a cursory perception Hardy's Heroes and heroines do not fall under categories of social allies or cultural superiors to start with. It is a different matter that they acquire a sort of social and cultural preeminence with the dint of their own individual efforts as aspiring human, may it be the *Jude the Obscure* or may it be *The Mayor of Casterbridge*, they acquire for themselves a sort of materialistic preeminence in the social and cultural context. Such preeminence could be established by them worthy because of the cultural forces.

It is important to remember here that they do not turn out to be the tragic heroes and heroines because of their cultural aspirations on the other hand what it is very often referred as the grim ironic fate gets substantiated as a start of evitable curve of operation by the human to start with, so the concept of hubris as distinguished by Hardy is not a mere contingency of the reversal of a material status. Both the Greek and renaissance concept cannot rationally explain the evitable course of merely that they experience in their lives, almost in the most pathetic and unsufferable manner, is due to some sort of happening that is neither progenated nor enhanced by the characters themselves. The Greek and renaissance theory of fate do not explain the evitable tragic reversals and sufferings of Hardy's characters. The inordinate sufferings of these characters and the characters associated with them can best be explained with reference to that metaphysical concepts of *Karma* or *Prarabdha* haunting them from incarnation to incarnation. This is not to suggest that Thomas Hardy believed in Hindu and Buddhist reincarnation of life. This is just to suggest that the tragic suffering in Hardy can proliphically be deduced to some sort of omission, commission, or
contegent error which becomes rationally imperceptable or unperceiveable within the four walls of action or performance of the characters. Here we can go to the extent of suggesting that the tragic characters of Hardy, even if they had not acquainted their social and cultural prerogatives, and could as well were suffered, more or less the same tragic situations. Even if they would have remained socially and culturally unanimous as the most common people, the social culture prerogatives in his characters nearly contribute to magnify the human sufferings that they undergo, rather than to explain their tragic properties coming to Karma philosophy of the east. There is always that broad spectrum analysis that it is a result of all kinds of doings and undoings. They need not go back to the previously incarnation and in the present incarnation of life. There may be some non-conspicuous and insignificant omissions and commissions that might go to plunge the human characters into sufferings and agonies. If a perception of the derived is an achievement, the denial of the permission of the desire is in its self-tragical and agonised.

Looking from the pregmative angle, the invocation of the eastern Karma siddantha might look slightly a superimposition and the usual faiths and believes of the western artists and readers. But one should not forget here the essential manner in which the biblical job visualises the tragic personal angle of humanity and obedience to God, the Maker. Hardy's tragic heroes and heroines do not contain in themselves the maturity of perception that job maintained all through his life. It may due to their excessive dependence upon their own heroic faculty of existence, or it may be due to immaturity of visualising life as a precious given that they admit themselves into blunt, short-sighted approaches to life itself as a whole. Hardy considered the whole life as one connected whole. In the context of which there are natural and spiritual alterations and changes both agreeable and disagreeable, the thick and through their life is always limited with these agreeable and disagreeable properties of life spread over all through their existence as being in the world. They cannot choose but suffer. They have to act and they do act in accordance with the mass conspicuous forces of Karma ordiant upon them by that insutable force of fate as a curious agent formulating and determining the courses of the actions. It is possible to explain Hardy and the inordinate tragic sufferings of his characters with the help of the Hindu Karma theory more satisfactorily and much more convincingly. Only one has to believe with inscrutable manner in which the Karma both Purakritah (inhereted from past life) and Swaymkritah (acquired during this life) needless to say that almost all the tragic hero of Hardy commit themselves to such insignificant, but at the same time absolutely unbecoming of human dignity at one time or the other, knowingly or
unknowingly. Very often they prefer to over look the possible tragic dimensions of their actions where it comes to performing themselves in the immediate context. Doings through commissions and omissions followed by the tragedy constitute the thematic formats of Hardy's novels. These thematic forodings finally fire themselves into insufferable proportions of life.

It is Aristotle that speaks of anagronius and parapety as the necessary course of operation in the development of tragedy in action in the context of the characters of Hardy. The anagronius or recognition is not at all a conspicuous formula of operation. It is a non-conspicuous formula of personal conviction, whose intensity is readily available at the time of committing themselves to onward actions. In the case of Henchard (Mayor of Casterbridge) it is not possible to arrive at a blunt conclusions that he auctioned his wife in a moment of drunkenness. He gives away his daughter as somethings extra to the bid, by way of dramatic charity, unworthy of despension. It becomes necessary here to go into the particulars of minimal insufficiency of life. He was undergoing as a heytrassur in the village. His incapacity to provide for himself, his wife and daughter the minimal necessities of life forced him to migrate. This migration from somewhere (his village) to no where (the place of destiny not known) is in itself an inordinate crisis, auction of his wife is a mere emotional perception of this crises. He certainly achieve the magnificent height of status and prerogatives by way of being The Mayor of Casterbridge. It is not for some inexplicable psychological cause of crises and agony that he would have auctioned his wife. This inordinate crises is not of his making. It is partly physical and psychological to the extent that he was turning into a non-antity in his non village, and partly metaphysical in the sense he was forced to migrate on a journey. The migration metaphor to the extent, that it makes him meterially substantial, is a positive and agreeable result but in no way it had even a bleak reference to auctioning this wife and daughter in a mood of drunkenness. What it can explain the act of Michal Henchard in the context of auctioning his wife is invariably some sort of metaphysical force of operation, which in the eastern context is called the pratiphala (results) of Swaymkrita Karma (self ordant act of omission and commission). It is certainly a fact that when he auctioned his wife he was not maintaining a balanced view of his actions, also he was not aware of the most possible sufferings and agony of separation that he would be required toundergo in future. This kind of obliteration of the most reasonable understanding of life is invariably due to the tract inheretance of the Swaymkrita Karma (self ordant act of omission and commission). It is so that his future tragedy had it start, in the forces that hastened his migration, i.e. moving of from one place where he belong. It is important to
note here that he was migrating to an undestinate place, so it was aimless journey to start with. This journey metaphor, with its misplaced aspiration is in itself, a symbolic manner of law. Man in an easy going manner adopts for himself a course of life which does not hold any assurances. These assurance are both material and spiritual. Man should always be assured of them in his march of life. Not to be assured so, is in itself, a deprivation of life in its spiritual magnificent, having being denied the spiritual subsistancy, the inevitable progress is towards a suffering, even when it is a material progress in the immediate context. Henchard should have permanently belonged to himself. As a hey/truss he certainly belongs to himself because his concern for his wife and daughter was intact. By starting his migration he already precipitated the fundamental loss of family affection. And the contingent force of human conscence. In the context of the eastern values of life man is always near his destiny when he centralises himself in himself, by way of adherent to the primal loss of human affection. By adopting oneself to the human loss of affections one always assures upon himself the life of giving away. This is all what Jesus has propagated all through his life. On a comparative perspective the journey of Jesus and that of Henchard are hold apart. Jesus never made a material belot in life. He was all charity and gave away every things he had. On the contrary Hechard is all conservatism. He didn't know how to give the fundamental essences of affection to people, to his own people i.e. his wife and daughter. What is it that helps man impercivable of the mental loss of human affections, is what it ultimately renders him into a huge bundle of suffering. The eastern propagation of Karma always proposes the most human action of charity and placing ones own faculties on the thresholds of the good of others. This the only way that may beomes free from the metaphysical evil of Karma. Materialistic people like Henchard are always prone to give concessions to this rule of life out of conservatism, short-sightedness and urgency to acquire permanent assurance and comforts. The eastern way of life also prompts the idea that life is not a blend of comforts and acquisism. It is a sensible performance of affections, charities, and sacrifices. The whole tragedy of western culture, the tragic suffering of characters of Hardy is in provocatively passing this fundamental essence of life called Karma.

This is true that the Karma is what Karma does. The etimoligical meaning of word Karma is performance. When one has todo his Karma, is to one has to perform his duties. This duty again as in the case of Western (ethetics) tradition is not covanent or contracted duty. Man is not an agent in the society because of any hidden or explicit contract with others. The social contract of theory does not explain the reality of human existence has its social and cultural dimenions. Man is a being-in-the world by virtue of being a living organism, capable of things
for himself and for others. Man's being in the world is not limited to the fellow human's as such. He is a being in the world with reference to the fellowman, to nature and to himself. One who co-ordinates his action in the best interest and intentions with reference to all above agencies, is a man who performs his duty or Karma in secular and spiritual sense rightly. Hardy's characters been dramatised agents of worldly beings, conforms themselves into actions of transgression and violation of the fundamental loss of life. This in itself is a tragedy. It's not a mere result, it is a very body and corpus of suffering and agony in life.

All the novels of Hardy are inclusive of the traditional fundamental forms of literature called Epic, drama and Lyric. It is a well known fact that these three forms of literature are equally prominently written in the eastern languages also. Inspite of the fact that tragedy as a particular form of literature was strictly forbidden. In the Sanskrit aesthetic tradition the forms of drama like comedy, and social depictions in the dramatic forms were very popular. Hardy as a novelist gives emenence important to the dramatjic representation, more particularly tragic-dramtic representation, in his novels. The main influence upon him here is the ancient Greek drama, along with British renaissance drama, of the Elizabethan age. The eastern critical schools have at length acquired their formal propencies from the Sanskrit. creative works of art from time to time. The aesthetic theories of East can be more profitably applied to the fundamental manner of Hardy's novels. In each and every novel he determines the basic format in accordance with usual standard approaches of aspiring for achievements. His heroes and heroines have a drive in themselves, which prompts them to execute their actions accordingly. In doing so they often come into conflict with fellow men, with nature and even with themselves. The very strategies of their actions suggests actor a particular Sthayibhava or abiding emotions. Bharata Muni explains that the Sthayibhavas are the basis of rasa and are supreme among all the bhavas which are forty nine in number. Just as a king is supreme among men and a preceptor among his disciples, so is the Sthayibhava supreme among all Bhavas. "The Sthayibhava constitutes the principal theme of a composition. It runs through all other emotions like the thread of a garland and cannot be overpowered by them. Rather the latter feed and strengthen it and help it emerge as rasa". Thus the Sthayibhavas are the core of rasa theory as enunciated by Bharata and elaborated by his successors. The word Sthayibhava has been variously interpreted as a permanent state, durable psychological state, mental affections, sentiment, permanent mood and emotion. And so we can say that Sthayibhavas are the innate, abiding impulse or emotions. or instinctive disposition, which are made manifest within the heart of man of taste by the reading of Kavya or the
witnessing of a dramatic performance. These are eight in number viz. rati (love), hasya (gaiety), soka (sorrow), krodh (anger), utsaha (enthusiasm), bhaya (fear), jugupsa (repugnance), vismaya (wonder) and nirvada (passiveness). These sthayibhavas are connected respectively with following rasas (sentiments), viz. shringara, hasya, karuna, raudra, vira, bhayanaka, bibhetsa, adbhuta and santa.

In every novel of Hardy it is very easy to see the pravriti (expressive mood) of the characters ultimately culminate into a particular sthayibhava or abiding idea, which gets shaped in one or the other impositions of the east. The following table explains the particular sthayibhavas and the various rasas artistically represented in the novels of Hardy.

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Name of the novel</th>
<th>Sthayibhavas</th>
<th>Rasa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Desperate Remedies</td>
<td>Soka, Hasya</td>
<td>Karuna, Hasya, Santa</td>
</tr>
<tr>
<td>2</td>
<td>Under the Green Wood Trees</td>
<td>Nirveda, Hasya</td>
<td>Krodh, Rati</td>
</tr>
<tr>
<td>3</td>
<td>A pair of Blue Eyes</td>
<td>Rati, Krodh</td>
<td>Shringara, Vira</td>
</tr>
<tr>
<td>4</td>
<td>Far From the Madding Crowd</td>
<td>Hasya</td>
<td>Hasya</td>
</tr>
<tr>
<td>5</td>
<td>The Hand of Ethelberta</td>
<td>Rati</td>
<td>Shringara</td>
</tr>
<tr>
<td>6</td>
<td>The Return of the Native</td>
<td>Soka</td>
<td>Karuna</td>
</tr>
<tr>
<td>7</td>
<td>The Trumpet Major</td>
<td>Rati, Adbhuta</td>
<td>Vismaya, Shringara</td>
</tr>
<tr>
<td>8</td>
<td>A Laodicean</td>
<td>Hasya</td>
<td>Hasya</td>
</tr>
<tr>
<td>9</td>
<td>Two on a Tower</td>
<td>Rati, Adbhuta</td>
<td>Shringara, Vismaya</td>
</tr>
<tr>
<td>10</td>
<td>The Major of Casterbridge</td>
<td>Soka, Nirveda</td>
<td>Karuna, Santa</td>
</tr>
<tr>
<td>11</td>
<td>The Woodlanders</td>
<td>Nirveda, Hasya</td>
<td>Santa, Hasya</td>
</tr>
<tr>
<td>12</td>
<td>Tess of the D'Urbervilles</td>
<td>Soka, Rati</td>
<td>Shringara, Karuna</td>
</tr>
<tr>
<td>13</td>
<td>The Well-Beloved</td>
<td>Rati</td>
<td>Shringara</td>
</tr>
<tr>
<td>14</td>
<td>Jude the Obscure</td>
<td>Soka</td>
<td>Karuna</td>
</tr>
</tbody>
</table>

According to the eastern aestheticians Sthayibhavas after due accreditation of embellishments develops into rasa. while sthayibhava is the aspired and established abiding idea of existence, rasa is what it ultimately offers to the reader in its expressive process. What constitutes the sthayibhava from the point of view of the writers ultimately turns into rasa from the point of view of the reader or the audience. It is, therefore, appreciable that the difference between
Sthayibhava and rasa becomes absolutely thin, when it comes to the problem of creative process, in this context the words of Dr. G. Vijayavardhana are very important. Says Vijayavardhana - Though not expressively mentioned in the aphorism, it has been stated that it is the Sthayibhava that is developed into rasa. by the union of other kinds of bhavas. Needless to say that Sthayibhava is the prominent emotion that manifest in the mind of the reader. In the Natyasastra itself we have the aphorism: Rasa is born out of the combination of Vibhavas, anubhavas and vyabhicaribhavas. But Sthayibhava as such remain in the most nubulous form as an established and prominently abiding idea of what is aimed at as the achievement. This vibhavas are of two kinds called alambana and uddipana. Alambana is the determinants towards which an emotion gets manifested. Very often these determinants are the characters themselves. In the Far From the Madding Crowd, Bethseba is the alambana vibhana of Gabriel Oak's love, the uddipana vibhas are environmental factors that go to excite the particular emotion that is love, in the novel. What emerges out the vibhavas in the novel is the anubhava of particular emotion of love. It becomes evident in the physical effect that result out of it. Bethseba and Gabriel Oak's love has not yet become the prominent emotion in between them. In the heart of hearts Bethseba certainly get convinced of Oak's expertised. In the immediate context her inner most appreciation for Oak as expertised man is itself in the form of envy and it becomes characterised in its out-ward dimension as hatred. Alambana here becomes negatively apprehended instead of instantly becoming oriented with a sort of devotional love towards Oak. Bethseba's vismaya (a sense of wonder) expresses itself in the form of Krodha (anger) while the characteristic form of rati is distinctly prominent in Oak. Krodha becomes the expressive manner of Bethseba in their encounter with each other. The negative manner in which the love story of Oak and Bethseba is reminiscent of the episode of Solomn and Seba in the Bible. The biblical Seba is a typical wicked charcter. The wicked nature of Seba gets characteristiclly ingraving on various feminine characters in the fairy-tale and folk-lore tradition of Europe. In a way, Bethseba of Hardy is modelled upon these fairy-tale and folk-lore woman characters of European tradition. The customary manner in which Bethseba reacts is in itself a prominent rasa. Oak stands for rati (love) and Bethseba for Krodh (anger). Needless to say that the resultant reactions in the reader are coupled with Jugupsa (disgot) and bhaya (fear) which are the counterparts of the Krodha (anger) represented through Bethseba.

The love story of Oak and Bethseba is romantic on one hand and cruelty realistice on the other. Oak almost develop the love at first sight formula towards Bethseba. On the other hand Bethseba is bent upon challenging and
putting a trial of strength on his love towards her. This kind of antithetical association is a manner in which Hardy achieves the aesthetic merit of establishing the rasa of Santa with sama i.e. serenity in the novel.

In the western traditions also this kind of contradictory associations are not unknown. At the outset Oak is straightforward and open hearted in the traditional manner of the hero when he gets associated with a negative character like Bethseba. The resultant love story turns out to be a sort of vismaya (wonder). In the practical life of the people such wonderful relations are very common. In the modern psychological parlance we call them unadjusted partners of life. We have unnumberable instances of that unadjusted and unadjustable matchings of heroes and heroines. For example, the La Belle Dane Sans Merci of John Keats celebrates one such association between the knight and the beautiful woman without mercy. However in the context of John Keats this beautiful woman without mercy is his imaginations. Hardy however splits the love-hate tangle phenomenon of man and woman into distinguished characters of Bethseba and Gabriel Oak in his Far From the Madding Crowd.

If we have to search for a single prominent cause of disaffection between Bethseba and Oak it is not at all available in the rational understandings of human characters. Very often unadjustedness is a prominent fact of an usual life. In the realistic human context, it is unadjustment or maladjustment that is more prominent than the most derived phenomenon of adjustment. Man the aggresively aspired species never get adjusted with the given. The mutual unadjustment of maladjustment in the interpersonal relations is the fundamental key note of themselves of Hardy unless and until we resort to the karmic philosophy of east. The maladjustment in the interpersonal relations is not explainable even in the context of western romantic tradition the Karmic philosophical devices are suggestively given. If we are to search for one unified and universal Sthayibhava in the life of Jesus Christ. We fund it in the sense of charity that Jesus maintained in him. On the conceptual parlance we have aphorism of the Christ like charity. In the context of Jesus' life itself, his aborning sense of charity ultimately turns against himself and he get crucified in order to spout. The context of Karmic philosophy we need not go to the past incarnation as it is usually laid down in the eastern metaphysical tradition even in a given incarnation the reversal or maladjustment is very common as in the case of life of Jesus. The same point gets establishes as a prominent Sthayibhava in Far From the Madding Crowd by Hardy. Ultimately the reversal of the art that Jesus was waited, becomes the prominent characteristic manner in which Oak was destined to live his life. In the rasa siddantha of Bharata, rati (love) and krodh (anger) are not capable of
coexistence with each other. Again in the romantic tradition we have the most important exposition of T.S. Coledrige which explains this contradiction in human life in his Dejection- an ode. He makes a compassionate statement: O, Lady we remember but what we give! This is more or less a warning statement to the contrary characters like Bethseba. The statement also raise the foundation of the Karmic philosophy in the context of a given life. Karma literary meaning doing whatever that is ordained to be done. The distinction of good and bad have no meaning at the time of performing the Karma. But Coleridge's warning prophetically Hardy's warning itself, lies in the fact that we should perpetuate good doings (sukarma) only by way of avoiding bad doings (dushkarma). Attributing a further nicety of exposition Wordsworth has to say as follows in this innumerable, unremembered kinds of acts which constitute as the best portion of a good means life. Good and bad are relative expression. Shakespeare went into the extent of stating that there is nothing good and bad in life and only thinking make it so. What Shakespeare proposes here is not practically appreciable in the context of our life. We have distinctly good and equally distinctly bad doings decilies by our conscience. Whether Wordsworth's statement about innumerable unremembered act of love is right or wrong we do not know. But in our practice daily life we always come to apprehend the opposite of it very prominently. Innumerable, unremembered act of unkindness and hatred certainly constitutes the worst portion of a bad man's life. Hardy tentively distinguishes the sukarma (good doings) and dushkarma (bad doings) by way of polarising Oak and Bethseba as hero and heroine in his far From the Madding Crowd. Again by way of evoking Shakespeare we can say that the world is a beeded garden things ranks and gross grown together This may appear to be the feminal manner in which Shakespeare visualises the world of nature from which man is not different or separated. Artistically the associations of things rank and gross provides a prominent sthayibhava in the forms of innumerable rasas emerging out of it. The most prominent sthayibhava are the abiding principle of life demonstrated in the Far From the Madding Crowd is rati (love) coupled with Krodha (anger). All other rasas like hasya, karuna, vira, bhayanaka, vibhatsa and vismaya are presented from time to time as accessories. It is evident that all the rasas are intricately concerned with the human emotions that their relations. These emotions are evoked by causes, effects and the occupying mental states which are called Karanas, karlyas, sancharibhavas in the eastern aesthetics. It their practice demonstrations through literature the same causes are called vibhava, anubhava and vyabhicaribhava respectively. When particular emotion gets duly evoked by this representatives of the vibhava, anubhava and vyabhicaribhava the resultant effect is called rase. The causes of love story between Oak and Bethseba are to be
found in the manner in which they were bought together belonging to distinctly two different status of the same social institutions. Bethseba is rich and proud. Oak is poor and humble, the union of this two characteristics is bound to terminate into an unpleasant plot or a negative plot.

The negative plot formula are the usual phenomena in which Hardy execute his work of art. Various rasas emerging out of the characters and situations conflict and with each other and turns out to be a tragic loss of the innate and inherent human potential. Even in a eastern epic like Mahabharata and Ramayana innumerable rasas which emerge out of the situations (including characters also) fall into the profound and epical manner of threatening to destroy each other. Ultimately what should emerge out of these co-leading and conflicts is serenity or Santa and sama rasa. Santa as a rasa is capable of preserving all the rasas with their conflicting phenomenal manners, in a sort of self contained hiscnic to witherness. This is the message of Mahabharata and this is the message of every novel of Hardy. The eastern epic Ramayana prominently forces forth the Karuna rasa into the fore-front. It all depends upon the author’s intention as to which rasa should proceed the other rasa. As has been given in the above table various novels of Hardy put forth various rasas into the fore-front. The causes, the effect, the assuming mental states of the human emotions ultimately turn out to be the representation of rasas in a epic magnitude.

The contradictory rasas like love and anger are juxtapose in the same work of art in the form of two different characters. The resultant effect is either Rasabhasa or Bhavabhasa. This is what it exactly happens in Hardy’s Far from the Madding Gabrial Oak and Bethseba as hero and heroine in this novel do not maintain sympathetic interpersonal relations with each other. Precisely speaking Bethseba does not reciprocate Oak’s love and devotion for her. On the other hand in a contrary manner she becomes violent, irritated and angry. But at the same time in her heart of hearts she also maintains a sort of praise and recognition for Oak. The real reason for her unconcilliatory behaviour lies in the egoistical manner of placing herself in a higher sirata than that of Oak. In this context the words pf Vojayavardhana are likely to clarify the situation. G. Vijayavardhana: When rasas or bhavas are evoked inappropriately, rasa bhasa or bhava bhasa (assemblance of rasa or bhava) respectively is the result. As examples, it is said that if love in the hero is not reciprocated, if the object of his love is the wife of his teacher, if emotion is depicted in a person other than the hero, or if it is depicted in inferior persons or animals, the result is Sringara Bhasa and not the fully-ffledged sringara. A manifestation of bhava under similar conditions would result in bhavabhasa.5 In a given work of art there is always a place for introducing different
rasas with a unified purpose of establishing and embellishing a particular sthayaibhava. In the context of *Far From the Madding Crowd* what it ultimately emerges out of the contradictory dimensions of Oak and Bethseba is a sort of clarity of understanding of the Santa or Sama rasa which is conobellished in the character of Oak. In spite of the humiliating treatment that Bethseba advances towards Oak, he remains unified in his devotion towards her. Therefore it is not right to say that the distinctly different rasas in them are evoked inappropriately. Even when rati and krodha are presented in Oak and Bethseba in their full force, the combination itself contribute force further clarity of understanding the magnanimity of Oak. It so the presentation of Krodha in Bethseba is a matter of consolidating the vyabharinbhavas or sancaribhavas in a mere transitional manner. In the ultimate analysis Bethseba accuse a typical conversation in herself and starts pining for Oak, more or less in a remorseful manner. This kind of alteration and the change of mind in Bethseba comes to the forefront as a pleasant resolution, providing eminence poetic justice. The concept of this poetic justice of Kavya pravritti leads to apprehending the poetic truth or Kavyasatya which is by nature present in Oak in the form of peaceful resistance to all sort of violences. His love for Bethseba is a matter of his conviction right from the day when he met her. Oak’s love for Bethseba is not a matter of romantic embellishment. Serenity or santa rasa is the essence of Oak’s character. The wholenovel is presented for the purpose of clarifying and magnifying this sama or santa rasa or serenity in his character. In the mean time we have innumerable instances of violent and conflict in their episodic form, which go to suggest that Hardy is dictating violence for the sake of violence. As it usually happens in the modern American novelist like Sol Bellow. The incident of violence (vibhatsa) are mere transitory devlopment or sancaribhava. hey can also be taken as uddipana vibhavas or momentary and situational environmental factors that go the excite our emotions, however these uddipana vibhavas or the situational environmental factors, however contrary they are, ultimately contribute for a typical enjoyment or rasaswadana. The final resolution of the novel brought forth through a loving reconcilment between hero and heroine is what it ultimately becomes the essence of the sthayibhava of *Far From The Madding Crowd*.

Thomas Hardy as a novelist is normally dramatising or presenting a visual performance on the stage. He is a great narrative artist who can hold the epic (Mahakavya), the tragedy (dhukhanta) and the lyric (bhava Kavita) with an intensity of master craftmanship. Dukhanta or tragedy as dramatic performance were exceptionally forbidden by the eastern aestheticians but however tragic incidents are very freely introduced into the epics and puranas but however they
ultimately go to enhance our understanding of the world of our experiences, instead of creating a sense of despondency or depression. A work of art should never propose dependency or depression as the ultimate end of the work of art. It should always derive towards positive termination or end of the incidents and episodes.

Literature in its essential purpose must contribute for a hopeful manner of existence even in the most hopeless situation. This is not to say that the western tragedies aim at establishing hopelessness or frustration as the end results of Kavya. Hardy who was deeply influenced by the Greek and renaissance dramas of the west, complexly maintained an artistic vision or goal of compromising the destructive forces also into a sort of positive materials for a hopeful ending. The grim ironic fate of the ancient Greek metaphysics certainly prooccupies his mind. But he uses the formula for the sake of reconstructing the vibhavas and Vaybhicaribhavas in order to arrive at a serene resolution at the end. The final resolutions of Hardy’s novels are certainly not on the lines of offering catharsis or liberation, of this art that is supposed to be the end result of the European tragedy. On the other hand Hardy always struggle to establish that sānta or sama rasa.

In the *Tess of the D’Urbervilles* as well in the *Mayor of Casterbridge*, we have innumerable episode of vibhatsa and bhayanaka (violence and fearfulness). The particular scene of wife-selling in the *Mayor of Casterbridge* and husband killing in *Tess* are pertinent examples here. Michal Henchard auctions his wife and gives away his little daughter as a presentation after the deal. This is obnoxious and most contrary to the ultimate human consistance. In improvising this most disastrous scene in his novel Hardy has a message. He wants to show that the marriage as an institution is not a mere contractual formula; nor the society at large is a result of a projected social contract. Human dignity repels at the idea of human magnanimity being relegated to a mere project of contract. We live not because we live in a society or in a family nor because of our contractual obligation. This is something which western culture never realises as Sthayibhava, in spite of abounding example being present in the antigyony of Sophocles and Othellow of Shakespeare. In the eastern context marriage is a sacrament and society is the only life given institution for man. Henchard auctioning his wife shows as a gesture that familiar obligations or responsibility can be contractually owned or disowned. According to the western tradition marriage is a mere contract between two persons. If so the contracts can be made and unmade according to the wishes of the partners what sustains an in payable in this context, is the most symtomatic nature of familiar affections. Henchard not only auctions his wife, he also gave away his daughter in the most reckless
as Sthayibhava, inspite of abounding example being present in the antinomy of Sophocles and Othello of Shakespeare. In the eastern context marriage is a sacrament and society is the only life given institution for man. Henchard auctioning his wife shows as a gesture that familiar obligations or responsibility can be contractually owned or disowned. According to the western tradition marriage is a mere contract between two persons. If so the contracts can be made and unmade according to the wishes of the partners what sustains an in payable in this context, is the most sytmomious nature of familiar affections. Henchard not only auctions his wife, he also gave away his daughter in the most reckless manner. He by resorting to this reckless in human act, had tempered with the universal human loss of existence. Taking the western context of society in consideration we can say that marriage is a result of contract but this contractual nature of family cannot be extended to the innocent children. There is a possibility of contract but the very human nature of our existence form the basic idea that we are not fathres and sons/daughters through a contract. So the real temperation of human forces, in the case of Michal Henchard comes to the fore-front as the most henious act of throwing away his little darling daughter. In the eastern context, more particularly in the Hindu philosophy of life marriage is a sacrament. It can not be undone in any manner. It is the nucleus of family institution. It is interesting to note here that Henchard’s ultimate suffering is not because he auctioned his wife and give away to Newson, but he suffered the loss and separation of his daughter more prominently and more agonising. This is what is shown in the latter half of the novel as the inconsolable cause of pain and agony in Henchard. In a very casual manner such episode of wife-selling or wife-divorcing are tried and tested in the eastern epics also. Even according to the modest understanding of the western cultural processes the wife is certainly a commodity.

It has been agreeable even to the westners that wife is an auctionable commodity. Henchard in auctioning his wife had put a blunt challenge to the western culture and its ethics which give such freedom to an individual in according to which Henchard could go to the extent of tempering with the fundamental loss of human existence. incidently. It is important to note here that wife selling has a fictional theme in literature travelled from India to the west in the story of Harishchandra, the ancestors of Shri Ramchandra. The theme of wife selling in literature reached Hardy through Goethe who had written the last book of Kaust on this theme. Goethe was supposed to be influenced by Harishchandra. We have another story of Dhramraja Yudhisthira lossing his wife in a bet in the Mahabharate. This magnificent instances are highly provocative and mortifying for the human sense of existence. Hardy in handling the theme of auctioning wife.
had successfully exposed the force of the contractual nature of the marriages of
the west. The epic magnitude that he attributes to the novel through Vibhavas
anubhavas and vyabhicaribhavas is a matter of fictional magnificent. In his Mayor
of Casterbridge also what Hardy ultimately aims at establishing concerence with
the Shrayibhava of serenity and peace and sensible manner of establishing them
in our lives.

Hardy’s novel illustrates nearly all the rases propounded by Bharatmuni.
Although it is possible to give one instance for every rasa, we focus only on Karuna
Rasa because that is the predominant emotion that is communicated in the
novel. Karuna rasa and associate moods fit well into the Hardy’s Tragic vision
reflected in his novel. In other words evocation of the emotion of Karuna and the
tragic philosophy of life are not incongruous but on the contrary they are in harmony
with each other.

“EKO RASAH KARUNA EVA”

Though rhetoricians have mention as many as nine rasa Bhavabhuti
says that rasa in its wider context is only one, with no particular odour, the others are
only its different manifestations. And the only one sentiment is Karuna, which due to
attendent causes, appears to be different and results to a variety of forms as water
assues the differentorms of eddy, bubble, ripple, while in truth it is all water only.

What actually Karuna or tragedy mean? Does Karuna or tragedy is
pleasurable? How does the Rasa Theory explain it? These are some of the points
on which I will first discuss.

The basic and the most obvious fact about tragedy is that it is a story
of suffering - a story that excites the emotion of Karuna, of pity and fear. Death of
Hero or heroine is not always at the end of tragedy.

“It is the seriousness of action, the grimness
of atmosphere, mental conflict, suspense
tension and the capacity to move the audience
that go to make a tragedy.”

Thus tragedy is a story of unhappiness not necessarily with an
unhappy ending. The most important thing to underline is the seriousness of action.
That is what to underline is the seriousness of action. That is what gives it status and
dignity, while discussing the substance of Shakespearean Tragedy, Bradley ob-
serves:

“No play at the end of which the hero remains
alive is, in the full Shakespearean sense a

THE ART OF THOMAS HARDY’S NOVELS INDIAN AESTHETIC PERSPECTIVES
tragedy: it is, in fact, essentially a tale of suffering and calamity conducting to death”.7

This is certainly not the view of Aristotle and of Sophocles on whose plays he based his theory. C.M. Bowra writes:

“The first, most obvious, distinction between the two kinds is that while Shakespeare’s tragedies and in the death of the chief character or characters, only one of Sophocles’s surviving plays, the women of Trachis so ends, to this we may well add the Antigone, in which Creon loses all that makes life worth living, and King Oedipus, in which Oedipus’s fall is a kind of obliteration, a severance from his own past life and from the lives of other men. But of the other four plays, not one has even a unhappy ending.”8

This is only a formal and academic distinction for as we know, the spirit or essence of tragedy, even according to Shakespeare, does not lie merely in the death of the chief character. It lies in the exceptional nature of suffering throughout the play that befalls a great man. There is a touch of magnanimity about tragedy. It is associated with the names of Aeschyleus, Sophocles and Shakespeare of immortal fame. It is indeed a majestic art. It is spiritually exalting and ennobling.

“For it’s development there must be in the mind of its creator an active sense of good and evil, an appreciation of spiritual values, a view of mankind as at once the wonder of the world and the play thing of fate.”9

The spectator emerges out of the auditorium a wiser and soberer being who has had a peep into the meaning of life. Edith Watson Schipper pinpoints it in his paper “The wisdom of Tragedy” and concludes:

“that the aim of tragedy, whatever the literary and dramatic means of effective expression is to show the attainment of wisdom by the tragic character(s) in response to their sufferings.

Tragedy is thus a tale of suffering and unhappiness involving a noble man. It may not end in his death but the ordeal through which he passes is agonizing. Not only that it is aesthetically satisfying. It satisfies us even in the moment of distressing us. It seems to beckon the reader with the assurance -
true, I am forest and a night of dark trees; but he
that is not afraid of my darkness will find banks
of roses under my cypresses." 10

Man is pitted against a callous universe. His path here is beset with
accidents, pains and treacherous snares.

"Tragedy, in fine, is his answer to this Universe that
cries him so pitilessly seting scowls upon him his
answer is to sit down and paint her where she stands." 11

Thus we can say that tragedy as that kind of serious play written by
Aeschylus, Sophocles and Shakespeare.

The concept of tragic pleasure appears to be a contradiction in terms a
baffling paradox that had led to endless debate among scholars and critics. Those
of us who enthusiastically frequent the theatres in order to witness tragic perfor­
mances may legitimately be asked:

"You groan perpetually about the woes of life on earth.
You have reason. But why, in the moments when you
are not actually suffering, do you choose to go and suffer in imagination.12

Many of us will naturally feel embarrassed and fail to find any satisfactory
answer to the question posed and yet continue to visit theatres, stand in long queues
and have our fill of Hamlet or Oedipus or Devadas (a novel by Bengali author
SaradChandra). We may be assailed by doubts about the healthiness of our craving
for tragedy, yet we discover that we emerge from the theatre with a sense of pleasant
response, a happier frame of mind than the one we entered with.

Tragic pleasure is something absured and incongruous to those who
labour under the fall way that the function of art is to awaken real life emotions in the
spectator and to affect him like wise. Art is not a mere replica of life; it is an idealized
aesthetic representation of it. Even the most repellent scenes and figures of real life,
when represented in art, evoke sympathetic contemplation and admiration in such
exclamations as 'How life like!', 'superb!' But there is a world of difference between
Art and life, the one we like to contemplate and relish, and the other we scornfully
desire to avoid! This phenomenon of the human mind, Aristotle explains as follows

"Objects which in themselves we view with pain, we delight
to contemplate when reproduced with minute fidelity: such
as the forms of the most ignoble animals and of dead bodies.
The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general; whose capacity, however, of learning is more limited. Thus the reason why men enjoy seeing a likeness is that in contemplating if they find themselves learning or inferring and saying perhaps, !Ah, that is he! For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.13

Coming to Tragedy proper, we find that this disinterested contemplation of the tragic spectacle, particularly of the fate of the tragic hero, is again the source of our delight.

"The sting of pain, the disquiet and unrest arise from the selfish element which in the world of reality clings to these emotions (pity and fear). The pain is expelled when the taint of egoism is removed."14

The tragic pleasure is that of pity and fear but also their proper representation that leads to tragic pleasure. This involves the poet and his skill. Tragedy thus affords pleasure in proportion to the skill of the poet - which lies not only in the choice of his theme and his hero but also in the manipulation of all the materials that he has at his command in deepening the tragic effect.

Thus we can say tragic pleasure is therefore a harvest we can reap only in the company of a genius like Sophocles or Shakespeare. Pleasure initially lies in the tragic theme but not solely there: it also lies in its design and execution, and these are the poet's instruments of limitation. Tragic pleasure is not a contradiction in terms, it is on the contrary the fittest description for the highest type of pleasure afforded by poetry that stirs us to our depths. Tragedy and pleasure, at a cursory glance, as mere words may appear to be antagonistic to each other but as we calmly examine and contemplate their nature, we find them on the friendliest of terms.

Now we'll see how the Rasa Theory explains this tragic pleasure.

The basic thing to note about the theory of rasa is that it draws a clear distinction between real life experience and art experience. It transports us from this mundane world of pain and pleasure to the transcendent world of alloyed beauty and bliss. That is why a Shrdaya derives aesthetic pleasure from not only descriptions of smgara rasa but also from those of Karuna. As long as this Soka (grief) is
Rasa, no doubt, a fact of one’s own consciousness is essentially universal and impersonal in character. Things and incidents which cause pain and sorrow in ordinary life and emotions which are far from pleasant in actual experience, when conveyed to poetry, become ideal and universal and afford non-ordinary bliss.

“The mind is so entirely lost in its contemplation that even when the sentiments of grief or horror relished in such a state, pain is never felt, and even when felt it is a pleasurable pain. This fact is born out of the common experience that when grief is represented on the stage the spectator says, 'I have enjoyed it'. Visvanatha remarks that those very things which are called causes of pleasures and pain in the world, when consigned to poetry and drama, possess the right to be called, in consequence of their assuming such an impersonalised form, alaukika vibhavas etc. and from them only pleasure ensues, as it does from bites and the like in amorous dalliance. In the same connection Jagannatha remarks that the shedding of tears and the like are due to the nature of the experience of particular pleasures and not to pain. Hence in a devotee tears arise on listening to a description of the deity; in this case there is not the slightest feeling of pain” 15.

The Rasa theory of Bharata thus puts tragedy on firmer ground. Karuna (the sentiment of pathos) is much more pleasurable because of its unusual power to melt the human heart. No combination of words can become poetry unless it is suffused and saturated with one of the rasas. So if poetry gives us pleasure, tragedy has to, it being one of its important genre and having Karuna at its core.

“Of course only a competent poet with a profound understanding of the human heart and of the mysterious realm of words can make his theme come to life and evoke the sentiment of pathos” 16.

Following is the definition of Karuna Rasa with its Vibhavas, anubhavas.
etc. The loss of the desired and the obtainment of the undesired are the cause of Karuna rasa. Grief (Soka) is its Sthayibhava. The deceased person is its alambana. The reference to the lost person's merits, offering libation to him, are the uddipanavibhasas, cursing destiny, stupefaction, etc. are the anubhavas. Disgust, anxiety, uneasiness, etc. are the Vyabhicharibhavas.

Let's now see how this Rasa Theory is applicable to Hardy's major works.

Tess of the D'urbevilles

Tess is generally regarded as Hardy's tragic masterpiece and certainly it is his most ambitious novel. It is a story of innocence and sophistication, of man and nature, and of history and its relation to the present. It is beyond doubt the greatest of the Wessex novels. Tess herself is the most sublime figure in Hardy, combining supreme beauty with a nobility that elevates the whole conception of human nature.

Hardy's Tess illustrates nearly all the rasas propounded by Bharatamuni. As I have mentioned before, it is possible to give one instance for every rasa, we focus more on Karuna rasa because that is the predominant emotion that is communicated in the novel. Karuna rasa and associate moods fit well into the Hardy's Tragic vision reflected in his novel. In other words evocation of the emotion of Karuna rasa and the philosophy of life are not incongruous but on the contrary they are in harmony with each other.

Karuna, imperfectly translated into English as the emotion of pathos pervades all through the novel. But there are certain scenes where the emotion is strong and inevitable. For example the tragic scene of the death of Prince hit by a speeding mail cart communicates the emotions of pathos or Karuna. The emotion is communicated through the mood of despair of Tess when she finds -

"from the wound his life's blood was spouting in a stream, and falling with a hiss into the road. In her despair Tess sprang forward and put her hand upon the hole, with the only result that she became splashed from face to skirt with the crimson drops" 17.

While these action by themselves communicate the pathetic feeling, Hardy reinforces it by bringing in the vibhavas which can be felt in the indifference of the mail cartman, the paleness of atmosphere-silhretting against the pool of blood. Hardy describes the scene,

"The hudge pool of blood in front of her was already
assuming the iridescence of coagulation, and when
the sun rose a hundred prismatic hues were reflected
from it. Prince lay alongside still and stark, his eyes half
open, the hole in his chest looking scarcely large enough
to have let out all that had animated him" 18.

The pool of flood, the twittering of bird and the helpless crying of Tess
serves as vibhavas which create the feeling of pathos.

Now, let us examine the other scene, the seduction of an innocent girl
is extremely moving, especially because the seducer is an unscrupulous rogue, and
Hardy’s comments add to the pathos of the situation -

"why it was that upon this beautiful feminine tissue,
sensitive as gossamer, and practically blank as snow as yet
there should have been traced such a coarse pattern as it
was doomed to receive; why so often the coarse appropriates
the finer thus, the wrong man the woman, the wrong woman
the man, many thousand years of analytical philosophy have
failed to explain to our sense of order" 19.

At the time of this unfortunate event occurs, Tess, physically exhausted
and mentally weary because of her quarrel with her companions, is half asleep, she
is neither physically nor mentally in a condition to resist Alec’s action and she hardly
understand what he is doing till it is too late. She clarly tells Alec -

"my eyes were dazed by you for a little and that was all.
I didn’t understand your meaning till it was too late” 20.

After the seduction Hardy asks where Tess’s guardian angel was at the
time. Darkness and silence, acting as Vibhavas add to the scene and painfully
describes the distruction of Tess and arouse Karuna in the heart of the reader.

The incident of the next chapter arouses in us a deep feeling of pity for
the unfortunate Tess when she learn to her grief that the baby suddenly falls ill. In
the middle of the night when she found the condition going worse, she rocked herself
upon the bed. In her intense mental tension she cried -

"O merciful God, have pity, have pity upon my poor baby? Heap as much
anger as you want to upon me and welcome; but pity the child!” 21

These lines, of course, failed to awake God, but surely, this incident and
cry of Tess arouses a question in the heart of a sensitive reader - Why does always fortune bludgeon a pure and innocent souls? Before dawn, sorrow (The name of the child) passed away. After the refusal of Vicar to give her child a christain burial, Tess buried the Vicar to give her child a christain burial. Tess buried the child in a shabby corner of the Churchyard meant for drunkards, suicides, unbaptised infants and others supposed to be damned. Hardy deepens oursympathy by the following comment:

"so passed away sorrow, the undesired - that intrusive creature, that bastard gift of shameless Nature who respects not the social law, a waif to whom eternal time had been a matter of days merely ..."

Angel's adverse reaction to Tess's confession is another pathetic chapter which is one of the most painful scenes in the novel. Before Tess reveals her experience with Alec D'urberville, Angel confesses a moral lapse on his part and she forgives him readily. But he refuses to adopt a similar liberal attitude towards her guilt. To her urges and pleadings he says:

"Oh, Tess forgiveness does not apply to the case: you were one person' now you are another".

Inspite for her sobbing and weeping the heart of Angel does not meet within the remote depths of his constitution, so gentle and affectionate as he was in general, there lay hidden a hard logical deposit like a vein of metal in a soft loam. After reading this chapter reader is in deep sympathy with Tess and his heart is full of pathos and pity for her. He comes to the conclusion that it really requires a devine compassion to forgive a woman who has been so unfortunate as to have undergone the misfortune of which Tess was a victim.

The intense cold night, sobbings of Tess serve as very effective vibhavas which create pathos and grief in the mind and heart of reader.

The Mayor of Casterbridge

The novel was first published complete, in two volumes, in may 1886. 'The Mayor of Casterbridge' was alternatly named by The life and death of the Mayor of Casterbridge with the sub title A Story of a Man of Character. The Story of the novel revolves round the central figure Michael Henchard. It deals with his rise and fall, joy and sorrow, fame and inflamy and ultimately his sad and pitiable death. He was an humble hey-trusser to begin with. After a period of eighteen years, we discover him to be a very respectable man, The Mayor of Casterbridge. But at the end of the novel, we find him a very lonesome man neglected by society, uncared by his own friends and acquaintances and a servant of his former employee Mr.
Donald Farfare. His own daughter died in foreign land and he could not get on well with his step-daughter Elizabeth Jane. He thought of committing suicide but even death would not come to his rescue to rid him of his disgraceful and miserable life. This ill-starred man, his mighty soul at last departed from the earth for want of food and health. He left behind a 'will' which could melt even the stoniest heart. The story of this unfortunate man of character, this victim of social orthodoxy, conventionality and conservatism, and this prey to chance and irony of fact, proves the truth of statement - *Happiness is but the occasional episode in a general drama of pain.*

Thomas Hardy is mainly concerned with the human interest which he exhibits quite clearly in this novel. He introduces interesting occurrences not for their own sake, but he does so in order to make out clearly the different stages in the development of a soul, with wasting much space on a detailed analysis of motives. It is generally held that by the expression 'A man of character' Hardy does not mean 'a man of good character', he implies a person who takes his opinions from his neighbour conforms to their standards, allows himself to be moulded or influenced by them. Henchard has strongly developed qualities which are both good and bad. He is a man of strong passions, prejudices, hatreds and generous impulses. He is one who is strong enough to make a vow and keep it in the face of difficulties and temptations. Obviously, "character is fate" is the motto of the story and as such it can be considered to possess that motto of the story and as such it can be considered to possess that tragic element which makes the works of great masters like Shakespeare great. In no other novel of Hardy is the grim relentlessness march of ill-fortune through the life of the chief character so convincingly described. Fate is not merely hostile to Henchard but it tortures him mentally, emotionally and physically. There are several scenes throughout the novel where a sensitive reader is full of pity and pathos for the character. A *sahridaya* is full of *Karuna* in such situations.

The opening chapter starts with a moving scene where Michael Henchard sells his wife at auction. He was a hey-trusser. He was out of job. One afternoon his wife Sussan and little daughter Elizabeth came to a village called Weydon priors in Wessex in search of job. A fair was being held there. On knowing that no employment was to be found, he decided to stay there for some days and to wait for a chance. Since he was tired he wanted to drink. He took secretly a strong dose of wine. In his intoxicated state he heard the auction of horses by a gipsy outside the booth. He wanted to know why a man could not sell off his wife. He offered to sell his wife for she was not good to him.

*Susan protested in a very moving manner -

"Mike, Mike," Said she, "this is getting serious. Oh too serious."*

*Following her buyer, Sussan suddenly turned and pulling off her wedding*
ring, flung it across the booth in the hey-trusser's face. 

"Mike," She said, 'I've lived with thee a couple of years, and had nothing but, temper! Now I am no more to thee; I'll try my luck elsewhere." 25.

Her dialogue not only touched men and women in the situation but after reaching these lines a reader feels that something watery runs out from the corner of his eyes. His heart is full of pity and Karuna for Sussan.

Several horses crossing their necks and rubbing each other lovingly, the quietness in the valley and woods, the setting of sun all serves as Vibhavas - which adds to tragedy.

Towards the end of the novel when Henchard heard the news of marriage between Farfrae and Elizabeth on St. Martin's day, he decided to take part in the celebrations. He reached Casterbridge in three days. On the way he purchased a gold finch in a cage to present it to Jane as a marriage present - a dead bird was in the cage. The bird's death is symbolic of Henchard's own end, lonely and desolate in a wretched hut. Instead of joining the company of guests in his shabby clothes he entered the house by back-yard. Elizabeth came and she openly insulted him and said that she could never forgive him for his bad behaviour towards her.

"I could have loved you always - But how can I when I know you have deceived me so bitterly deceived me! .." 26.

Henchard was much pained but did not ask for pardon. He left the place in utter despair.

"Waiving therefore, his privilege of selfdefence, he garded only her discomposure Don't ye distress yourself on my account" he said with proud superiority "I would not wish it - at such a time, too, as this. I have done wrong in coming to' ee - I see my error. But it is only for once so forgive it. I'll never trouble the again, Elizabeth Jane- no, not to my dying day." 'Goodnight goodbye' 27.

Here a reader feels intense pity for Henchard.

The last chapter is about the death of Henchard which is equally moving and tragic specially after reading the death will of Henchard even a stone hearted men will be melt. Elizabeth, on her inquiry come to know that Henchard died
rom hunger in his own cottage. Abel Whittle showed her a letter which was found in the cloths of Henchard:

"Michael Henchard's will
That Elizabeth Jane Farfrae be not told of my death, or made to grieve on account of me.
& That I be not bury'd in consecrated ground
& that no sexton be asked to toll the bell & that nobody is wished to see my dead body.
& that no muesas wals behind meat my funeral
& that no flours be plated on my grave & that no man remember me
To this I put my name.

- Michael Henchard. 28

With this scene the novel ends giving endless pleasure through pain.

Jude The Obscure

Having illustrated the working of the theory of Karuna Rasa in Tess and the Mayor of Casterbridge, we now turn to another great but controversial novel, Jude the Obscure. First published in 1895, Jude the Obscure created a violent reaction both in England and America. The central characters in the novel are Jude, Sue, Arbella and Phillotson. They fall in love and out of love apparently for flimsy reason, they marry, annul their marriage and remarriage without sex. Children get born in and out of wedlock and they died unnatural deaths. With all such wearied experiences, Jude the Obscure is one of the most terrible, tragic and controversial novel. In the preface to 1912 edition Hardy himself admits -

"The marriage laws being used in great part as the tragic missionary of the tale and its general drift on the domestic side tending to show that, in Diderot's words, the civil laws should be only the enunciation of the law of nature ... that a marriage should be dissolvable as soon as it becomes a cruelty to either of the parties - being than essentially and morally no marriage - and it seemed a good foundation for the fable of a tragedy, told for its own sake as a presentation of particulars containing a good deal that was universal and not without a hope that certain cathartic, Aristotelian qualities might be found therein: 29
The novel deals with highly inflammable themes like love, marriage, sex and domestic life. Hardy finds in these themes a great potential for tragic stories. Any tragedy with its cathartic qualities is bound to move our emotions of pity and fear. We focus on the emotion of pity which is an imperfect translation of a Indian Karuna rasa.

Before we apply the theory of Karuna rasa to present novel, it will be worth while to modify the concept of Vibhavas slightly to suit our needs. The vibhava is generally defined as a situation which evokes the emotion. The Indian theory does not explicitly mention that vibhava is always local and immediate. The vibhava may also consist of a general remote situation like the predicament of men in society or his helplessness in his battle against unseen powers. This kind of situation is much loaded with tragic potentiality as any other immediate and local situation.

In Jude the obscure, there are several such remote and general powers. One of them is the conflict of man with the laws of land. Some people, for no faults of their have a temperament to go against the laws or to be guided by emotion and conscious. Sue at one point say -

"Domestic laws should be made according to temperaments, which should be classified. If people are at all peculiar in character they have to suffer from the very rules that produce comfort in others! ..."

Social conventions and made made moral codes dictates that for a man and woman to live on intimate terms dictated of emotions, but without entering into a legal contract of marriage is a kind of adultery or a sin. The situation of Sue and Jude arouses a sense of pity in us because they like to be guided by their emotions rather than the laws of the land or the concept of sin in society are a kind of Vibhavas arousing pity for the victims.

Yet another kind of general remote vibhavas is found in the laws of educational institutions which makes laws that come in the way of an individual ambitions and aspirations. Jude dreams about books, fellowships and degrees but all his ambitions are frustrated by the laws of institution which refuse to give him admission. His aspirations has come to nothing, he pity his frustration because there is an unbridgeable gulf between what he wants to became and what he has achieved.

"All his reading has only come to this, that he would have to sell his books"...

Loneliness serves as yet another vibhavas particularly when an individual longs for company. The depth of the longing in the misery of loneliness as
the character experiences *anubhava*, it creates in us a feeling of pity or the individual the novelist describes the situation of Sue in following terms.

"She was quiet lonely and miserable....
She felt utterly friendless ...." 32.

A friendless lonely existence in a gloomy place makes Sue miserable and sad. Her situation creates a sense of deep pity in the mind of the reader.

The most tragic situation is the way in which Sue's children are killed by Arabella's child. The child of Arabella in Jude is characterised by excessive morbidity. He is symbolically named little father Time. He is described as Age masquerading juvelity. A highly reflective child, he thinks that he and his little brothers are unwanted in this world. The following dialogue between Sue and little Jude arouses pity for Sue as well as for the child -

"Well - people do object to children sometimes'  
'Then if children make so much trouble why do people have them ?'
'O - because it is a law of nature'
'But we don't ask to be born ?'
'No indeed'  
'And what makes it worse with me is that you are not my real mother and you need'nt have had me unless you liked.
I oughtn't to have come to'ee - that is the real truth !
I troubled them in Australia, and I trouble folk here. I wish
I hadn't been born !'.
'Your couldn't help it, my dear'.
'I think that when ever children be born that are not wanted they should be veilled directly, before their souls come to 'em, and not allowed to grow big and walk about !" 33.

Beside arousing a deep emotion of pity this situations *vibhavas* also makes us vaguely know of the premonitions of things that are likely to happen. Given that sort of morbidly reflected temperament little Father time is too sensitive to suffer the cruelty of society to his parents. He does not want to be a burden on them. When Sue and Jude are away he kills his two brother and hangs himself, with a cryptic note

"done because we are too many".

The note inspite of its laconic brevity it filled with the potential to arouse
a felling of Karuna in us. The agony that follows the description of children's death is naturally full of pity.

*Jude the obscure* is a story of unhappy broken marriages (Judge. Arabella; Phillotson and Sue), REMARRIAGES between the separated couples (Judge remarry Arabelia and later Sue remarry Phillotson), sex and begetting children but of emotion of love without marriage (Sue and Jude). These circumstances themselves create a sense of pity on a sympathetic reader *(Sahridaya)* rather than hatred or anger.

As a result of his own emotions, wrong steps conspiring with the social circumstances and conservative outlook of British society, Jude makes a mess of his life.

The last chapter of the novel when he is filled with tension longing to meet Sue, but Arabella comes in his way, Jude's life is full of tragic misery. When he is in his death bed Arabella goes in search of another lover. With infected lungs he goes out in heavy rains to meet Sue who refuses to come with him but kisses him with utmost passion. Sue's own life is full of pity or Karuna, because she takes a decision to live with an old man whom she does not love. When Jude is on his death bed he hears jubelent voices from a nearby college, he remembers his frustration to entre a college. Between the voice from the college Jude wispers to himself the most moving quotation from his earlier readings like the agonised cry of Dr. Faustus with last moment of his life. This situation creates of arouses the tragic pity in the mind of the reader -

"Let the day perish wherein I was born and the night in which it was said, there is a man child conceived ('Hurrah!') 'Let that day be darkness' let not god regard it from above, neither let the light shine upon it. To let that might be solitary, let no joyful voice come therein'. ('Hurrah!').

"Why did I not from the womb? Why did I not give up the ghost when I came out of the belley? For now should I have lain still and been quiet. I should have slept: then had I been at rest!" ('Hurrah!') 34.
This is another novel of Hardy which is regarded by universal: constant as his master piece and has been compared to the four great shakespearen tragedy. It is primarily 'the novel of Egdon Heath. The novel opens with a detailed description of the atmosphere and the characteristic feature of his desolate Heath. Egdon Heath is a super character casting a shadow over the lives of all the characters and influencing the course of their lives at critical moments.

'The Return of the Native' is Hardy's best novel in its fusion of character and atmosphere of romantic and realistic elements and in its plot structure. Wildeve is an engineer who has turned as an inn keeper. He makes love to two woman at one and the same time -simple and innocent Thomasin Yeobright and wilful and capricious Eustacia Vye. Thomasin Yeobright does not care for her sincere but humble lover; Diggory Venn, a reddleman. She marries Wildeve who continues his relations with the hungry Eustacia even after his marriage.

Clym, the brother of Thomasin engaged in diamond trade in Paris, feels disgusted with the materialistic city life. He returns home with the intention of becoming a teacher in his own home town. Coming in contact with Eustacia, Clym falls in love with her and ultimately they are married. Eustacia marries him with the hope that one day he would take her away to the glittering city of paris and thus she would escape her lonely life in Edgon. But she is disappointed as clym does not intend to go to Paris. Clym loses his eyesight as a result of own study and becomes a furze-cutler in order to earn his living to Eustacia's despair.

Quite unintentionally Eustacia becomes the cause of the death of clym's mother. When clym comes to know this, as also his wife's continuing relation with wildeve, he takes her to task for her misdeeds. We, then have the crisis of the story in the scene between clyn and Eustacia in her bedroom. It is among the greatest scenes of combat between man and woman and hence they too separate. Clym's love conquers his reason and he writes a letter to her to come back. The letter miscarries by a few minutes. clym, unconscious of this, sits in his house awaiting the knock but to his utter surprise and disappointment Thomasin informs him of the flight of Eustacia with Wildeve. In the course of this flight both are drowned.

Clym's life is darkened. He considers himself responsible, first, for the death of his mother and then for the death of his wife. He become a itinerant preacher. Thomasin marries her fellow love, the willful Diggory Yenn.

It is a grim story, with a single, relentless drive to disaster. A striking difference between shakespeare and Hardy is that in every one of his tragedies Shakespeare kills both the hero and heroine. This may be due to his sense of artistic finish, or to his tenderness for his characters. Hardy, more cruel, leaves one alive but crippled, as happens generally in life. Clym is among those few who are left not only sadder but wiser for their experience and their loss.

There are several scenes in the novel which can be interpreted by Rasa theory. As I have already mentioned, examples can be given on every nine rasas.
but because tragic (karuna rasa) situations are the main theme of this novels, let us first deal with Karuna rasa.

In Chapter Fourth we find Mrs. Yeobright across the heath towards her son's house, in order to do her best in getting reconciled with him and Eustacia, in accordance with her assurance to the redleman. She is not even deterred from this course by the feeling of humiliation that she experiences in having to make this gesture instead of her daughter-in-law doing so. She was totally exhausted in undertaking such a long journey on foot. When she reached Clym's house, Eustacia was engaged in a conversation with Wildeve. This coincidence, of Wildeve and Mrs. Yeobright coming to Clym's house at the same time, creates a big complication. Mr. Yeobright thought that inspite of her knocking and waiting, her son and his wife were not willing to admit her. She was in a heart broken condition. Terribly exhausted, she sits down to rest and is bitten by an adder. When clym discovers her lying prostrate, he is deeply distressed. This is an extremely pathetic chapter, and the following lines, describing clym's reaction on seeing his mother on the point of death, are extremely touching and arouses in the heart of reader a feeling of pity or soka evoking Karuna for the character, Clym:

"His breath went, as it were, out of his body and the cry of anguish which would have escaped him died upon his lips. During the momentary interval that elapsed before he became conscious that some thing must be done all sense of time and place left him, and it seemed as if he and his mother were as when he was a child with her many years ago on this heath at hours similar to the present."

Then the crucial chapter occurs. Mrs. Yeobright dies and Eustacia is partly responsible for the tragedy. Eustacia does have a sense of guilt but "instead of blaming herself for the issue she laid the fault upon the shoulders of some indistinct colossal Prince of the World, who had framed her situation and ruled her lot".

After reading this lines and also the scene and situation creates a sense of pity and arouses Karuna for Clym. Loss of his mother is the cause of Karuna rasa. Pity or soka is its shyayibhava. Clym is its alambana. Recollecting the past when he was child with her mother, serves as uddipana-vibhava. Clym's cursing destiny for taking away his mother is anubhavas. Uneasiness and disgust are vyabhicaribhas.

Let us take an example of Raudra rasa. The Chapter "Eustacia Dresses Herself on a Black Morning" is one of the most important chapters in the novel. The relation between Clym and Eustacia have already been cooling, but now comes a complete breach between the two. A fierce quarrel takes place and Eustacia departs from Clym's house. Neither Clym's cruel remarks nor Eustacia's strong
reactions causes any surprise to us. Clym has every reason to be furious and to become more furious when Eustacia refuses to divulge the identity of the man who was with her that afternoon. The furious conversation between Clym and Eustacia evokes raunda rasa in the mind and heart of the reader:

"Speak to me," said Yeobright peremptorily. The blanching process did not cease in her, and her lips now became as white as her face. She turned to him and said, "Yes, Clym I'll speak to you. Why do you return so early? Can I do anything for you?"

"Yes. You can listen to me."

"It seems that my wife is not very well?

"Why?"

"Your face my dear, your face or perhaps it is the pale morning light which take your colour away? Now I am going to reveal a secret to you, Ha, Ha!"

"O that is ghastly!"

"What?"

"Your laugh"

"There reason for ghastliness. Eustacia, you have held my happiness in the hollow of your hand, and like a devil you have dashed it down."

...........................................

...........................................

The day I mean, said Yeobright, his voice growing louder and harsher, "was the day you shut the door against my mother and killed her. O, it is too much - too bad?"

He lent over the foot piece of the bedstead for a few moments; with his back towards her; then rising again: "Tell me, tell me - do you hear? he cried, rushing up to her and seizing her by the loose folds of her sleeve."

Clym's krodha or anger is the sthayibhava of raunda rasa abusing Eustacia is alambana vibhavas, harsh, cold voice of Clym are uddipana vibhavas, restlessness, trembling etc. re vyabhicaribhavas.

In the Chapter 'Eustacia is led on to an Adventure' there is a touch of humour in this chapter when charley instead of accepting five shillings as a bribe for conceding Eustacia's wish, wants to hold her hard for half an hour, which arouses
a feeling of *hasya rasa*:

.... What should I have to give to lend me your things to let me take your place for an hour or two on Monday night, and on no account to say a word about who or what I am?

-------------------------------

Now what must I give you to agree to this?

Half a crown?

the youth shook his head.

"Five shillings?"

"He shook his head again."

"Money won't to it."

-------------------------------

Half an hour of that, and I'll agree miss'.

-------------------------------

"Half an hour of what?"

"Holding your hand mine"38

Thus we find that Hardy's 'Return of the Native' too can be well interpreted through Indian *Rasa* Theory.

**Far From the Madding Crown:***

The theme of this novel is the contrast of a patient and generous devotion with selfish and unscrupulous love and with violent passion. Gabriel Oak, the Shepherd, serves the capricious Bathsheba Everdene for many years with an humble unselfish devotion. Sergeant Troy, the gallant fascinating soldier, who deserts Fanny Robin and lets her die in child-bed in a work-house, wins Bathsheba for his wife and then ill-treats her. Troy is murdered by farmer Boldwood, who is impelled by a furious longing for Bathseba; Boldwood becomes lunatic. Gabriel and Bathsheba are at last united.

Oak's disappointment in love is viewed conically and produces *hasya rasa*:

"No man likes to see his emotions the sport of a merry-go-round of skittishness."

"Very well, said Oak firmly with the bearing of one who was giving to give his days and nights to Ecclesiastes for ever. Then I'll ask you no more"39

The Chapter describing the tragic incident of Gabriel's loss of his sheep begins to shape his character as distinct from his somewhat quaint and conical personality. His first feeling at the sight of his dead ewes is not that of what he has lost by way of property, but a feeling only of a profound compassion for the
suffering of his dumb flock:

"Oak was an intensely humane man. Indeed his humanity often tore in pieces any politic intentions of his which bordered on strategy and carried him on as by gravitation. A shadow in his life had always been that his flock ended in mutton—that a day came and found every shepherd an arrant traitor to his defenceless sheep" 40

This description produces a feeling of pity for Oak and evokes Karuna rasa after the loss of his sheeps. Oak is considered here, by an Indian aestheticians as alambana his uneasiness after the loss of his sheeps serves as vybhicanibhavas.

Thus we see that Hardy's novel can be studied analysed and interpreted with the frame-work of the Indian Rasa theory.

* * *

THE ART OF THOMAS HARDY'S NOVELS : INDIAN AESTHETIC PERSPECTIVES
REFERENCES

1. A. S. Cuddon, A Dictionary of literary terms, P. 302
2. S. K. Dey, History of Sanskrit Poetics, P. 22
3. G. VijayaVardhana, Out Lines of Sanskrit Poetics, P. 81
4. ibid, P. 63
5. Ibid, P. 84.
7. Shakespearean Tragedy, A. C. Bradley, P. 3.
8. C. M. Bowra, Sophoclean Tragedy, P. 359.
11. Ibid, P. 58.
15. V. Raghavan, Number of Rasas, P. 155.
17. Thomas Hardy, Tess of the D’urbervilles, P. 42.
18. Ibid, P. 42.
20. Ibid, P. 94.
22. Ibid, P. 115.
27. Ibid, P. 319 - 20.
29. Hardy, Jude The Obscure, P. VIII.
32. Ibid, P. 155.
33. Ibid, P. 402.
34. Ibid, P. 468.
36. Ibid, P. 353.
37. Ibid, P. 386 - 387.
39. Thomas Hardy, Far From The Madding Crowd, P. 69.
40. Ibid, P. 73.