CHAPTER FOUR

EVIL AND CHOICES

How so many absurd rules of conduct, as well as so many absurd religious beliefs, have, we do not know; nor how it is that they have become, in all quarters of the world, so deeply impressed on the minds of men; but it is worthy of remark that a belief constantly inculcated during the early years of life, while the brain is impressionable, appears to acquire almost the nature of an instinct; and the very essence of an instinct is that it is followed independently of reason.

Charles Darwin

Science the paramount cause of novelty and invention in various fields right from the seventeenth century gave man a new conception to gain new powers in the physical environment through machine production. This paved way for attacking the traditional beliefs in thought and the society became totally secularised and underwent a radical change. This sophistication has created despairing effects on man and he feels disconnected from the traditional beliefs which made his life sensible once. The trauma that the modern man faces today is the spiritual drought, desolation and his search for the meaning of his existence. Bertrand Russell quotes Darwin’s theory of evolution: the struggle for existence and survival of the fittest clearly emphasises the fact that “members of the same species compete for survival, and those best adapted to the environment have the best chance” (581).
Twentieth Century is greatly affected by war and it has created a deep sense of despair that has led to the collapse of hope and faith in society. Man’s brutal instincts and his idiotic nature have forced him to forget the rules framed by his predecessors and have turned the world into a massive arena of confusion that has shaken the bases of the society. Darwin’s theory of evolution has been an influence to many philosophers in analysing the behaviour and nature of man. The whole European thought has been awakened and a new class of ruthless warfare community is breaking upon the human existence and the humane nature that differentiates man from animals is disappearing as his mind is impoverished. Industrial Revolution and War have brought about the ruthless life and death struggle for survival highlights the fact that the world is absolutely absurd for it is governed not by divine providence but by pure chance. This exhausted feeling has been articulated by great existentialist writers with a sense of reasoning that man has the freedom to choose his moral belief and his life style.

Existentialists like Jean-Paul Sartre, Soren Kierkegaard, Martin Heidegger, Albert Camus and Fredrich Nietzsche are usually taken as the central figures to this movement. They could be an atheist, religious moralist or an anti Christian. Initially the existentialist concepts took its lead from Hegel’s thought that highlighted the concepts of freedom and human agent in the context of political philosophy. Hegel’s insistence on essence and existence initiated the existentialist movement. Hegel is very clear that essence and existence cannot be separated when man intends to achieve a true wholesome understanding and that laid a marking statement in framing the existentialist philosophy. The individual has an infinite interest within himself and he has an unbound task before him. All experiences show that the powers of reason have strict limitations.
Belief in an absolute reason is irrational. Science and religion cannot help to deal with personal experience and problems. To think in a purely objective way cannot help to deal with feelings and impulses. Existentialism prompts to admit experience as evidence. There are more and more problems in our day-to-day lives. In order to have a deeper understanding of our problems and feelings one must start from experience.

Existentialism rejects abstract thinking. Instead, it insists that philosophy should be connected with the individual’s own life and experience. One cannot understand man without understanding one’s own inner experience. Kierkegaard starts from personal experience to achieve the right kind of subjectivity. Kierkegaard the father of existentialism revolted against Hegel’s thought on the intensity feeling of the existential individual and his statement that truth lies in the objective mode. To Kierkgaard truth lies in subjectivity and it is then the exact intensity of feeling can be felt and realised. Sartre also stresses on the same point that involvement of the subjectivity with the world embodying with freedom and responsibility modifies that it is responsible for itself. It is impossible to understand man without understanding humanity and inner experience. It is essential that philosophy should be based on personal experience and not on speculation. In general the mind expresses the fullness of its possibilities. Human nature is revealed through his actions i.e the essence. Existence can be understood through the concrete manifestation of the essence. The essence determines man’s identical nature and behaviour in this cosmic world. Existentialism makes man responsible for his own action.

Existentialists make man believe that his existence is a sort of mystery to us. It is hard to give an explanation of a person’s birth into a family or a nation when put into a
situation beyond our grasp. Man’s unquestioned faith in his traditional belief has now been placed in doubt and a sense of despair is felt. This leads him to question the whys and wherefores of his existence. What he faces in whole of existence is just an absolute paradox where an individual has to understand that the upheavals faced by man’s insane behaviour forces him to search for life in a world where he has lost the true essence of his life. Decision and action are two precarious factors or subconscious factors that enable man to face his life effectively. Psychoanalytic theory proves that human beings intimately bound with their childhood experiences, have visible traits in preventing free actions and freedom of will. To prove the necessity of freedom of will, man’s experience proves to be an authentic self-realisation that has powerful internal (self) and external (nature) compulsions. The reality of feeling, self realisation, and self expression that insinuate freedom help to understand man and his actions.

The individual ‘self’ is a significant element in existentialist philosophy. An existential individual is a self-conscious being who insists on sustaining freedom in the society. Along with the other existentialists Sartre in *Being and Nothingness* claims that “I am condemned to be free. This means that no limits to my freedom can be found except freedom itself or, if you prefer, that we are not free to cease being free” (567). Freedom is essentially responsible for man’s choice of taking decisions and he is totally held responsible. The reality of a self conscious being lies in the freedom of choice. Herbert Morris quotes Sartre as:

In this sense the responsibility of the for-itself is overwhelming since he is the one by whom it happens that there is a world; since he is also the one who makes himself be, then whatever may be the situation in which
he finds himself, for itself must wholly assume this situation with its peculiar coefficient of adversity, even though it be insupportable. He must assume the situation with the proud consciousness of being the author of it, for the very worst disadvantages or the worse threats which can endanger my person have meaning only in and through my project; and it is on the ground of the engagement which I am that they appear. It is therefore senseless to think of complaining since nothing foreign has decided what we feel, what we live, or what we are. (49)

The existentialist philosophy stresses that man is endowed with unlimited freedom and responsibility. Freedom means acting in complete agreement with one’s innermost nature. Existentialists want to preserve responsibility. Man is responsible for his actions to himself. Man is willing to act in accordance with his true nature, Freedom finds expression in actions which agree with the true nature of man. Kierkegaard in a broader sense in a spiritual way emphasises on the ethical self or conduct of one’s own well being. Ethics is ultimately based on religious foundations and the dependence towards God, which is superior to him and sets him free. The agreement with his own nature and enabling him to act according to his true nature allows him to emancipate his life to full. It is necessary to obey the ethical sense without speculating much on the chances of success and expecting the probability of the desired effect. Deriving experiences from critical situations of the past, potentials get developed to find a unique position in a real world.

The word ‘Morality’ is the behaviour that is ultimately based on the absolute good that is independent and does not derive its source from anything else. Most people
deny that morality is absolute for they believe it keeps on changing under various conventions. The trust they have towards their inner experience seems to move them under a sphere of convictions. The lack of absolute standards gives them a detached feeling instead of providing them with a real world.

Humanity finds it hard to distinguish between good and evil and the sensitivity and consciousness towards the sphere of values fetches more importance. The distinction to establish a view on what is good or evil relies on the experience, practical or moral point of view. Hence the view differs from person to person, what is good for one might be evil for the other. Depending on nature and society morality has its formulations and keeps changing. Christian religious principles on the historical point of view have ultimately a vital role to play in maintaining the moral values in the minds of the people. It is not in the form that people have witnessed in the primitive society. Paul Roubiczek stresses on the point that though developments and changes in society have invalidated the previous theories, morality becomes stable whenever and wherever it has reached. To him “Morality and Religion to remain pure and alive, depend on each other” (98).

Friedrich Nietzsche one of the most acute and far sighted thinkers gives two kinds of Morality. The first deals with the noble and the second with the slave or weak minded people. It is said that on the death and life struggle for existence morality is of no importance for it is worthless when an inevitable circumstance occurs to dismiss the good. It is noted that the weak are subjugated by the strong and hence the weak takes their refuge under the shelter of Christian morality. Paul Roubiczek notifies that Nietzsche emphasises that the religious morality is “destined to break down the healthy man so that he may be subjugated” (27). The Christian sagacity debars the development
of a person and instead it emasculates and shatters his stature of life. The Christians and moralists look life in a different perspective than the person who develops culture in a discrete manner.

Evil that comprises war, violence, lies, vice, and savagery corrupts man and makes him a demonic being. Life cannot be squabbled for error becomes inevitable in life. Blind forces and every natural power act in accordance with its nature and without any code of behaviour. Nietzsche craves to flee away from conventions and prejudices and wants to face life without any presuppositions. The fear of decadence gradually posed a threat to survival and Nietzsche’s strong statement and belief on ‘Will to Power’ is indeed a counteract to the fear that people had after the two great World Wars.

Friedrich Nietzsche’s statement that ‘God is Dead’ refers to the loss of faith. Nietzsche recognises that this is a dangerous situation. The disappearance of faith must necessarily leave a void at the very heart of civilization and this sense of emptiness will grow distinctively undermining more and more convictions and values. There is only nothingness and it will destroy everything of real value. Evil in rapport with Freedom of Will proves to be meaningful in fight for existence. Raymond Chapman proclaims that the Will is “blind and distributes good or bad without regard to merit” (146). It gives man adequate knowledge to identify what is essential in life. The opportunist makes use of his opportunity precisely and utilises his chance to choose his life and what it needs to be. The desired choice may provide progress or retreat. It remains unchanged and the mistakes could never be undone and goes to the point of no return. Thomas Hardy and William Golding with kindred spirits have tried to explore the meaning of life in a universe without God. Both the writers are preoccupied with the problem of evil and
they prove the abrasive nature of man and his inability to accept the injustice nature of himself. Woodroffe Kenneth quotes how Golding has himself expressed the humiliated and exhausted European humanism in his essay “The Fable”:

Before the Second World War I believed in the perfectibility of social man. . . . . After the war I did not because I was unable to. I had discovered what man could do to another. I am not talking of one man killing another with a gun, or dropping a bomb on him or blowing him up or torpedoing him. I am thinking of the vileness beyond all words that went on, year after year, in the totalitarian states . . . there were things done during that period from which I still have to avert my mind lest I should be physically sick. They were not done by the headhunters of New Guinea, or by some primitive tribe in the Amazon. They were done, skilfully, coldly, by educated men, doctors, lawyers, by men with a tradition of civilization behind them, to beings of their own kind. . . . . but anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head. (86-7)

Radical freedom, an existentialist philosophy is experienced by every human in this world. In the absence of any fixed human nature or absolute, external standards, each becomes responsible for whatever choices one makes. Sartre recognised, however, that such freedom was too much for people to always handle. A common response, he argued, was to use their freedom to deny the existence of freedom is bad faith. Bad faith can taint our entire lives.
Man can live in bad faith. When he does, procrastination may define his very being. Bad faith suggests an unwillingness or inability to admit the truth, an untruth, an action of personal disinformation - dishonesty that one projects towards one’s own being. That is, some falsity-in-being. Bad faith is directed primarily towards oneself; to screw oneself out of the truth about oneself or situation; one where the deceiver and the deceived are both the same person, and expressed as the deceiving of oneself about oneself - their own being. He becomes a victim to the situation, unwilling to accept responsibility for who he is and his life. Ronald Aronson in his Introduction to Sartre’s *Truth and Existence*, writes: “As we already know, one of the central themes of Sartrean bad faith is wanting to hide from or avoid the truth, or refusing to take responsibility for it” (25).

When an individual questions his own being, he hideously declares that he has lost the vitality to live. Yanjuan Chen quotes Christopher Griffin’s statement to explain that man “denies both the harsh brutality of existence as well as the total gratuity of Being, choosing instead methods of evasion such as abstracted thought or belief in conventional (and often bourgeois) value systems” (384). When a man fails to accept the displeasing truth instead he forces himself to present the untruth in a pleasing way. It is necessary that an individual must create his own moral code. Individuals should act authentically, and that is to make choices based on the understanding that they are responsible for creating themselves. Sartre’s ideology in *Being and Nothingness* is that: “if bad faith is possible, it is because it is an immediate, permanent threat to every project of the human being” (70) which is an expression of the pervasiveness of this self-deception. An individual must brazen out the harsh reality and admit his imperfections,
such as his mediocrity, powerlessness, deficiencies, and should struggle against the inexorable reality in order to pursue the authenticity of his existence. On the contrary, an individual in bad faith falls back to the self-deluding evasion of the relentless reality, and lives inauthentically in this irrational and absurd world. Sartre in *Being and Nothingness* mentions that the moral-psychology of responsibility is inevitably pressing to the individual because “from the instant of my upsurge into being, I carry the weight of the world by myself alone without anything or any person being able to lighten it” (555).

Bad faith in a restricted sense produces unhappiness in lives when it involves the denial of their actual qualities in life. Loss of faith in marriage is the central theme in the novel *Jude the Obscure* and in the beginning aunt Drusilla puts forth to Jude “The Fawleys were not made for wedlock: it never seemed to sit well upon us. There’s sommat in our blood that won’t take kindly to the notion of being bound what to do what we do readily enough if not bound” (70). Jude Fawley is fractured and fraught with the insincerity and bad faith through the marriage with Arabella. He is trapped on false grounds of her alleged pregnancy and desperately clings to the illusion of a transcendental nature of human emotions and the nature of promises that make the marriage oath intrinsically infelicitous. He loses faith in marriage when his life is “ruined by the fundamental error of their matrimonial union; that of having based a permanent contract on a temporary feeling which had no connection with affinities that alone render a lifelong comradeship tolerable” (69).

Sue is everything that a woman is not expected to be - in. To Jude she is a woman prophet and a woman seer. Jude and Sue’s love are very compatible and they live a life initiated with a bond predicted on the mutual desire for intellectual unison
rather than the physical attraction. Jude decides to lead a platonic life as suggested by Sue though he is depressed on the rejection of intimacy with her. Arabella is deceitful but Sue resists the chains of society only to live perpetually on edge and in a state of self-conscious anxiety. Hence Rosemary Sumner calls Sue “the New and insecure Eve, representative of the vulnerability of the immature avant-garde” (4). Though Jude embraces Sue’s pagan philosophies their love is never dampened by lack of passion. They lead a caring life but outside marriage are crushed. Sue wanting an identity of her own, does not see marriage as an ultimate goal in her life, in fact she fears that her individuality and independence would be threatened by sexual or formal commitments and is fearful of submerging her identity in that of another. She refuses a sexual involvement with him though thankful to him but rejects him for being a man. She believes that her love cannot be obtained or given to the “chamber officer appointed by the bishop’s license to receive it” (204). She submits herself to Jude on account of jealousy with Arabella and bears children. They live too exclusively in a dreamy paradise and fighting all the way with the system, without accomplishing any effort to establish any kind of contact with the rest of the world and they fail miserably in life. Their courageous decision will make them all the more courageous to face the opposition that they will have to challenge with the outside forces. Their genuine love has no role in conventional society for convention stands contrary to desire.

Unlike Arabella, Sue, fails to understand that, to ensure one’s survival it is necessary to abide by the society norms. Sue takes full freedom at her hand to preserve her individuality. R.G. Cox in Thomas Hardy: The Cultural Heritage mentions that Sue’s individuality goes ahead with the threats posed against the “accepted formalities
of civilisation” (267). When Jude and Sue decide to marry she withdraws with a sudden repulsion proclaiming that “it spoils sentiment” and the same is expressed by Bathsheba in *Far from the Madding Crowd* that “all romance end at marriage” (254). The lamentation of Sue to Father Time and the death of her children forces Sue to hurl up the authorship of the incident and avoid responsibility in fear of surviving again and the freedom in her life causes anguish. Sue’s freedom of choice in her life and what she believed before is not what she believes now and Bad Faith in herself visualises her as a coward inside and she feels that her individuality is detached from her life.

Robert C. Solomon quotes Sartre’s thoughts that clearly explain the situation: “Thus we begin to catch a glimpse of the paradox of freedom: there is freedom only in a situation, and there is a situation only through freedom” (465). Situation creates freedom and the consciousness is directed on what is now and what I am and we are forced to take it as our responsibility. To avoid responsibility of herself and escape from freedom she conventionally harbours meanings of her life and finds some counter cause to escape from the affliction. To search for a solution to her guilt she goes to Phillotson and surrenders her morally and physically but her affliction can never be solved. Jude meets a fatal end as his chances are destroyed and finds that it is only in society that man can live, and regardless of how much he tries to escape the conventions into which he was born, he cannot escape that part of himself that was created within and of those traditions - for to do so would mean death. Like Jude, Giles Winterbone in *The Woodlanders* meets the fatal end when his love Grace makes reconciliation with Fitzpiers and confronts reality. Jude Fawley is cast into an absurd and irrational world,
alienates from it and loses his sense of belonging. In the absurd world, Jude and Sue’s bad faith are responsible for their tragedy.

William Golding’s novels deal with the dilemmas in human nature representing the conflicts of the intellect and instinct exploring the loss of faith that man experiences when he faces perennial battles in his life in this rational and irrational world. Golding in *Free Fall* advocates that modern man must learn to live fearlessly with the natural chaos of existence without imposing any patterns on it. Sammy Mountjoy, rising from the slums of Rotten Row urges to become a successful artist. His inability to frame a stable goal in his life reflects his loss of hope in every phase of life. He feels that he is a man against the society and experiences the world as “an amoral, a savage place in which man was trapped without hope, to enjoy what he could while it was going” (226). Captured by the Germans during the Second World War, he recollects his sinful past and forces himself to reevaluate his life and become conscious of his fallen nature. He says: “I want to understand. The grey faces peer over my shoulder. Nothing can expunge or exorcise them” (7).

Sammy Mountjoy begins to feel his fallen nature when he loses his freedom of will. He feels consciousness of guilt, because he has acted consciously and feels responsible for his actions. Sammy questions himself “When did I lose my freedom?” (5) and tries to find an answer for his fear of his bad faith “the beginning of responsibility, the beginning of darkness, the point where I began” (47). Sammy experiences Kierkegaardian concept of “dread” an integral form of human existence while getting locked up inside the cupboard. Dread exposes the possibility of freedom and only through dread faith absolutely fosters as it consumes everything temporal and
discloses all the frustrated situations of the past. On this situation the individual is likely to move himself away from faith and consider him a reprobate. Sammy’s experience in the Hellenic cupboard enables him to make an inevitable choice on choosing himself from aesthetic to the ethical world. He faces an extreme threat and he meets up his dark centre and takes a leap into the moral sphere of life by escaping from his responsibilities and denying his individual freedom. Yiwei Zheng quotes Sartre and points out that bad faith are in such a relationship with responsibility: “bad faith is fundamentally an ontological attitude of fleeing one’s freedom and responsibility” (265). Sammy’s past life is aesthetic where he accepted the life allotted to him by chance or destiny and when he found it boring and meaningless he decided to change his direction. Sammy’s individuality is lost when he is not able to choose a friend of his own, instead they choose him: “Philip debated with himself and chose me. I thought he had become my henchman but really he was my Machiavelli” (49).

Boredom strikes him and his fall occurs when he shifts his interest in possessing Beatrice. He wants to seduce her and tries to convince her of his love because she is reluctant to his demands. Sex seems to be a forbidden fruit yet he desires to have it and the fall occurs and he cries “Help me . . . I have gone mad. I want to be you” (105). He determines to have a meaningless life focusing on lust and flesh, without love in the heart:

There was that long history of my agony over her, my hell-real as anything in life could be real the descent we were now to embark upon and at my hands was one I was powerless to control or stop. What had been love on my part, passionate and reverent, what was to be triumphant
sharing, a fusion, the penetration of a secret, raising of my life to the enigmatic and holy level of hers became a desperately shoddy and cruel attempt to force a response from her somehow. Step by step we descended the path of sexual exploitation until the projected sharing had become an infliction. (122-3)

Dr. Halde, questions Sammy Mountjoy in the prison and finds out his weakness and exploits him:

There is no health in you, Mr. Mountjoy. You do not believe in anything enough to suffer for it or be glad. There is no point at which something has knocked on your door and taken possession of you. You possess yourself . . . . Only the things you cannot avoid, the sear of sex or pain, avoidance of the one suffering repletion and prolongation of the other, this constitutes what your daily consciousness would not admit, but experiences as life. Oh, yes, you are capable of a certain degree of friendship and certain of love, but nothing to mark you from the ants or the sparrows. (144-5)

Confused to have a healthy relationship, he is aware that he is trapped in his decision to be with Beatrice. While crossing the traffic lights he thinks to change his mind but he confesses “I understood at last the truth of my position. I was lost. I was caught” (81). Beatrice finally yields to Sammy’s libidinal demands and gets captivated to his ideas and is abandoned. She is betrayed and is found helpless in an asylum. Axthelm Peter expresses Beatrice “whose very being the fervent school boy wanted so much to
penetrate and share, is found in an insane asylum”(123). Without a conscious mind he decides to sever his engagement after winning her heart and body and says to himself recurrently that he is powerless to stay with Beatrice for she has faded from me, like the [Communist] party” (130) and moves towards Taffy. Sammy fears to accept the heavy responsibility for these choices and directly denies it. By doing so he implicitly avoids the revelation of freedom. Responsibility is existentially, morally and psychologically primary to freedom and it awakens the individual from bad faith to experience reality. Responsibility awakens the conscious in making oneself the author of an object or event. Sammy’s lack of accepting responsibility is expounded and is clearly understood through Herbert Morris who quotes Sartre’s thoughts:

in this sense the responsibility of the for-itself is overwhelming since he is the one by whom it happens that there is a world; since he is also the one who makes himself be, then whatever may be the situation in which he finds himself, the for itself must wholly assume this situation with its peculiar coefficient of adversity . . . he must assume the situation with the proud consciousness of being the author of it. (49)

Loneliness in the prison cell makes him realise the value of freedom. His moral attitude is resurrected and looks forward to future with a new commitment “I walked between the huts a man resurrected . . . I was visited by the flake of fire, miraculous and Pentecostal, and fire transmuted me, once and forever” (186-88). He confesses his amoral attitude and realises the importance of faithful relationship between individuals: “the relationship of individual to individual man-once an irrelevance but now seen to be the forge in which all change, all value, all life is beaten out into good or a bad shape”
(189). He is raised from the world “desiring nothing, accepting all things and giving all created things away” (186). Sammy is transformed to a person of accepting his fall: “Yes it is all my fault” (246). He discovers his true self and perceives Beatrice in a distinctive manner “She was simple and loving and generous and humble; qualities which have no political importance and do not commonly bring their owners much success” (191).

Sammy’s recreant attitude comes to an end and Sartre claims in *War Diaries* that an individual can inherit freedom:

> It’s a question not just of recognizing that one, has no excuse, but also of willing it. For all my cowardices, all my stupidities, all my lies, I bear responsibility . . . if I admit and wish never to have any excuse, my freedom becomes mine. (113-4)

Unlike the protagonists Pincher Martin and Dean Jocelin, Sammy Mountjoy is not at the end of life. He wants to correct the mistakes by defying his past and Nahla Younis explains the situation that Sammy’s “full horror of his sin is revealed…when he sees what Beatrice has been reduced to, a clumsy, brainless body, the epitome of his rejection of the spiritual dimension” (162). Through this he is able to maintain a perfect relationship with the absolute and evading the existential absurdity of the world. The two novels *Jude the Obscure* and *Free Fall* stand in contrast to each other in accepting the responsibility for the wrong choices to enter the ethical sphere of life. Sue fails and rejects her freedom. Sammy balances his two worlds the absolute and the absurd and
learns that concrete responsibility is what enables him to recognise that he makes the self in the first place.

Invaluable notion of freedom is the basic concept of all the existentialists. Friedrich Nietzsche in *Beyond Good and Evil* suggests that will to power is the basic canon that inspires and motivates human beings in every facet of their life. It includes how a man thinks, acts and behaves and his efforts to quench his own desire. It might be constructive or destructive in the course of action. Nietzsche’s *Beyond Good and Evil* states that Will to Truth is considered to be of highest value and it drains the value out of life. He is perpetually moving towards nihilism and is upset on the decline of European humanity and pinpoints that philosophy, religion and science are responsible for it. He is keen on spiritual revival in man and positive attitude in life. The reality of our drives, affects us and passion gives us an exact realisation of the reality of the material world. Nietzsche in the same book states that “The world seen from the inside, the world determined and described with respect to its ‘intelligible character’- would be just this ‘will to power’ and nothing else” (48).

Power when maintained by oneself and imposed on others involves cruelty. It is linked with mastery and domination of the prominent characteristics of Will to Power. The modern individual who is keen on imposing power is criticized by modern critics and Pauline Marie Rosenau says: “They criticize the subject for seizing power, for attributing meaning, for dominating and oppressing” (42). When the powerful man receives support from his benefactor and this good deed violates the powerful man’s sphere, the powerful man yet remains powerful. Nietzsche gives an explanation on life overcoming itself and the pursuit of power and dominance. It is obvious that the weak
surrenders to the strong, and that it may have contentment and power over the least of all; and the greatest is it surrenders and for the sake of power and stakes itself.

Thomas Hardy’s Michael Henchard in The Mayor of Casterbridge: A Story of a Man of Character, is a multi-dimensional character with power and authority causes suffocating miasma in Susan Henchard’s life. It uncovers the hidden spheres of his society where women were not given much importance to and John Stuart Mill asserts that:

After marriage, the man had anciently the power of life and death over his wife. She could invoke no law against him; he was her sole tribunal and law. For a long time he could repudiate her, but she has no corresponding power in regard to him. By the old laws of England, the husband was called the lord of the wife; he was literally regarded as her sovereign. (37)

The power of Henchard on Farfrae is reflected on a larger scale in their relationship as a master and employee. Henchard forgets the support given by Farfrae at the time of his affliction but in turn opposes his every movement. He becomes his enemy when he fails to impose his power on Farfrae. He uses violent force to bring the weak especially all the women who has come in his life under his power. It is the natural law of the universe to abide by the rules of the strong but it is not just that it is simply causing them physical harm but it is greater than that. Henchard’s failure in having Farfrae under his control is the cause of his doom in his life. Nietzsche in The Will to Power states:
Every living thing reaches out as far from itself with its force as it can, and overwhelms what is weaker: thus it takes pleasure in itself. The increasing ‘humanizing’ of this tendency consists in this, that there is an ever subtler sense of how hard it is really to incorporate another: while a crude injury done him certainly demonstrates our power over him, it at the same time estranges his will from us even more—and thus makes him less easy to subjugate. (403-4)

Will to power enhances the whole system of existence. Reality is preservation and enhancement of power and it is all about becoming. The knowledge of truth and value arises from it. When misdirected in a faulty manner the individual faces mishaps and guilt. Henchard’s power creates jealousy between Farfare and himself. His downfall is highly affected on account of his incessant preoccupations and cannot stand back to see his inability to achieve power again. His will to power has a necessary changing manifold from a higher level of complexity. This complexity is otherwise explained in an obvious way with which consciousness and guilt in a perspective way seeks to gain control over that which surrounds his life. His consciousness drives him mad:

‘I know what you think’, deprecated Henchard running after, almost bowed down with despair as he perceived the image of unscrupulous villain that he assumed in his former friend’s eyes. ‘But I am not what you think!’ he cried hoarsely. ‘Believe me, Farfrae; I have come entirely on your own and your wife’s account. She is in danger. I know no more; and they want you to come . . . O Farfrae! don’t mistrust me- I am a wretched man; but my heart is true to you still!’.(287)
Dean Jocelin in *The Spire* undertakes an enterprise in the name of God and yet involves others in evil and sin under the hands of will to power. Being complicated as an individual character Golding embarks on the real exploration of the real causes and the hidden motives in building the spire. As a true architect Nietzsche contention on the images of his work and Philip Redpath says:

> The architect represents neither a Dionysian nor an Apollinian condition: here it is the mighty act of will, the will which moves mountains . . . the most powerful men have always inspired the architects; the architects have always been influenced by power. Pride, victory over weight and gravity, the will to power, seek to render themselves visible in a building; architecture is a kind of rhetoric of power. (131)

Jocelin is very positive in fulfilling his dream of building the Spire inspite of being warned that the foundation is rather weak to build a spire above it. A conflict between him and his master builder arises on making the foundations of the Spire a “sheer impossibility”(118). Jocelin uses his power and authority to impose his dream at all cost. Against the oppositions and realities he thrusts his will on others and it leads to a gradual devaluation of human relationships. Jocelin’s act emphasises vulnerability and involvement with evil even at the level of spiritual aspiration. Jocelin commits crime of permitting the adultery between Roger and Goody Pangall. He not only oversees the demolition of a part of the church, he sacrifices the people closer to him to accommodate the Spire. Jocelin acts against the conformity of the herd in a courageous way and is labelled as a criminal for acting on his own instincts and destroying the lives of many
people. At this context it benefits to quote Nietzsche’s explanation of revolting in *The Will to Power*:

> Crime belongs to the concept ‘revolt against the social order’. One does not ‘punish’ a rebel; one suppresses him. A rebel can be a miserable and contemptible man; but there is nothing contemptible in a revolt as such-and to be a rebel in view of contemporary society does not in itself lower the value of a man. There are even cases in which one might have to honor a rebel, because he finds something in our society against which war ought to be waged - he awakens us from our slumber. (391)

He does not mind or care when the holy Church is turning to be a place of evil and corruption. His will to power only highlights Nietzschean concept of self-becoming. Nietzsche in *Beyond Good and Evil* clearly surfaces with the idea of developing their own individuality with new thoughts and ideas that would perpetually strengthen them and lead to an effective survival: “The falseness of a judgment is for us not necessarily an objection to a judgment. The question is to what extent it is life-promoting, life-preserving, species-preserving, and perhaps even species-cultivating” (11).

When the foundations of life get crumbled people are brazen out by nothingness which becomes the core of existence. ‘Nothing’ desperately means the disappearance of God and loss of faith. It creates a void in the minds of the people that has gone to the point of no return. Hence Nietzsche completely dismisses God and proclaims “God Is Dead” and attacks all religions without reservations. R. J. Hollingdale quotes Nietzsche’s statement:
‘Where has God gone?’ [the madman asked] ‘I shall tell you. We have killed him - you and I. We are his murderers. But how have we done this? How were we able to drink up the sea? Who gave us the sponge to wipe away the entire horizon? What did we do when we unchained the earth from its sun? Whither is it moving now? Whither are we moving now? Away from all suns? Are we not perpetually falling? Backward, sideward, forward, in all directions? Is there any up or down left? Are we not straying as through an infinite nothing? . . . Where is God? God is Dead. God remains dead. And we have killed him. How shall we, murderers of all murderers, console ourselves? (66)

Man’s savagery has made God so weary and angry that he has flung himself to the corner of the universe and does not appear or send his messengers to help man at the hour of death.

William Golding’s boys in Lord of the Flies portray the defects of the society and the end of Christianity. Piggy and Simon are Christ like figures and they are brutally killed by the boys to form a new government on their own. Lord of the Flies gives a clear emphasis on the world that has lost ground on morality by which every individual is bound to live by the laws of nature. Nietzsche confirms the death of God when he is upset on the outcome of the world without God, and a world that has lost its belief in theology. Jack Merridew who wants to take over the leadership of Ralph is figuratively exhaustive of the true real worlds and he decides to create his own by damaging the true essence of life. He builds a savage world and destroys the presence of God. Jack’s men
emerge as new men that reflects the philosophical concept of Nietzsche. Heidegger says:

Never can man put himself in the place of God, because the essence of man never reaches the essential realm belonging to God. On the contrary, compared with this impossibility something far more uncanny can happen . . . . Thought metaphysically, the place that is peculiar to God is the place of the causative bringing about and preserving of whatever is, as something created. That place of God can remain empty. Instead of it, another, i.e. a place corresponding metaphysically, can loom on the horizon . . . [Rather] the place into which . . . . willing enters is another realm belonging to another grounding of what is, in its other Being. This other Being of what is, meanwhile- and this marks the beginning of modern metaphysics - has become subjectness. (100)

Presence of God grants meaning in life and death of God provides no deterministic meaning in moralistic point of view. Absence of God provides no route for good or evil and men are free to do anything. Murder, torture and war and all are justifiable when there is nothing above us to tell what is wrong. Postmodern individual is concerned more about his life than the others and is concerned about his own satisfaction in life. The boys belonging to Jack Merridew’s group are characterised as the postmodern individuals who are self-conscious and freedom seeking. Surrounded by fearful presence of beast in the island the boys turn to blood thirst murderers and they realise “with full intention” (217) that the society is entirely devoted to murder and human sacrifice. An article in Wikipedia quotes Heidegger who clearly explicates what happens:
If God as the suprasensory ground and goal of all reality is dead, if the suprasensory world of the Ideas has suffered the loss of its obligatory and above all its vitalizing and upbuilding power, then nothing more remains to which man can cling and by which he can orient himself. (n.pag)

In this society Ralph and Jack belong to this production of power and discipline. Initially the boys are keen on maintaining discipline and later they devote themselves towards terror and violence and objectivity becomes the part of life. They are young adults trying to establish an adult world and they confirm the death of God. It is apt to quote Michael Foucault: “In a system of discipline, the child is more individualised than the adult, the patient more than the healthy man, the madman and the delinquent more than the normal and the non-delinquent” (193). The murder of Simon has exactly characterised the boys as merciless blood thirst beasts for their power of surveillance to live. They have mistakenly killed Simon thinking him to be beast. Simon, the Christ figure is killed, indicating the Death of God. Through the attempt to kill Ralph, Foucault says that Golding challenges to rehabilitate the mind and soul rather than punishing the body:

In physical torture, the example was based on terror: physical fear, collective horror, images that must be engraved on the memories of the spectators, like the brand on the cheek or shoulder of the condemned man. The example is now based on the lesson, the discourse, the decipherable sign, the representation of public morality. (109-10)
Women in Thomas Hardy’s novels get wrecked due to the miasmatic conditions prevailing in today’s world. Fanny Robin in *Far from the Madding Crowd* is presented chiefly as the victim of the modern society. Fanny suffers in this cruel world represented by Troy. Troy’s marriage with Bathsheba represents Troy’s act “walking ruin to honest girls” (114). In *The Mayor of Casterbridge*, Hardy visualises the exact state as:

Woman due to her sensitivity and lack of physical power is susceptible to the impending dangers of misuse by her male partners. She may be easily misused and she does not have the power to stand up against the malicious man and his unjust approaches towards her. (8)

Fanny’s motherhood is destroyed when she meets death with her child. The intensity of her tragedy is felt when Gabriel Oak meets her for the first time “Gabriel's fingers alighted on the young woman's wrist. It was beating with a throb of tragic intensity. He had frequently felt the same quick, hard beat in the femoral artery of his lambs when overdriven”(87). Her inability to live in this cruel world and the rejection of marriage from Troy makes her an unforgettable image of suffering humanity. When she is in great need she feels the absence of the whole world and out in the terrible cold she is dragged by a benevolent dog to reach Casterbridge Union House. Steiner in *The Hidden God* in an existential sense equates the tragedy of man to the death of God by proclaiming:

The God of tragedy is a God who is always present and always absent. Thus, while his presence takes all value and reality from the world, his equally absolute and permanent absence makes the world into the only
reality which man can confront, the only sphere in and against which he can and must apply his demand for substantial and absolute values. (50)

Friedrich Nietzsche believes in Kant’s ideology that God is the only regulative ideal needed for morality for Kant thought that the existence of God was a necessary practical postulate for the possibility of moral action, even if theoretical proof of God’s existence is impossible.

Thomas Hardy’s Tess is considered to be a victim of her own pride and sensuality. She has murdered Alec to prove her self-respect and the loss of morality in the world enrages her. She is put down by Alec’s technique of concealing his bad self. Entrapped with oblivion she frees herself from the bondages of society and accepts the call of law and gets herself hanged. Alec does not realise the consequences of his action and Tess’ murder proclaims the death of God and end of metaphysics. Santiago Zabala gives a clear explanation by mentioning that: “the death of God is something post-Christian rather than anti-Christian; by now we are living in the post-Christian time of the death of God, in which secularisation has become the norm for all theological discourse” (2).

Specific truths make life harder and the absence of reality and fear of society in Hardy’s characters make them meet tragedies in their life. Hence Eustacia is called as tragedy of fate, Henchard as a tragedy of character, Tess and Jude as tragedy of society. It is to be acknowledged that limits of truth makes man happy. Tess’ tragic life commences after the unveiling of her past to Angel despite the words of her mother and Philip Lambro quotes St.Jerome’s proverb that Hardy has mentioned in his explanatory
note in *Tess of the d’Urbervilles*: “If an offense come out of the truth, better is it that the offense come than that the truth be concealed (272)”. Philip Redpath convincingly puts forth that “truth and reality become altered and the perspective we view it from paintings of the events accepted as reality” (72). Barclay in the novel *The Paper Men* is showcased as a dealer of untruths and his self-revelation to Rick epitomises Barclay and treats him as the base of his critical work. When Barclay tries to burn off the papers to keep his secrets hidden, Tucker shoots him dead. Barclay’s loss of faith ultimately proves his fallen nature and that is his voice to shout for his existence. In an interview Mary Lynn Scott quotes Golding’s comments on the self contained worlds in his novels that are meant to illuminate the real world:

Golding: I suppose so. One tries to tell a truth, and one hopes that the truth has a general application rather than just a specific one. For example, you might say *The Spire* is about building a spire. In fact, it's about making anything. (n.pag)

In a world without eternal values man tries to cling himself to moral order under the alluring banner of conscience. Nietzsche identifies the distinction between good conscience and bad conscience. Good conscience is the force of a desire that turns on its own possibility. Nietzsche expresses that good conscience emerges from the idea of justice and bad conscience from judgement. When an individual fails to achieve his instincts it leads to turn those instincts inward and that is a mysterious illness or bad conscience and Nietzsche concludes to be man’s suffering for himself. Bad Conscience does not develop gradually but enters immediately initiated by the act of violence created by the involuntary artists and the beast of prey within us. The fundamental
relationship between mankind is like debtor and creditor. In this phenomenon of promising duties, the notion of guilt and punishment is created. It is again a terrifying memory when the debtor fails to fulfil the task of the creditor, he misconceives and distorts the repressed and incarcerated phenomena that can turn ‘the will to power’ against itself. Thus the conquered slave vents their ‘will to power’ on themselves when the masters vent their ‘will to power’ on the weak people.

Punishment and guilt triggers bad conscience in man. Indu Kulkarni says that his conscience is awakened with a feeling to reveal that “evil is part of himself” (9). Shirley Stave proclaims that, Clym Yeobright in Thomas Hardy’s *The Return of the Native* “represents modern consciousness Hardy’s grim projection of where the human species is headed” (56). Clym impugns his morals on the failure of reconciliation with his mother. He says: “I cannot help feeling I did my best to kill her. . . . My conduct to her was too hideous - I made no advances; and she could not bring herself to forgive me. Now she is dead! If I had only shown myself willing to make it up to her sooner” (308). He equally places the guilt on Eustacia accusing her for his mother’s death and says “You shut the door –you looked out of the window upon her - you had a man in the house with you –you sent her away to die” (326) and curses her “May all murderesses get the torment they deserve”(323). She neglects to confess at the right time like Tess and Albert Pettigrew Elliot remarks that Hardy’s “heroines are undecided about telling it [their secret], and usually wait until confession only leads to disaster” (96). Punishment emerges when an explosive impulse of dissatisfaction and anger arises in the individual and reacts in a violent way. Justice in a sense is not a mere act of retribution but a response to the accountability and responsibility of the individual. The individual is
liable for his deeds. Eustacia’s immediate confession after Clym wakes up from his sleep would have averted her guilty conscience and the breach between them. As an outcome of anguish Hardy’s heroines rebel against their existence and force them to escape from one hostile environment and fall into the jaws of terrible ones. Eustacia, Bathsheba, Grace, Sue, Henchard and Tess also face the same condition. Hardy portrays Tess as a hunted soul and proves her as an instinct in the circumstances was to avoid its purlieu and there seemed only one escape for her haunted soul.

Thomas Hardy’s protagonists experience a sense of void severed through separation or detachment from their loved ones. They experience a sense of angst or anticipatory grief, an all-pervasive feeling that has no object. It is a universal condition of mankind and human existence is viewed in the terms of sin, guilt, and suffering. It is an encounter with ‘nothingness’ and they feel the whole world is slipping away from them for they mourn on their losses in the past, present, and future. They feel dislodged from the ordinary world and in a positive sense it confiscates a precondition of waking up for a personal liberation to define themselves and enables to take their decision. It allows the individual to experience an authentic life. It is again a freedom to guilt and makes the individual realise the impact of the forbidden desire. Petra Von Morstein quotes Kierkegaard’s ideology which explains that in anxiety “there is the selfish infinity of possibility, which does not tempt like a choice, but ensnaringly disquiets with its sweet anxiousness” (61).

Normal anxiety should not be eliminated, but channelled into rational decisions and constructive behaviour. Anxiety presupposes the fall and it is an instant when an individual is consciously directed to nothing. One understands the world foolishly when
he denies despair and tragic elements of his life. Heidegger clearly presents the sheer potential that an individual should intend that which we have anxiety about is our potentiality for being in the world. The anxiety of Sue Bridehead towards marriage has its origin in fundamental disorientation in the laws of marriage for she feels it as a clumsy contract. Florence Emily Hardy in *The Later Life of Thomas Hardy 1892-1928* succinctly recalls Hardy’s letter to Edmond Goose on Sue’s inability to contemplate marriage for she “feels it would be breaking faith with Jude to withdraw herself from pleasure, or altogether, after it; though while uncontracted she feels at liberty to yield herself as seldom as she chooses” (272). Hardy’s heroines Tess and Sue are portrayed as the women breaking the old traditional laws and they reflect the anguish and anxieties involved with the natural impelling force and enabling to foresee a better future.

Blinded by consciousness and failure to reconcile with the ideal and the real circumstances in life they face unresolved conflicts. Tess who returns from Trantridge after her seduction is stunned by her loss and is unable to pursue her happiness: “anxieties, disappointment, shock, catastrophes and passing strange destinies” (36). R.D. Laing feels that consciousness can torment an individual for it is “the compulsive nature of his awareness of his own processes, and also by the equally compulsive nature of his sense of his body as an object in the world of others” (106). The unintended fall has filled her heart with horror and her mind is full of struggle. R.D. Laing comments that a self-conscious person is filled with guilt and goes out of way in confronting other people:

The look that the individual expects other people to direct upon him is practically always imagined to be unfavourably critical of him. He is
frightened that he will look a fool, or he is frightened that other people will think he wants to show off. (108)

William Golding’s boys in *Lord of the Flies* experience the same when they are disturbed by dreams and nightmares of the littluns. The projections of themselves fail to make them realise that the beast is within themselves but they are contemplated with the thought of imaginary demons defined by the putrefied corpse found floating in the chute on the mountain creates a sort of terror and the anxiety distorts into a beast and they turn to a savage killing Simon. He is not substituted for a beast but considered a beast itself and he is torn into pieces “. . . the crowd . . . screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws” (183).

The thought of survival within themselves fail them to understand that Simon is not the beast. They travel from the civilized to a savage world and are engulfed in a chimerical delusion where they destroy everything that blocks their system of survival. Robert Scholes on the transformation of the boys praises Golding as a fantastic fabulist who shows more than “a willingness to leap from this world to other quite different worlds” (70). Lok and Fa in *The Inheritors* are exposed to the new people and like Adam and Eve they commit evil and stay no longer innocent. The anxiety and torment within themselves reinforce them to transport themselves into a civilized world. They feel that they can transform themselves into new people and Lok says “I am one of the new people” (204). Their Edenic world is corrupted by temptation, anxiety and fear and the Neanderthals meet their fatal end. Erich Fromm states clearly man’s existential predicament:
Man is the only animal who does not feel at home in nature, who can feel evicted from paradise, the only animal for whom his own existence is a problem that he has to solve and from which he cannot escape. He cannot go back to the prehuman state of harmony with nature, and he does not know, where he will arrive if he goes forward. Man’s existential contradiction results in a state of constant disequilibrium. (242-43)

Eustacia, Sue, Henchard, Jack Merridew, Dean Jocelin, and Pincher Martin do evil to get hold of new existence by following the evil ways. Nel Noddings confirms “evil is real and to control it we need to understand it and accept that the tendency toward it dwells in all of us” (229-230). The innate evil in man is integrated into a finite form and he denies dismissing it. Golding in his Nobel Lecture insists that man should behave more humanely by shedding off his evil nature to save humanity:

We need more humanity, more care, more love. There are those who expect a political system to produce that; and others who expect the love to produce the system. My own faith is that the truth of the future lies between the two and we shall behave humanly and a bit humanely, stumbling along, haphazardly generous and gallant, foolishly and meanly wise until the rape of our planet is seen to be the preposterous folly that it is . . . . (n. pag)

Man’s dreams make it difficult for him to get command of the reality and they feel hesitant in tackling with the contingencies of the vast world. The world contradicts man’s dreams and makes it arduous to become conscious of his dreams.
Chen Yanjuan clearly explains about absurdity, another essential element in existentialist theory and that it comes from:

the cleavage between man’s aspirations to unity and the insurmountable dualism of mind and nature, between man’s drive toward the eternal and the finite character of his existence, between the concern which constitutes his very essence and the vanity of his efforts.” (382)

The slit between man’s aspirations and reality originates absurdity and the absurdity of the world is revealed through chances in life, death, the esoteric reality, uncontrollable forces, etc. It is an attempt to view the irrational world through the eyes of an individual who tries to make it rational. Hardy and Golding in their novels declare that man fights for his existence in this vast world filled with uncontrollable contingencies.

William Golding’s Pincher Martin is a free individual and he recognises his freedom. The absurdities that are present in his life are well evident from the murders he commits and is punished at the end. Kierkegaard’s concept of the absolute paradox ensures that man cannot seek an easy shortcut but must leap into the unknown. The element of paradox makes it obvious that any choice involves a painful risk. The paradoxical nature of the situation implies that despite dread and suffering, man must make his choice and experience it himself.

The protagonists of Thomas Hardy and William Golding suffer from alienation the most important conjecture in existentialism proves to be the bottom line of the consciousness associated with evil. The childhood and youthful experiences encountered by Hardy and Golding prove to encounter this art of alienation. Hardy’s parents took
less interest in him for they believed the infant would barely live and feared to make any emotional commitment to him for he was lacking in motion and discernible intelligence. John Carey writes in his biography that “Golding was oversensitive, timid, fearful, lonely . . . . He was alienated from his parents and his brother and had no friends” (n.pag). When an individual has lost his sense of belonging William Christian Bier mentions that the individual is “falling short of life’s transcendent goal, the achievement of concrete freedom” (86). Man’s alienation from his fellow men and from the bonds of the universe is an important feature in the existentialist concept. In *Lord of the Flies*, *Pincher Martin*, *Tess of the d’Ubervilles*, *Jude the Obscure* and *Mayor of Casterbridge* the characters on a major and minor strain experience alienation caused by the irrational contingencies of the cosmos. Alienation, as Jan Hajda conceives it, is an awareness of “non-belonging or non-sharing which reflects one's exclusion or self-exclusion from social and cultural participation” (758).

The protagonists are alienated when they feel that their protest against the world ends in nothing. It is a feeling of ‘emergence’ of the otherness of something. It must have become alien to them after which they have led an intimate life with it. Hence it is not the individual who is alienated but it is the social substance. Social substance is the spirit in objected form and it is the individual’s own true self-objectification that is alienated from him. Hegel’s self-alienated spirit is felt when there is an incongruous relation between the individual and the social substance. It is essential for an individual to recover his individuality for he feels alienated from his self when he lacks spontaneity or individuality. Hardy in his novels carries continuous obsession proposing alienated human consciousness in conflict with itself and the environment. Absurdity causes an
alienation between man’s life and mind. It causes physical and mental alienation. There are unanswered questions in man’s life on par with existence. Albert Camus apines:

. . . .in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity. (3)

Camus gives an ultimate understanding of humanity “A man who has become conscious of the absurd is forever bound to it. A man devoid of hope and conscious of being so has ceased to belong to the future” (32). Pincher Martin’s fight for survival and the revival of his self-consciousness makes him feel that he is fully in charge of the actions done and its consequences make him reach ethical height though he lacks in spirituality. He cries “Because of what I did I am an outsider and alone. I am so alone” (181).

If a person understands the absurdity in life and takes responsibility of the consequences through the choices he makes he realises that he can never get positive answers in this irrational world. The protagonists of Hardy and Golding do not learn this truth. It is through Ralph, Oak, Ethelberta, Clym, and Elizabeth-Jane that the authors speak. It is through spiritual strength that their survival is intact for they do not take misery and despair to their heart and they find happiness in all the actions they do especially in fulfilling the dreams of others. Eustacia, Henchard, Tess, and Jude fail because they will not resign themselves to how things are. They learn to put up with the life of existence and Hardy views Clym in *The Return of the Native*: 
The truth seems to be that a long line of disillusive centuries has permanently displaced the Hellenic idea of life, or whatever it may be called. What the Greeks only suspected we know well; what their Aeschylus imagined our nursery children feel. That old-fashioned revelling in the general situation grows less and less possible as we uncover the defects of natural laws, and see the quandary that man is in by their operation. (171-2)

Tess, Angel, Sue, Jude, Henchard, Clym, and Grace are alienated from the social community. They feel that they are abandoned and a sense of homelessness develops. They sink in despair and on a discordant note they feel they are put down to misfortune by nature’s devised malicious being. Their desires are not fulfilled and the conflicts in this defective world cripple them. They are frustrated at the shattering of their dreams and feel that the society is ill-adapted to their nature. Hardy through Phillotson exclaims “Cruelty is the law pervading all nature and society; and we can't get out of it if we would!”(391). To quote in detail of the alienation on the above characters Tess depicts the oppression of society on the individuals thwarting the power of distinctive individuals to realise themselves by understanding that they are defeated not by the society alone but by misperceptions, flaws and weaknesses.

Misery and disillusionment produce a dark grandeur in the lives of Hardy’s heroines and they are forced to live an alienated life. The failure of Tess’ submission to her mother’s scheme of submitting herself to Alec’s advances, the kiss of mastery, her seduction and her marriage with Clare underestimate the world and she wishes to
escape from the world and is haunted by a sense of alienation. She accepts the alienation, feeling herself as a fallen woman when Clare does not reply to her letters:

O! why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you- why have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands! (408)

She is wrathful when Alec deceives her by bringing her back from self-alienation and stops being very passive in the most destructive way possible. To gain self-respect she stabs Alec and Robert D. Tarleck quotes Raymond Blathwayt’s statement on the murder of Tess:

The murder that Tess commits is the hereditary quality to which I more than once allude, working out in this impoverished descendent of a once noble family. That is logical. And again, it is but a simple transcription of the obvious. Many women who have written to me have forgiven Tess because she expiated her offence on the scaffold. You ask me why Tess should not have gone off with Clare and lived happily ever after. Do you not see that under any circumstances they were doomed to unhappiness? A sensitive man like Angel Clare could never have been happy with her. After the first few months he would inevitably have thrown her failings in her face. He did not recoil from her after the murder, it is true. He was in love with her failings then, I suppose; he had not seen her for a long time;
with the inconsistency of human nature he forgave the greater sin when he could not forgive the lesser, feeling perhaps that by her desperate act she had made some reparation. She had done exactly what . . . one of her nature under similar circumstances would have done in real life. It is led up to right through the story. (238)

Tess’ alienation is a poignant conflict between the persistent struggle for existence and the frustration of her dreams. It is the same with Jude and Sue. Their failure in living as a couple and Sue getting reunited with Phillotson accelerates Jude’s alienation. He gets into heavy drinking, marries Arabella and is deprived of the homeland, dreams and illusions. He feels powerless in this world and falls back and alienates himself from the world. He is held between his actual condition and essential nature. In future, individuals burdened heavy with predicament of life, experience a decline to have a zest for existence. Their existence of joyous moments are robbed and their lives will become more slender and they “will see weltering humanity still more vividly than [they] do now, as shapes like our own selves hideously multiplied and will be afraid to reproduce” (305).

Richard Schatt effectively communicates that “To them alienation is a matter of some sort of separation, non identity or disunity which ought to be overcome, for reasons pertaining to our essential human nature or to the character of true humanity” (19). The raison d’être consequence of long suffering is the surrender of life and will to live. It is essential to understand this necessity of life. The consciousness of man’s alienation is not from himself alone but death, the one and only genre of non existence. In Florence Emily Hardy’s *The Life of Thomas Hardy*, Hardy gives a clear argument:
For my part, if there is any way of getting a melancholy satisfaction out of life it lies in dying, so to speak, before one is out of the flesh; by which I mean putting on the manners of ghosts, wandering in their haunts, and taking their views of surrounding things. To think of life as passing away is a sadness; to think of it as past is at least tolerable. Hence even when I enter into a room to pay a simple morning call I have unconsciously the habit of regarding the scene as if I were a spectre not solid enough to influence my environment. (275)

Elizabeth-Jane, Gabriel Oak, Diggory Ven, Thomasin, Clym, and Jack unlike the tragic heroes and heroines realise the discrepancy between themselves and the external world and they try to remove the gulf that had made them alienated from society. They try to emerge as new individuals surpassing all the difficulties. Gabriel Oak is a person who is not driven by any impulse and attains universality and it is confirmed with Bathsheba’s admiration towards his nature and Hardy in *Far from the Madding Crowd* wryly explains:

What a way Oak had, she thought, of enduring things. Boldwood, who seemed so much deeper and higher and stronger in feeling than Gabriel, had not yet learnt, any more than she herself, the simple lesson which Oak showed a mastery of by every turn and look he gave -that among the multitude of interests by which he was surrounded, those which affected his personal wellbeing were not the most absorbing and important in his eyes. Oak meditatively looked upon the horizon of circumstances without
any special regard to his own standpoint in their midst. That was how she
would wish to be. (275)

Jack Meridew, Pincher Martin, and Sammy Mountjoy feel that they are
individuals against society and they are cuddled up with isolation and defiance. Life is
full of irony and it is necessary to have a perfect balance in life to overcome miseries.
Pincher in the midst of struggling for his life on a rock, recollects his childhood incident
that highlights his present fatal situation by comparing him to the jam jar:

it was interesting because one could see into a little world there which
was quite separate but which one could control. The jar was nearly full of
clear water and a tiny glass figure floated upright in it. The top of the jar
was covered with a thin membrane - white rubber. . . . The pleasure of the
jar lay in the fact that the little glass figure was so deliberately balanced
between opposing forces. Lay a finger on the membrane and you would
compress the air below it which in turn would press more strongly on the
water. Then the water would force itself farther up the little tube in the
figure, and it would begin to sink. By varying the pressure on the
membrane you could do anything you liked with the glass figure which
was wholly in your power. You could mutter, - sink now! And down it
would go, down, down; you could steady it and relent. You could let it
struggle towards the surface, give it almost a bit of air then send it
steadily, slowly, remorselessly down and down. The delicate balance of
the glass figure related itself to his body. In a moment of wordless
realization he saw himself touching the surface of the sea with just such a
dangerous stability, poised between floating and going down. (8-9)

This perceived thought of Pincher idealises the fact how an individual should be balanced in life and must be capable of mastering it and learn to keep life intact. Unlike Hardy’s novels, Golding’s novels are set up in a background of war and violence. War itself leads to alienation physically and mentally. Life without perils and trials would be inert and most of the people are torn between a primitive inheritance and the glimmer of an evolving mind.

To pursue their own desires, the individuals try to achieve it through estrangement from the actual institutional workings of the society dominated by the cunningness of Reason: Sammy MountJoy, Pincher Martin, Jack Merridew, Dean Jocelin, and Wilfred Barclay belong to this class of society. Also the development of fine spirit emerges when the absolute is estranged from itself. When alienated from the society the desires are system determined. They find an empty and meaningless society where they are unable to identify with the association of their own society. Pincher’s unworthy way in treating Alfred and his affair with Sybil makes him unfeelingly cruel. His attempt to get Helen is to persuade her husband Peter to keep him out of Navy. Pincher kills Peter unable to bear the danger of defeat and N. Ramamoorthy Iyer explains the idea behind the fatal act: “To him, self was the only God to be satisfied and he was prepared to wipe out any opposition to it. Peter’s injury therefore did not mean anything to him. Peter’s pain were not his worry” (34).
Pincher a self-centred person, at rudimentary level creates a nexus on consciousness evincing survival. The importance of self has created his own world “which was quite separate, but which one could control” (8). But his jealousy over trivial incidents is uncontrollable and takes revenge for feeble matters. He again murders Nathaniel whose friendship even surprise him much – “And I liked him as much as that” (183) yet he kills him for he has joined the navy and is engaged to Helen whom Pincher tried to seduce brutally. He feels himself to be deserted, lonesome and insecure that he feels like a coward before Peter and kills him driven by his impulse hence he uses people callously for his own ways. Nietzsche in Beyond Good and Evil explains the drives within the interiority of the human: “. . . that each one of them would like only too well to represent itself as the ultimate aim of existence and as the legitimate master of all other drives. For every drive is tyrannical; and as such seek to philosophise”(6).

Individuals torture each other in this medieval world and are punished in life in the form of death. He resembles Sammy on the first-hand knowledge of the sordidness of life, his lying, bullying, cheating, and vandalism and he comments on his young evil life in Free Fall “When you are young, you cannot believe that a human relationship is as pointless as it seems” (119). To quote Pincher Martin's and Sammy Mount joy’s modern sense of alienation Golding has given a bold description on the conception of the modern individual in Free Fall; every man is:

  … is unnameable, unfathomable and darkness that sits at the centre of him, always awake, always different from what you believe it to be, always thinking and feeling what you can never know it thinks and feels, that hopes hopelessly to understand and be understood. (8)
Pincher’s struggle and protest at the hour of death and being abandoned alone to fight for survival shows man’s alienation from the way of things; this fact of consciousness itself is the ground of human alienation in the cosmos. His guilt and conscience plays a vital role in recollecting all the evils of his past. He is in an exile without recourse lost in a world deprived of his dreams and illusions. He becomes an outsider where he views life in despair that is reduced to nothingness. With loss of belief and his egoistic nature he is left alone to sink in alienation. Golding goes along with Heidegger for potentiality-for-being to stress on the point that existence merely does not depend on the relation with others but on the choices made. Paul Tillich also talks about another important feature estrangement in terms of discrepancy with man’s fundamental nature that forms another pedestal for human existence: “The state of existence is the state of estrangement. Man as he exists is not what he essentially and ought to be. He is estranged from his true being” (51) and reduced to nothingness.

When life has no proper explanation, absurdity arises and questions whether our life is worth living. It is out of question that we can understand the factors that bind our life and Nathan L. Oaklander expresses that: “we have a desire to understand the universe, ourselves, and our place in it, but that such an understanding can never be achieved” (340). It is impossible to find plausible answers to every twist and turns in life.