

**A STUDY OF THE NOVELS OF
THOMAS HARDY IN THE LIGHT
OF RASA THEORY**

**A Summary
Submitted for Award of the Degree
of**

Doctor of Philosophy

**In English Literature
To**



Jiwaji University, Gwalior (M.P)

2019

Supervised by

Dr. Shonali Datta

Assistant Professor
Department of English
Govt. P. G. Collee,
Morena (M.P.)

Submitted by

Suresh Kumar Dadoria

-: Research Centre :-

M.L.B. Govt. College of Excellence , Gwalior (M.P.)

Rasa is present in every work of literature. It is the psychological study of emotions and it deals with the delight one gets in literature. Indian aestheticians have paid special attention to this aspect of artistic creation. A study is of this composition of Rasa Theory in Hardy's Novels. Most western aesthetes and critics have analyzed emotions objectively. In ancient time, it was pioneered by Plato and Aristotle and in the modern age by Benedetto Croce and his followers. In English literary criticism this approach was advocated by I.A. Richards and T.S. Eliot. Rasa-theory is a deep psychological study of universal human emotions which become the source of aesthetic delight in literature. Bharata, father of Sanskrit literary criticism, postulated the theory in aphoristic style. This theory was interpreted by many critics. Among them, Bhatt Lollata, Sankuka, Bhatt Nayaka, Anand Verdhana and Abhinav Gupta are important because of their original contribution to the concept. Bhatt Nayaka investigated the theory of 'Sadhamikaran' empathy because of which the emotions and feelings of characters or actors are communicated to the readers or audience directly. Anand Verdhana gave the theory of 'Suggestion," which helps in communication and empathy. Abhinav Gupta combined both the theories in one, and produced the best concept of Rasa realisation. Propriety plays a major role in the application of Rasa theory to the novels or any work of literature. Cultural, social and moral properties are taken in to consideration in the apprehension of Rasa.

Chapter I

In **First chapter** (Introduction) of thesis begin with a discussion of biographical sketch of Thomas Hardy and his works. Hardy belongs to the later Victorian age and this age may be called 'modern age'. The writers of this age are said to be the children of the new age of democratic system of uniqueness, of rapid manufacturing development, and substance development, the age of doubt and pessimism, following the new commencement of man which was formulated by science under the name of, development. In an era of gullible hopefulness, Hardy looked upon mankind with dark, menacing wisdom. He dared to speak of sexual divergence, of man's self destructiveness, of grotesque mischance. Today this cynicism, his narrative resourcefulness and lack of sympathy of realism, and his psychological insight makes him a current voice in English literature.

Thomas Hardy was born in Higher Bockhampton (Upper Bockhampton in his day), a hamlet in the parish of Stinsford to the east of Dorchester, where his father Thomas (1811–1892) worked as a stonemason and local builder. His mother Jemima (née Hand; 1813–1904) was well-read, educating Thomas until he went at age 8 to his first school at Bockhampton, where he learned Latin. Lacking the means for a university education, Hardy's formal education ended at the age of 16, when he became apprenticed to James Hicks, a local architect, in Dorchester. He moved to London in 1862, where he enrolled as a student at King's College London and won prizes from the Royal Institute of British Architects and the Architectural Association. Acutely conscious of class divisions and his social

inferiority, he never felt at home in London but became interested in the social-reform works of John Stuart Mill and Auguste Comte. Five years later, concerned about his health, he returned to Dorset, settling at Weymouth, and dedicated himself to writing. In 1870, while on an architectural mission to restore the parish church of St Juliot in Cornwall, Hardy met and fell in love with Emma Lavinia Gifford, whom he married in 1874. Subsequently the Hardys moved from London to Yeovil, and then to Sturminster Newton, where he wrote *The Return of the Native* (1878), one of his better but still underrated novels. In 1885, they moved for the last time, to Max Gate, a house outside Dorchester designed by Hardy and built by his brother. His greatest masterpiece *Jude the Obscure* (1895) met with strong negative response from the Victorian public because of its controversial treatment of sex, religion and marriage. Some booksellers sold the novel in brown paper bags, and the Bishop of Wakefield is reputed to have ostentatiously burned his copy (In his postscript of 1912, Hardy humorously referred to this incident, ‘After these [hostile] verdicts from the press its next misfortune was to be burnt by a bishop—probably in his despair at not being able to burn me.’)

In 1898 Hardy published his first volume of poetry, *Wessex Poems*, a collection of poems written over the previous 30 years, and in the 20th century Hardy published only poetry. He wrote in a great variety of poetic forms including lyrics, ballads, satire, dramatic monologues, and dialogue, as well as a three-volume epic closet drama *The Dynasts* (1904–1908), and though in some ways a

very traditional poet, because he was influenced by folk songs and ballads, he was never conventional and persistently experimented often with invented stanza forms and meters, making use of “rough-hewn rhythms and colloquial diction.” Hardy wrote a number of significant war poems that relate to both the Boer Wars and World War I, often using the viewpoint of ordinary soldiers and their colloquial speech. His work had a profound influence on other war poets such as Rupert Brooke and Siegfried Sassoon. Hardy and wife Emma had become estranged in the 1890s, exacerbated by her view that *Jude the Obscure*’s harshness about marriage was autobiographical, but Emma’s death in 1912 had a traumatic effect on him. After her death, Hardy made a trip to Cornwall to revisit places linked with their courtship. His *Poems* (1912–13), said by biographer Claire Tomalin to contain ‘the finest and strangest celebrations of the dead in English poetry,’ reflects upon her death and their estrangement. Many of Hardy’s poems deal with themes of disappointment in love and life, the best of them with carefully controlled elegiac feeling and often eloquent irony. A number of notable English composers, including Benjamin Britten, have set Hardy poems to Thomas Hardy.

Thomas Hardy's career can be considered into three periods. It is not habitually that an artist's life can be divided so definitely into separate stages, each and every stage being marked by the use of a variety of mood expression and this threefold division is perhaps the most remarkable feature of Hardy's career as a

whole. The first of these contains his work as a novelist. In this series of the novels there gradually becomes more and more persistent a characteristic metaphysic in which the strivings and passions of individuals are in futile conflict with insistent process of the world. Second period consists of the Dynasts, the greatest single achievement of his career. This poem was written to present full pleasure, in artistic form to his peculiar metaphysics. In the intrinsic grandeur and in its perfect command over immense wealth of matter, but not in its diction, this work of art can only be compared with such monuments, of man's destiny as Goethe's *Faust* and Milton's *Paradise Lost*. The Third period of his career is devoted to lyric poetry.

Chapter II

In **second chapter** (Rasa Theory with Reference to Bharata's *Natyashastra*) of thesis begin with a discussion of theory of rasa with reference Bharat's *Natyashastra* . We do come across the point out of *Natasutras of Silalin and Krishasva* by Panini, earlier to *Bharata's Natyashastra*, yet, it is only *Bharatamuni*, who seems to have specified a scientific study and codification of the perception of Rasa. Bharata says that *Natya* is the replication of life (*lokanukruti*) wherein the different human emotions have to be spectacularly glorified (*bhavanukirtanam*) so that the spectator is able to flavor the portrayed pleasure and pain (*lokasya sukhaduhkha*) as *Natyarasa*. This Rasa knowledge will think about and make clear to the spectator who hence becomes the '*Rasika*'.

The word *Rasa* is resultant from the root '*rasah*' meaning sap or juice, taste, flavor, enjoyment. The extort of a fruit is referred to as '*rasa*,' which itself is the core of it, the crucial flavor of it. The 6th and 7th chapters of the *Natyashastra*, identified as the *Rasadhyaya* and *Bhavaadhyaya* respectively, collectively convey the idea of the Bhava-Rasa theory of Bharata, and have hence become the foundation for all negotiations on aesthetics, as well as the most sparkling involvement of *Abhinavaguptacharya*, whose *Abhinavabharati* remnants till date the best explanation on the *Natyashastra*.

"*Bhava*" is resultant from the root '*bhu*'-*bhavati*, that is, 'to become', 'to come into subsistence'. Bharata gives a fundamental value to Bhava, saying '*bhavayanti iti bhava*', that is, a thing or psychological condition that brings its alertness or makes one conscious of it, which pervades one like a meticulous stench.

Bharata divided the *Rasa* under eight types (*ashtarasa*) and gives the resultant Bhava which gives rise to the *rasa*. These are known as *Sthayi Bhava* or pervading stable emotion. They are *rati* (love), *utsaha* (heroism), *krodha* (anger), *hasa* (mirth), *bhaya* (fear), *shoka* (grief), *jugupsa* (disgust), and *vismaya* (wonder). The resultant eight *Rasa* are *sringara* (amorous), *karuna* (pathetic), *raudra* (furious), *bhayanaka* (horrific), *hasya* (humorous), *bibhatsa* (repugnant), *vira* (valorous), and *adbhuta* (wondrous). There are three types of Bhava, namely, *Sthayi* (eight types), *Vyabhichari* (thirty three), and *Satvika* (eight), totaling to forty-nine. The *Satvika* bhava are the physical manifestation of intense emotion.

They are sthamba (petrification), sveda (perspiration), romancha (horripilation), svarabheda (voice change), vepathu (trembling), vaivarnya (facial colour change), asru (weeping), and pralaya (fainting). It is an amazing analysis of human emotions put in a nutshell !

Vibhava is the root (karana), the chief motivating reason being termed as alambana vibhava and, the environmental factors that are supplementary causes termed as uddipana vibhava (excitant). Anubhava is the resultant physical response through action, word and facial expression that follows (anu), as the impact of the vibhava. The thirty-three vyabhichari bhava (also referred to as sanchari bhava in some editions), are momentary, fleeting emotions based on emotional states of the mind. Numerous such emotions pursue one after the other, one replacing the other, intensification the sthayi bhava at each stage, till in conclusion the sthayibhava is established and there is 'Rasanubhava'. Rasanubhava just as in music a procession of notes in certain combinations reveals a characteristic melodic whole or raga; in the same way it seems that the demonstration of bhavas reveals rasa as an aesthetic whole.

Place ananda as the result of rasasvada. In fact, rasa is produced at the end of the process of rasanispatti. In the 8th chapter of Natyasastra, Bharata says about drsti of rasa, sthayibhavas and bhavas. These drstis are connected with actors. In techniques of stage production, music is employed in the drama. Music is not in the mind of the spectator. Bharata says that svaras are obtained in the rasas.

Bharata also adds that siddhi is evoked by different rasas which suggest that rasa is different from siddhi.

In chapter of Natyasastra, colours have been associated with different rasas.

They are as follows:

1. Sringara - Black
2. Hasya - White
3. Karuna - Brown
4. Raudra - Red
5. Vira - White
6. Bhayanaka - Black
7. Vibhatsa - Deep Blue
8. Adbhuta - Yellow

In philosophical systems also, the word 'rasa' has been used. In Samkhya, it is believed that prakriti give rise to five tanmatras or sense organs. They are sabda (word), sparsa (touch), rupa (form), rasa(essence/sap) and gandha(smell). All macro things in the world are made of five elements, akash(space), vayu(wind/air), tejas(light) ap(water) and prithvi(earth). They are called Mahabhutas. Rasa gives rise to water, the liquid element. Bharata in Natyasastra says that the word 'rasa' was borrowed from Atharvaveda. He uses it in the context of stage drama. Bhamaha and other alamkarins called it the nature of

poetry. Others referred to it as dhvani-the sound or suggested meaning in poetry of drama.

Rasa are objective stage forms and different colours can help these forms. Dramatic effects are enhanced by colours. Most of the critics and aestheticians believed that rasa and delight are synonymous. Upanishadas believed that “Rasa Vai Sah” (He is the Rasa). However, it means that one attains ananda after attaining rasa. Ananda is obtained in the stage performance. On the other hand, ananda is ontological. It has nothing to do with the mental state of the spectator. Ananda is something out of which everything is created.

Rasasvada is the process of appreciation. The object and appreciation of the object will be the nature of taste. Bharata, therefore, talks of the two processes concerned with rasa- rasanispatti and rasasvada. Both are the processes. When a knower knows, what he knows is knowledge. In Sanskrit, the object is called Jney and knowing is knowledge (Jyan). They are different things and therefore they are two different processes. The object of appreciation is called ‘asvadya’ and the actual appreciation is asvada. Bharata clearly distinguishes between asvada and asvadya.

Bharata was concerned with the staging of the drama and in the act of staging; he was concerned with what is called Alambana vibhava or patra. Patras has physiological existence. In drama, the abstract is concretized. The word ‘patra’ literally denotes ‘a vessel’. It refers to body or character.

In a nutshell, it can be said that 'rasa' is generated through sthayibhavas. It is 'rasanispati'. 'Rasasvada' is tasting or appreciation of Rasa. Rasasvada is a mutual process not solely dependent on the spectators but also on the process of identifying with rasa.

Rasa theory is the living in Indian Aesthetics, western literature (Hardy novels) and a vast corpus in Sanskrit, Hindi and English literature, verse, work of fiction etc. are available which plentifully show how rasa can be functional there. There are numerous study works like, Applied Rasa in poetry of Coleridge, Applied Rasa in Hemmingway's Novels, in Mahabharata, Ramayana, Bhagwata Purana etc. The value of Rasa theory is also made abundantly obvious in the Indian literature on Poetics, Alamkara Rasa Mimamsa, Rasa Manyare, Rasa Gangadhar, Dhwanyaloka, SahityaDarpan and lots extra. All rasa has its own qualities as well its area of expertise. Thus only in doing any investigate work on a few one of the Rasas, one can construct up its individual architectural blueprint, an intellectual architecture, a mental monument, a mental production. Suffice it to say that Rasa theory is exclusive work of men's mental feats to the maximum summit of grandeur, to say, the effort of Man Divine or Divine Man.

Chapter III

In **third chapter** of thesis analyze Raudra Rasa in Hardy Novels. The tragic fear, though modified in passing under the conditions of art, is not any languid emotion. It differs indeed from the crushing apprehension of personal disaster. In reading

and witnessing any work of art we are not possessed with a fear that we may be placed under the circumstances to those of characters or to be taken by the same calamities yet a thrill runs through us a shudder of horror. The feelings are immediate and unreflective. The tension of mind, the agonised expectation, with which we await the impending catastrophe springs from our sympathy with the hero in whose existence we have for the time merged our own.

At the same time, we must memorize that we are applying Rasa theory that talks about the happiness achieved from this emotion. On the other hand the theory of Aristotle deals with the purification or removing, the overload of such emotions. Can we think that we go to theatre or movie to shed tears or to be afraid? Human mind has a unseen curiosity to observe such type of expressive scenes. These sentiments provide a sort of exciting pleasure that we can get in literature without harm. The people of Renaissance had a strong love for inquisitiveness and peculiarity. As a result Shakespeare introduced ghosts, witches and spirits in his dramas. His main aim behind this part was not to make people afraid, but to give them activity. Hardy also has written that the aim of the writer is to enjoyment the readers by flattering the love of unusual in human skill. That is why he introduces such scenes in Ibis novels.

The tragedies of Hardy present such scenes of fear that may cause suspense, thrill and awe to the readers. Hardy and figures, even beckoning to new watchers, will lead them on from side to side the windings and crossings of his narrations, no matter how synthetic it may be or seem to be at one point or another. He may a

little bit shape their course through improbabilities, he may slow it down with something of tiresomeness in the revelation of a situation, but it would be extraordinary if one did not wish to go with them and follow out to the end what happens to them. Moreover, they are seen from time to time as the participants in the scenes of crisis. *"Some of these scenes are extra-ordinary in their wild force... and give us the feeling of looking in through some chink at a happening quite beyond our understanding and terribly real."*

Most of Hardy's novels present before us the class consciousness. Certainly it is due to individual knowledge. Generally it is lady that belongs to higher class than that of the man. This is the conflict in the novel 'A Pair of Blue Eyes.' Stephen Smith belongs to the family of master mason while the father of Elfride is a preacher. At first Mr. Swan court knows nothing about Stephen's parents and he allows Elfride to meet Stephen. John Smith fattier of Stephen, lives in that village. An accident takes place with John Smith and Stephen cannot help thinking and telling about his father and his profession. He becomes angry with Stephen. Even the chapter bears the title 'Her father did Fume,' Mr. .Swan Court's prejudices are too strong for his generosity. He orders Elfride not to have any relative with Stephen. She appeals to her father, whose feelings were miniature touched by this appeal and he is aggravated when she requests to let them be engaged.

'Certainly not!' he replied. He pronounced the inhibition lengthily and all night, and prove what you will; I'll stick to my words.

Definitely this wrath of father is the root cause of Elfride's tragedy. First lover, she has to refuse, subsequent rejects her and she dies as the wife of third man whom she loves not.

Chapter IV

In **fourth chapter** 'Aristotle's emotive vision in Hardy's Novels' It is the first example of Hardy's treatment of some fundamental emotions. There is emotive happiness in *Desperate Remedies* and this haziness blurs the transparency of emotions. And the breakdown of this novel is attributable to the novelist's lack of firm grasp of the art that lends emotions magnificent grace. This novel clearly shows that, Hardy's tragic vision of life and his ability to transform it into a work of drawing were at the innovative experimental level in 1871. He was yet to learn more regarding his emotions and art what Jude Says regarding the loss of illumination on his return to Christminster is partially true of Hardy's mental development regarding this year.

There was aggravation in Hardy as it is in Jude here but it could not paralyze his imaginative instincts. After the ill-reception of *Desperate Remedies*, he scrupulously examined his sensitive and architectural experience in order to get out of this stasis.

Through this self assessment, he wanted to be sure of (a) his language and phrases and movement of thoughts, feelings & emotions; (b) his full understanding

of country voices as well as the idiom of local speech; and (c) his cultivation of the larger rhythm of the balled -tale.

Hardy's concentration on these elements was aimed at achieving grandeur of expression. In this process, he exposed that easy or devastating emotion could be effectively expressed by adhering to the values of evocative language. Gradually, he has learnt the language that produces narrative imagery. "*The number of metaphors and similes concerned with sunsets, moonlight and snow light, the leafy gloom of a woodland at dusk, and (a favorite of Hardy) the indescribable point where shade merges with shade (whether it is heath land meeting oncoming night, or dusk descending on water), is astonishing*"⁷ How Hardy came to express his emotive experience, may be illustrated by a passage from *The Mayor of Casterbridge* (1886). It describes the Casterbridge market scene.

What followed after *Desperate Remedies* was the novelist's move violently with form. A writer dealing in fundamental propositions "should have been gifted with such an extraordinary power of artistic form" is to locate aside the outlook that art and artistic form need training just as those dancers move easiest who have learnt to dance. Ideas and visions come in flashes but form. It is, however, sensible to say that the formative desire for shapeliness, order, symmetry, completeness, significance, definiteness is the hungriest lust the spirit possesses, and one whose satisfaction yields the deepest enjoyment.

Since words and phrases, similes and metaphors, rhythm & imagery are the foundation on which any emotion be able to thrive, it is necessary to be acquainted with how he learnt regarding the evocative power of words. We are said that *“he continued his study of painting well on into old period making journeys to make out collections in private country, houses when he no longer went to London, and when any exhibit of his knowledge in writing style was out of the question ever since he had long ceased to write it”*⁷

Love for painting was innate in Hardy. The painted landscape in his novels is without exception an emotional equivalent because he sees it in his mind and trusts that his readers will observe it. He makes a conscious attempt to paint the landscape of Dorsetshire with a view to projecting the emotions of his characters. Among the Victorians, say later Victorians, it is Hardy who lends emotive effect and meaning to the landscape:

If a reader desires to understand the emotive pasture of the novels of Hardy, he has to know the intimacy stuck between his hallucination of the landscape of Dorsetshire and the emotion that occupies the novelist’s mind. The human characters through their thoughts and feelings come into view to be closely tied with the landscape, with the descriptions that mould them. There is a transmutation of emotions into a variety of images; and the change is so rare that the particular convincingly becomes the universal: It is universal experience that the scene in

It may exemplify how the landscape becomes expectant with the emotion, *“seething in the human spirit by the following scene in which the objects of Nature are picturized as symbols of innocence”*⁸

This landscape serves as the background in which the modesty of Tess Durbey field is dishonoured and the contravention arouses the emotion of shame and compassion for the victim and anger for the predator. Donald Hall is of the view that the *“Stories of deer mistakenly killed are mythic reminders of the rites of ritual murder. Tess the white hart, Tess the field, is the innocent victim”*⁹ This is worth pointing out that the landscape in Tess of the D’Urbervilles is central to the gamut of emotions that shape and mature the artistic effect of the novel. Hardy’s depiction of the landscape from Chapter 2 to the final execution of Tess in Chapter 59 is essentially an epitaph for Tess.

Hardy’s liveliness to landscape is coupled with his poetic imagination which provides ineffaceable colouring to his emotive experience. He believes to facilitate the ‘poetry of a scene varies with the minds of perceivers. Indeed, it does not recline in the sight at all’. Hardy shows his understanding of the natural world and function of poetry novel-writing in his remark of June 1877.

Poetry lies not in the automatic representation of nature but in discovering its impact on the different mental states, the emotive personality of the poet or novelist; and these mental states outcome in a sweet pattern of beauty which is the ultimate aim of creativity. As far as the imitation of emotions is concerned, the poet-novelist sees into the heart of things and discovers the mental states, they are

capable of forming. Hardy explains how a pattern is formed out of objective experience.

After examining the doctrines of emotion and art- emotion, the reading of Hardy's novels becomes a pleasurable implement. We believe ourselves involved in the subtleties of surging emotions of his novels. To know what really makes most of his novels tragic are to experience the emotion at work naturally, Hardy is especially successful in creating some devastating emotions and our appreciation of them have to begin with his first novel, *Far From the Madding Crowd*, closely followed by the estimation of all the early novels.

Chapter V

In **Fifth Chapter** the Theme of *Karuna Rasa* (Tragic) in Hardy's Novels. The word *Rasa* is resultant from the root '*rasah*' meaning sap or juice, taste, flavor, enjoyment. The Extort of a fruit is referred to as '*rasa*,' which itself is the core of it, the crucial flavor of it. The 6th and 7th chapters of the *Natyashastra*, identified as the *Rasadhyaya* and *Bhavaadhyaya* respectively, collectively convey the idea of the *Bhava-Rasa* theory of Bharata, and have hence become the foundation for all negotiations on aesthetics, as well as the most sparkling involvement of *Abhinavaguptacharya*, whose *Abhinavabharati* remnants till date the best explanation on the *Natyashastra*.

Grief--'*Soka*,'-is the dominant emotion, which is developed to the state of *Karuna Rasa* (*tragic*) pathetic sentiment. The loss of dear ones, through partition

or death is the *Alambans*, the objects which cause grief to mankind. The memory of the departed ones is the excitants of the grief of the character and his suffering, pain and disappointment etc., the excitants of grief of the audience or the readers, grumbling etc. are the consequents of this emotion.

The primacy of the sentiment of pity or *Karuna Rasa (tragic) Rasa* has been acknowledged both in the east and the west; in the western literature tragedy is considered greater to the humor. In tragedy there is supremacy of mercy along with fear. In Eastern literature, though there is no commencement of tragedy, yet the enormous writers, like *Bhavbhooti*, consider the pathetic emotion to be the supreme emotion. As the leading emotion of *Karuna Rasa (tragic)* is a painful one, namely grief, hence it should give pain to readers or spectators, not enjoyment. Then, how it is the medium of delight in literature remains a question. Aristotle talks of beneficial happiness that we receive as tragic relief and Indian aesthetics talk about delight in *Karuna Rasa (tragic)*.

The predicament of human isolation and *Karuna Rasa (tragic)* is a pervasive theme that has not been sufficiently studied in Thomas Hardy's fiction. This study investigates the theme of *Karuna Rasa (tragic)* focusing on Hardy's major novels. Although the term '*Karuna Rasa (tragic)*' is one of the most outstanding features of this time, it is not very clear what it precisely means. The writer has to draw extensively on Hegel, Marx, Fromm and other thinkers to understand the complex ramifications of the term. The numerous connections in which the term has been used are restricted to include only a few meanings and applications among which

the most important refers to a disparity between one's society and one's spiritual interests or welfare.

The theme of Karuna Rasa (tragic), then, is investigated in representative texts from the wide trajectory of Victorian literature. It is clear that the central intellectual characteristic of the Victorian age is, as Arnold diagnosed it, 'the sense of want of correspondence between the forms of modern Europe and its spirit'. The increasing difficulty of reconciling historical and spiritual perspectives has become a major theme for Hardy and other late Victorians.

The greatest Victorian writers were the severest social critics. The "alien" visions of Tennyson, Arnold, Dickens, Carlyle and Pater to name some of the most obvious, come immediately to mind; and these authors are Hardy's most important predecessors as social critics. But Hardy differs from them in the intensity of his scrutiny and in his persistence in telling the Victorians profoundly disturbing truths about their values and society which they did not want to hear. David De Laura understood this when he wrote that Hardy was warning his contemporaries *that "they had not imagined the human consequences of honestly living out the modernist premises."*¹ Hardy's eye is consistently on *"the painful exigencies of modernism, its human cost, and not on its liberating effects"*.² Examining the Karuna Rasa (tragic) of the individual in the late nineteenth century, Hardy presents the costs emphatically and repeatedly. Thus the most salient distinction between Hardy's novels and the darker works of, say, Dickens is that, in novel after novel, Hardy's protagonists refuse to endure paralysis and emotional

deprivation; and they instead make choices that prove self-destructive and ultimately alienate them from themselves and from their society.

Each of Hardy's major novels is given a chapter in which the theme of Karuna Rasa (tragic) is traced. In *Far from the Madding Crowd*, Boldwood's neurotic and self-destructive nature makes him obsessed with Bathsheba, and as a result, murders Troy and suffers the isolation of life imprisonment; Fanny Robin's tragic and lonely death, only assisted by a dog, is a flagrant indictment of society.

In *The Return of the Native*, Clym is the earliest prototype in Hardy's fiction of alienated modern man. He returns to Egdon Heath only to live in isolation unable to communicate with the very people whom he thought of as a cure for his Karuna (tragic) . Eustacia has consistently been leading a life of Karuna (tragic) in Egdon Heath which leads to her suicide.

In *The Mayor of Casterbridge*, Henchard's Karuna (tragic) may be more ascribed to his own character, recalling Boldwood, than to strangeness with society. Yet Hardy emphasizes the propensity of society towards modernity which Henchard cannot cope with.

In *The Woodlanders*, not only does wild personality be unsuccessful to be rejuvenation and creative force but also human nature fails to be talkative and assuring. The people of Little Hintock fail to exchange a few words with other. The relationship between Marty and Giles is an 'thwarted connection'; Giles dies a sacrificial death, and Marty ends as a wreck in a rare scene hardly believable in a newly rising world. Fitzpiers and Mrs Charmond, on the other hand, are isolated in

the sterile enclosed space of their own fantasies. Grace, anticipating Tess and Sue, is torn in a disagreement between two worlds, neither of which can happily contain her.

In *Tess of the D'Urbervilles*, Tess, after her early day's experiences at Marlott and later at Trantridge, soon discovers how repressive culture is, predominantly when she is discarded by Angel, whom she loves and through whom she aspires to fulfill herself. Angel suffers from self-division in his character, and the divergence between conventional attitudes and superior ideas leaves him and personification of an estranged man hardly able to reunite the ethics of two worlds.

Jude the Obscure is Hardy's most complete expression of Karuna (tragic). Jude's Karuna (tragic) is clearly social and completely cosmic, and his breakdown to identify himself in humanity initiate a most important subject matter of the novel. The novel foreshadows the contemporary themes of collapse, irritation, uselessness, dissension, separation, rootlessness, and silliness as unavoidable situation of life.

Chapter VI

In conclusion, the theme of Karuna Rasa (tragic) in the major novels of Thomas Hardy is a pervasive one. Nevertheless, not all his characters are alienated; however their happy condition, like that of the rustics in *Gray's Elegy*, is seen to stem from their intellectual limitations.

In chapter sixth Conclusion discuss outcome of thesis. Hardy creates an unconventional woman antagonized by the desires of passionate love and the independence of a male. In her defiance of the Victorian ideal, Tess is empowered and strengthened. Portrayed as a strong woman, Tess is capable of proving her purity and innocence despite the criticism of a cruel Victorian environment.

It is because of this that Hardy has been alleged as having cynical attitude towards sex and sexuality. Some critics are of the view that though Hardy's pictures of womanhood glow with love and admiration, the text of the novel is scattered freely, with observation on 'the sex' which seems to indicate a general attitude that can be called cynical. Some of them are indeed dramatic, but they are uttered with a certain zest. Hardy is, at

Karuna Rasa (tragic) is major theme of his most of novels. Each of Hardy's major novels is given a chapter in which the theme of Karuna Rasa (tragic) is traced. In *Far from the Madding Crowd*, Boldwood's neurotic and self-destructive nature makes him obsessed with Bathsheba, and as a result, murders Troy and suffers the isolation of life imprisonment; Fanny Robin's tragic and lonely death, only assisted by a dog, is a flagrant indictment of society.

In *The Return of the Native*, Clym is the earliest prototype in Hardy's fiction of alienated modern man. He returns to Egdon Heath only to live in isolation unable to communicate with the very people whom he thought of as a cure for his Karuna (tragic). Eustacia has consistently been leading a life of Karuna (tragic) in Egdon Heath which leads to her suicide.

In *The Mayor of Casterbridge*, Henchard's Karuna (tragic) may be more ascribed to his own character, recalling Boldwood, than to strangeness with society. Yet Hardy emphasizes the propensity of society towards modernity which Henchard cannot cope with.

In *The Woodlanders*, not only does wild personality be unsuccessful to be rejuvenation and creative force but also human nature fails to be talkative and assuring. The people of Little Hintock fail to exchange a few words with other. The relationship between Marty and Giles is an "thwarted connection"; Giles dies a sacrificial death, and Marty ends as a wreck in a rare scene hardly believable in a newly rising world. Fitzpiers and Mrs Charmond, on the other hand, are isolated in the sterile enclosed space of their own fantasies. Grace, anticipating Tess and Sue, is torn in a disagreement between two worlds, neither of which can happily contain her.

In *Tess of the D'Urbervilles*, Tess, after her early days experiences at Marlott and later at Trantridge, soon discovers how repressive culture is, predominantly when she is discarded by Angel, whom she loves and through whom she aspires to fulfill herself. Angel suffers from self-division in his character, and the divergence between conventional attitudes and superior ideas leaves him and personification of an estranged man hardly able to reunite the ethics of two worlds.

Jude the Obscure is Hardy's most complete expression of Karuna (tragic). Jude's Karuna (tragic) is clearly social and completely cosmic, and his breakdown

to identify himself in humanity initiate a most important subject matter of the novel. The novel foreshadows the contemporary themes of collapse, irritation, uselessness, dissension, separation, rootlessness, and silliness as unavoidable situation of life.

Thus to conclude we may say, undoubtedly, that Hardy's understanding of women goes deep. He is almost a specialist in women. Profound as is his comprehension of human nature itself, it is in the female personality that he is most marvels learned. In his portrayal of woman, we discover supreme pinnacle of psychologic revelation in women, the soul's tragedy. There is a dignity and beauty about Hardy's portrayal of women characters, for which lovers of literature may be grateful to him. Differences of opinion must naturally be held of Hardy as a critic of life, but as an artist as a painter of certain concrete aspects of that life, he is among the greatest in English Literature.

As Hardy deals with the basic emotions of human beings, the readers are able to relish the full consummation of sentiments when they read his novels. He is, therefore, able to give his readers -an aesthetic pleasure and he is ranked with great writers of English literature. The study of Hardy's novels from the point of view of aesthetic theory of Rasa has revealed that the appeal of his novels is universal without caring of Caste, Creed and Culture.