

## Chapter I

### INTRODUCTION

Thomas 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.

In this endeavour, Victorian sensibility drew on an intelligence of having a particular destiny changed with a particular assignment. While most important Victorians were pre-occupied with the national and cultural consciousness, which presents itself as a principle of integration overriding all social, cultural and political differences. Hardy was busy in the primary questions regarding the survival of human in a dark and gloomy world governed by powers away from the rule of man. This being

the foundation of his emotional knowledge, his early days in London seemed to cover him with unending gloom.

Born with a frail body, Hardy was gifted among a strong mind and an empathetic soul. With the face of an 'old man', he loved to roam over the heath and Nature became his teacher, shaped his mind and strengthened his emotions. Henry Thomas and Dana Lee Thomas point out that the strengthening of Hardy's emotive perception was mostly due to his usual inclination to drink in plenty of sunlight.

It will be better to indicate those aspects of Hardy's life and character due to which his novels are sensitively tempting to us. For this reason we shall have to go back to 1840, when he was born in a small house in the little village of Higher Bokhampton three miles away from Dorchester. It was a place with ordinary countryside. There were several quaint looking houses with trees which led up to the small house and behind it stretched the vast expanse of Egdon and Puddle Town Heath. His father was a skilled violinist and a master mason. This figure of his father finds appearance in his novels *Under the Greenwood Tree* and *Pair of Blue Eyes*. His mother Jemima Hand had been a cook and she was the person who gave young Thomas Hardy, his attention in books.

Creativity, no doubt, is a blissful act but for Hardy, with his proneness to catastrophic visions, it was more a reflection on the phenomena than a pleasure- looking for exercise. William Barnes and

Horatio M. Moule were of very little help to him in spite of the farmer's love and affection for knowledge and the latter's divine gift of importing knowledge to his pupils. Moule was a very well Greek scholar however he was not very clear regarding Hardy's natural gifts. Hardy at the age of nineteen asked *Maule* "*whether he thought it best to go on with his study of the Greek tragedians. Moule reluctantly suggested him against this, on purely realistic grounds, for if Hardy was to be an architect, and was to earn his own living; further study of the Greek texts would be wasted time*"<sup>1</sup> While giving this recommendation to Hardy, Moule was not unconscious of Hardy's creative urge. In his memoirs, Moule's brother wrote that the line Greek scholar "*firmly believed in Hardy's potentialities as a writer, and said he hoped he still kept a hand on the pen*"<sup>2</sup>

Thomas Hardy wrote poetry throughout his life and regarded himself primarily as a poet, but he gained fame initially with his novels. Although his poetry also found much acclaim, he published 14 novels and 3 collections of short stories over 25 years before publishing any of his poetry. Most of his fictional works are set in the semi-fictional region of Wessex (based on the medieval Anglo-Saxon kingdom) comprising the counties of Dorset, Wiltshire, Somerset, Devon, Hampshire and much of Berkshire, in southwest and south central England. They explore tragic characters struggling against their passions and social circumstances in a

world suggested to be ruled by Fate or Chance, characters who sometimes find temporary salvation in the age-old rhythms of rural life and who can achieve dignity through endurance, and heroism through simple strength of character.

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.

In 1914 Hardy married his secretary Florence Emily Dugdale, who was 39 years his junior, though still remaining preoccupied with his first wife’s death. In 1910 he was awarded the Order of Merit and was also for the first time nominated for the Nobel Prize in Literature; he was nominated for the prize again in 1921. Hardy became ill with pleurisy in

December 1927 and died at Max Gate just after 9 pm on 11 January 1928, having dictated his final poem to his wife on his deathbed. His funeral was on 16 January at Westminster Abbey and, over the objections of his family, eventually interred in the Abbey's famous Poets' Corner. A compromise was reached whereby his heart was buried at Stanford with Emma.

In both his fiction and his poetry Hardy frequently conceives of, and writes about, supernatural forces (including some fascination with ghosts and spirits), particularly those that control the universe through indifference or caprice rather than any firm will. The irony and struggles of life, together with his curious mind, led Hardy to question the traditional Christian view of God. Even so, he retained a strong emotional attachment to the Christian liturgy and church rituals, particularly as manifested in rural communities that had been such a formative influence in his early years, and Biblical references can be found woven throughout many of Hardy's novels. Hardy himself denied that he was a pessimist, calling himself a 'meliorist' i. e., one who believes that the world may be better by human effort. But there is little sign of 'meliorism' in either his most important novels or his lyric poetry. Still, his best poems go beyond a mood of perverse or disastrous circumstance to present with quiet

elegiac gravity some aspect of human sorrow or loss or frustration or regret, always projected through a particular, fully realized situation.

Hardy's fiction was admired by many 20th -century writers, including D. H. Lawrence, Virginia Woolf, and Somerset Maugham. Moreover, although Hardy's poems were initially not as well received as his novels had been, he is now recognized as one of the greatest 20th-century poets, and his verse has had a profound influence on later writers, including Robert Frost, W. H. Auden, Dylan Thomas, and most notably Philip Larkin. In Larkin's edition of the Oxford Book of Twentieth Century English Verse (1973) he included 27 poems by Hardy and far fewer by such icons as T. S. Eliot and W. B. Yeats. Moreover, in the area of popular culture, Hardy has been a significant influence on Nigel Blackwell, frontman of the post-punk British rock band Half Man Half Biscuit, who has often incorporated phrases by or about Hardy into his song lyrics.

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.

Hardy was a serious and sober thinker untainted with cynicism or diabolism. But he was of all the great Victorians the one least given to didactic moralising. His philosophy is pervasive, but always in terms of feeling and imagination, always subject to the dominance of the aesthetic faculty. His style is simple and candid, notable for its almost, discretely rhythmical in cadence. To Hardy the Earth and its eternal expression nature are the permanent background against which man lives his brief life of pleasure and pain, and passes away making room for his successors.

Hardy, as being fully dependent on his pen to earn, could not ignore the reading public of his time, at least in the beginning of his career as a novelist. Almost all his early novels are flourished by the manure of Victorian taste. According to David Daiches: "*Hardy's irony*

*is not directed at human egotism or at the disparity between real and assumed work. But at the very conditions of human existence ..."*<sup>3</sup>

Thomas Hardy was both the greatest chronicler and dramatist of English country life. He wrote 14 novels in all, and three volumes of short stories. Least to mention his Wessex poems (1898) and other poems and *The Dynasts*. To me, *The Dynasts* seems to be the biggest single imaginative work in English Literature since the Victorian age, and is almost certainly the greatest in conception and in execution. Hardy divided his novels into three categories: (i) Novels of character and Environment (ii) Romances and Fantasies (iii) Novels of Ingenuity and Experiments. All his greatest books are Novels of character and Environment, which explore the close bond between people and landscape in his beautiful 'Wessex' countryside.

There is no other case in modern English fiction of an author who while reaching the highest levels of sophisticated artistic performance, comes bringing his tradition with him, not only the mechanics of the tradition with him, but the inner conception that is often lacking. The admonition we hear so often now a day's about the relations of the artist and his tradition seem dry and academic when we look closely at Hardy's actual performance. He seems to illustrate what we might think the ideal way of realizing and activating a tradition without admonition. The achievement is the more extraordinary when we consider that he worked

against the dominant pattern of his day. He did what the modern critic is always implying to be impossible. Hardy accepted the assumptions of a society which in England was already being condemned to death and he wrote in terms of those assumptions. His purpose seems to have been to tell about human life in the terms that would present it as most recognizably, validly and completely human.

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 Dorset shire with a view to projecting the moods, emotions and feelings of his characters.

No other novelist can render the sights and smells of the countryside with such evocative sensuousness, or surround daily tasks with such intimate tenderness. No one before Hardy had made the landscape part of the story. His Dorset shire, for which he retained the old name 'Wessex', is a land of memories, where the hills are crowned with Roman Campuses, and where barrows hide even more ancient remains.<sup>4</sup>

Hardy gained his first notable success with his next book, *Far from the Madding Crowd*, first published in the *Cornhill Magazine*, under the editorship of Mr. Frederick Greenwood. Appearing anonymously, it was

attributed by many readers to George Eliot, though some of the younger critics of the day did not hesitate to deny this on the ground that the story was much too good for her. From that day Hardy had his own circle of warm admirers, both among reviewers and readers. In *Far from the Madding Crowd* there is a smell and easy power, a wealth of material, an unflinching distinction of expression, and a dramatic power which places the book among the author's finest productions.

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 Hardy's novel is not an ordinary and particular scene at all ... They are universal scenes where the drama of mankind is played out ... The power which Hardy's landscape exercises is drawn from nature directly, and his characters are bound by as strong ties to the earth as to each other.<sup>5</sup>

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”*<sup>6</sup>. 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.

Without a pattern of emotional perception, poetic or novelistic art is almost not possible. The objects of this world may arouse a diversity of feelings and emotions when they are inwardly perceived, but the novelist's creativity tries to organize these things and creates a pattern.

As compared to the emotive representation of the Nature in *The Woodlanders*, the earlier novel, *The Return of the Native* (1878) is, perhaps, Hardy's last word on the harrowing bleakness of Nature. Here, Hardy's poetic imagination attains incredible transparency in this novel. Let us read the breach sentences of the novel which picturise the heath:

A better deal of the description of the Egdon, Heath is purely emotive because it tells upon the emotions of its inhabitants in addition to determining their destiny. What becomes increasingly clear is the psychological state of mind in which the characters appear with their hopeless struggle not in favour of its forces like storm, darkness and solitude. Desolation is widespread. As the story progresses, the Heath

becomes a symbol for a complexity of emotions ranging from terror and pity to Jove and hate.

Hardy's reflections on the terrible features of the Heath are just to show of the moods and impulses which are little by little created in the novel. Egdon is magnified to epic proportions only with a view to intensifying the emotional facts of human nature. Hardy similar to the Greeks in dramatic literature believes in creating intensity by exploring the vitality of a particular area. Nature for Hardy is precious for its beauty as for its changing moods.

Egdon is one example of lands cape description that has been done from the genuine. Localized descriptions of human emotions turn out to be convincing and really universal just because the novelist enjoys intimacy with them. Nature and human nature can hardly be understood in segregation. They are inseparable and in this passion of Hardy lay the secret of the passions and emotions of his characters.

Nature not only defines, sustains and opens the Rasa and emotion petal by petal, it is itself modified by the rush of emotion. This approach to his novels tends to show that Hardy wants to reflect a fictional imitation of character in relation to Nature and circumstance. The appropriate question, says Professor R.P. Draper, *"to ask, then, with regard to Hardy's fiction is whether Characters, setting, plot and language combine in an imaginatively effective whole. The novels should*

*be judged by their incoherence rather than by their faithfulness in reflecting the real conditions of the external world”.*<sup>7</sup> Hardy’s deep feeling for ‘Wessex’ makes his characters throb with such emotions as would make them representatives of the humankind.

The five great novels of Hardy's - *Tess of the D'Urbervilles*, *The Return of the Native*, *Far from the Madding Crowd*, *Jude the Obscure*, *The Mayor of Casterbridge* - are full of pain and misery of life. Even where a novel ends in a marriage, as in *Far From the Madding Crowd* in heroine has to pass through a terrible ordeal of pain and misery before reaching the goal so even the happy endings of Hardy have a colouring of unhappiness. Hardy's women characters have all the patience and courage to face misfortunes. Their misfortunes are mainly cantered round their love life. They may be indiscrete at times but they are, on the whole, 'Pure Women', they are simple children of the soil and they are 'more sinned against than sinning'. In the manner they face misfortunes and fight their battle of life and the way they are crushed - unjustly of course - by some blind Fate, they reach tragic grandeur. That is the story of Tess who is hanged at last in the prison; that is the story of Mrs. Yeobright who, lying heart-broken on the gloomy Edgong, Heath, is stung by an adder; that is the story of Eustacia whose body is seen floating in the waters of the weir.

For Hardy, the physical world holds within its form and structure as many meanings as the imagination of the observer has powers to encompass. The physical expression of things - the way the world looks and is looked upon - yields due significance to the acute observer but immeasurable significance to the imaginative poet whose endeavour, as Hardy saw it, should be to draw out the essential existence of things unseen and render them visible. This is also the part real, part imaginary world of the Wessex novels, a world shaped by an imaginative seeing into nature, human and pastoral, but a world bound no less by hard material fact, life as it is lived.

The background and human nature are inseparable in Hardy's novels. To experience the background is to have a foretaste of his dominant emotions. Like him, his characters passionately contribute in the varying moods of nature what follows is the analysis that man's happiness can be constant only when he attains emotive balance. The search for this balance is stressed in the statement that "*the business of the poet and novelist is to show the sorriness underlying the grandest things and the grandeur underlying the sorriest things.*"<sup>8</sup>

Human nature in Hardy's novels throbs and thrives in a province "*bounded on the north by the Thames, on the South by the English Channel, on the east by a line running from Haling Island to Windsor Forest, and on the west by the Cornish Coast, they were meant to be*

*typically and essentially those of any and every place ..*"<sup>9</sup> This is Hardy's 'Wessex' and its villages used to contain a variety of inhabitants like farmers, a better informed class above the blacksmiths, carpenters, shoemakers, little hagglers, shopkeepers, farm labourers and non-descript employees.

This variegated humanity with its native emotions is delineated in his novels. Their characteristic emotions in order to be universal required a vast artist's sensibility which might transform their tears into diamonds and smiles into rubies. The novelist's infiltration in their feelings and emotions enabled him to create palpable and permanent what was conceptual and fleeting in human character.

The Return of the Native, possibly the best and most unique of all Hardy's books, the most masterly in method, and the profoundest in its uneasiness of Nature and character. Hardy emerges out before us as one of the most unbiased writers. Jenni Calder believes:

By the time Hardy wrote Jude the obscure (published in 1894) the marriage debate had been going for a considerable time, in journals, magazines and also directly or indirectly, in novels. Hardy's difficulties in writing this book, highly sensitive to public opinion as he was, were perhaps not justified in so far as they concerned his presentation of marriage, for he was not breaking

new ground but operating in territory that had been mapped out by 1890....<sup>10</sup>

Indeed, the people in Victorian age were haunted by the doctrines of 'Morality and Respectability'. Convention was ascending higher and higher and becoming the master of the people in society. In 'Tess', Clare ultimately perceives his mistake in 'allowing himself to be influenced by the general principles to the disregard of the particular instances'. In 'The Woodlanders', which is a tragedy of propriety, Grace prefers to be persuaded by the 'minor laws of propriety', in place of the 'Primitive Statute of Humanity', thus enhancing the catastrophe which lies in the death of Giles winterbourne.

Thomas Hardy applied his own system of place names to a fictional area based on fact. He did so comprehensively and, in most cases, consistently to help his readers identify the real place names he had disguised; Hardy produced a map of Wessex complete with 'County' boundaries, natural features, coastal resorts, towns, villages and hamlets. This attempt at lending reality to a fictional world was taken to extreme lengths and became a source of amusement to him. Hardy soon becomes identified with his own creation. 'Hardy's Wessex' became popular and the press was quick to cash in on the phrase.

By the year 1895, when Hardy was writing *Jude the obscure*, the scars of the debasement of the countryside became inextinguishable. The

novel was particularly concerned with the break away from the village and with what the town really provided to the migrated villagers. The lot of the town was even worse than in the villages. The fascination of the labourers shattered by the disease, privations, unemployment and insecurity they had to face in cities. Not only Tess or Marty but almost all the great Wessex female characters were affected by the frustration of the peasantry and the downfall of agriculture, directly or indirectly. In 'Far from the Madding Crowd' and 'The Mayor of Casterbridge', we come across the old fashioned hiring fairs, held every year where labourers came to be taken away by the farmers. In 'The Woodlanders' and 'Tess' we see the old system that family could be turned out of the door even after living for three generations in the same house. The hopelessness of Tess and her search for employment and lodging is really heart rending. The strenuous job which Marty South had to do in the fields in chilly-cold fills our hearts with sympathy for the poor dejected girl. But the state was not stable. It was rather altering and coping with the modern times. Tess symbolises the terrible working conditions on the land. But it also represents the fact that workers were free to leave the land if they wished. Moreover, Bathsheba typifies the prosperity and distinction provided by the better agricultural conditions of the late Victorian era.

The Wessex farm - life which Hardy so lovingly depicted was long gone when he wrote his novels. It was a way of life brutal and tender,

bitter and, for some, sadly missed. For those who could capitalise on the fertile potential of the Wessex countryside, Hardy's was boom time. For labourers, faced with little security of tenure, more mechanisation, periodic slumps and callous exploitation, there was often anxiety, disease and a risk of starvation in a land of plenty.

As suggested earlier in this chapter, Hardy's endeavour to produce *rasas* or art-emotions always keeps in the perspective a fusion of nature and human nature, the latter seen as an extension of the former. The aptness of the natural background has enduring impact on the curves of emotion. For instance, in an early novel *Far From the Madding Crowd* (1874) every action takes place in the background of immutable Weatherbury where goodness and purity law the roost. Gabriel Oak represents this type of unalloyed purity of mind and when he meets 'a vain Bathsheba Everdene for the first time he barely knows what to do:

"I am sorry", he said the instant after."What for" 'Letting your hand go so quick' 'You may have it again if you like, there it is' She gave him her hand again. Oak held it longer this time- indeed curiously long. 'How soft it is - being winter time, too-not chapped or rough, or anything!' he said. 'There, that's long enough', said she, though without pulling it away. 'But I suppose you are thinking you would like to kiss it? You may if you want to'. 'I won't thinking of any such thing, said Gabriel simply; but I will -

‘That you won’t’ She snatched back her hand. Gabriel felt himself guilty, of another want of tact.<sup>11</sup>

This is an example of the beginning of untaught, natural love. Gabriel’s growing consciousness of love will thrust him into a whirlpool of accompanying emotions. To him Bathsheba, vivacious as she is, seems to be unconquerable. Contrasted to this purity is a deceptive Sergeant Troy; the jealous love of Boldwood and the factual love of Gabriel.

Love in this novel is the central emotion and in its diversity requires a comprehensive literary theory for its clarification. We may, then, look at the theories that can enlighten us on the full scope of the art-emotion in Hardy’s novels.

A novel is in its broadest explanation a personal, a direct impression of life that to begin with, constitutes its value, which is greater or less according, to the intensity of impression. But there will be no intensity at all, and therefore any value unless there is freedom to feel and say. A novel is in its broadest definition a personal, a direct impression of life that to begin with, constitutes its value, which is greater or less according, to the intensity of impression. But there will be no intensity at all and therefore no value unless there is freedom to feel and say.<sup>12</sup>

Most criticism on Hardy’s novels centre on the relation among plot and character in the perspective of a strong tragic fate but there is,

perhaps no critic who has explored the full determine of the environment of emotions and psychological state of mind that lead his characters to their tragic fate. For instance, E.M. Forster in *Aspects of the Novel* (1927) “feels himself bound by some external commitment (possibly the fact that he is giving a lecture on ‘Plot’) to expose the inadequacies of Hardy’s novelistic technique. While feeling that every bit of this is fundamentally irrelevant to the deeply moving poetic effect which Hardy’s novels have upon him.”<sup>13</sup>

Lubbock fails to appreciate the implicit meaning of this statement. The word ‘impression’ in this definition is peripherally grasped as he says that the novelist’s fundamental difficulty is “to make the mind and the eye objective, to create them facts in the story. When the point of view is definitely included in the books, when it can be recognized and verified there; then every part of the book is’ equally wrought and fashioned”<sup>14</sup>

Both James and Lubbock are more attracted by the theory of shape and harmony of ‘impressions’ than by the impersonation and their network. During the nineteenth and the early twentieth century novelistic criticism was confined to the form of the novel and there was hardly any awareness of the emotive field elaborately created in a novel. Wayne Both in *The Art of Fiction* (1961) and Norman Friedman in *The Theory of the Novel* (1969) Show their bias for the form and it does not occur to them that there emerges a outline of emotions from the pattern of incidents.

Rasa is present in every work of literature. It is the psychological study of emotions and deals with the delight one gets in literature. Indian aestheticians have paid special attention to this aspect of artistic creation. In this book an attempt has been made to explore various *Rasas*-sentiments – in the novels of Hardy. It may be said that Hardy's novels are very aesthetic in essence. We like them as we like pictures not only because they recall reality to us but because they stir our emotions directly by their individual quality. This study will surely enhance the appreciation of the aesthetic excellence of Hardy's novels.

Art-emotion or *rasa* reflects a synthesis of thoughts, feelings and emotions. Its arousal, sublimation and the resultant aesthetic experience are prominently discussed in Aristotle's *Poetics* and Bharata's *Natyasastra*. Aristotle is in Western Criticism the previous word on the tragic emotions of pity and fear but there is no talk about of the other supplementary emotions in the *Poetics*. Compared to this incomplete treatise, Bharat's work is a systematic exposition of the matrix of rasas or art emotions. Quite comprehensively, Bharata "*demonstrates to enumerate the whole range of emotions, or states of being born of experience, and to analyse the structure of those emotions in terms of cause, physical correlate (effect) and their effect on man's being*".<sup>15</sup>

The theory of Rasa is beyond the ambit of art emotion; it is permeated by cosmic awareness that brings ineffable joy. Bharata, who is

said to be the first exponent of this school is of the view that rasa is the essence of poetry, as is evident from his statement in the sixth chapter of his Natyasastra: '*na hi rasadrate Kascidarthah pravartate*'<sup>16</sup>. No meaning can proceed from speech in the absence of rasa. Rasa primarily means 'taste' or 'flavour' or 'relish' but metaphorically it means, the emotional experience of beauty in poetry and drama. Rasa' literally means, juice, essence or elixir, whether the relish is of the Aryan's drinking of the soma juice or yogi's communion with the cosmic soul; or the reader's delightful experience of a beautiful piece of literature, it is rasa. Bharata's explanation makes this abundantly clear. The sages ask him 'what is this commodity called Rasa? Bharat's reply is cryptic- 'that which' is relished is rasa. In fact, whether we use the word in its association with the palate or the transcendental experiences of a yogi or the delight afforded by art, the word rasa indicates the pleasure that each class of people receives from its experience. It has been found that no comprehensive word or phrase is adequate to convey the full import of rasa. Rasa is actually the impression created on the mind of the sympathetic audience by the expression of bhavas and is an experience the individual is subject to, on account of this expression. The idea of rasa is unique to Indian poetics and dramatics and is essentially a creation of the Indian genius. However much one may try to translate, the word rasa, such a translation has always been found to be wanting.

Before going on extra it is essential to say a few words about the foundation of Rasa. It is based upon a particular view of psychology which holds that our personality is constituted, both towards its motivation and intellection, of a few primary emotions which lie deep in the subconscious or unconscious strata of our being. These primary emotions are the enormous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating, and the wonderful. Other aesthetic psychologists have in later times added to it the peaceful or intellectual and devotional. These emotions are running in a permanent manner and may in that sense be called dominant emotions (Sthayibhavas). These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states. It should be noted that no emotion is called Rasa unless it is aesthetically excited. When a young man falls in love with a young woman and his whole being is shaken, we cannot speak of him as being the subject of Shringararasa or when his son is dead and crying in tears, we cannot speak of him that he is in the 'Karunarasa'. Rasa is an emotion excited by artistic circumstances or situations, which tend to define it.

Now let us find how our dominant emotions can be roused by aesthetic or artistic means? For this we are going to start with Bharata's maxim from Natyasastra - 'vibhavanubllava - vyabhicarisamyogad-rasanispattih. It means that the realization of rasa results from the union

of vibhava, anubhava and vyabhicharibhava. When the permanent emotions (sthiayibhavas) unite in the various other segments (vibhavas, anubhavas, yabhicaribhavas, they attain the quality of rasa. This is the original outline of the theory as propounded by Bharata. The sthayibhitva or the permanent emotion as the total aesthetic experience is the basis of rasa. The essence of which lies in asvada. When the vibhavas, anubhavas, and the vyabhichari bhavas unite to awaken the sthayi bhava it emerges as rasa. To be able to understand the rasa sutra of Bharata and the process of realization of rasa, let us turn to a detailed examination of the nature of these emotions.

The basic thing to note about the theory of rasa is that it draws a clear distinction between real life experience and art- experience. Art- experience is non- ordinary. It transports us from this mundane world to unalloyed beauty and bliss. That is why a sahridaya derives aesthetic pleasure from not only sringara rasa but also from Karuna rasa. It is a universal experience or a response of a sahridaya to a creative piece of art. Unless the reader possesses in adequate degree intellectual and emotional equipment, he may not be able to establish that rapport with the poet which is essential for the realization of rasa by him. He must be 'sammadharma' i.e. of the nature of the poet himself. Rasa, as has already been emphasized, is a subjective experience and presupposes a degree of culture, imagination and training in the reader. Only a Sahridaya (having

a feeling heart) or a human as (having a trained mind) can gain access to the magic world of poetry, and other forms of literature. Thus we can say that rasa is a contemplative creative experience and not a 'running a mock' of emotion. It is an imaginative experience. Now we shall explain the determinants (vibhavas) the consequents (anubhavas) and the transitory states (vyabharins) of the different art emotions or 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

Bharata's categories like vibhava, anubhava and vyabharibhava are psychological categories and the bhava rasa approach to a literary work embodies the highest satisfaction, of the mind, which experiences disturbance and poise only to know that Bhava rasa experience is, perhaps, the highest form of knowledge. The root bhv means to be and bhava brings in the realization of being. To explain the working of the impulses and how they form emotion we may say that the impulses are

generated by experiencing the relative value of an object, which functions as a stimulus. How a variety of impulses combine and dissolve into a particular emotion is a mysterious phenomenon, which Bharata explains that *"just as a beverage is compounded by various spices and herbs, so the sentiment is activated by the significant organization of the stimulus situation, whose focal stimuli, supporting environmental pattern and depiction of ancillary emotions and moods, compound the emotional flavor"* <sup>17</sup>. Here lies the real difficulty in valuing a work of literature.

Most critics of Hardy, it needs to be remembered, have not understood the significance of the impulses that cross and recross a character's mind to shape an emotion. Just as the foundation of Bharata's theory is a union of nature and human nature, Hardy's world of events and characters is based on a cosmic principle. No western theory of emotions even that of T.S. Eliot's, which was the Holy Grail of twentieth century literary criticism, is unequal to the task of surfacing the value of Hardy's novels. It is, however, not to suggest that the Rasa-theory is indispensable for understanding his novels. It is only to confirm the view that the inadequacies of criticism on Hardy can be removed by applying the Rasa theory to his novels as the critical perceptions from Aristotle to Eliot and Derrida are partly helpful. After examining the doctrines of emotion and art- emotion, the reading of Hardy's novels becomes a pleasurable exercise. We feel ourselves involved in the subtleties of

surging emotions of his novels. To know what really makes most of his novels tragic is to experience the emotion at work naturally. Thus the theory of Rasa, which has been so far applied to drama and poetry, can be applied to novels also. It becomes easier to apply this theory if the novels have dramatic affect and poetic intensity of emotion like those of Thomas Hardy.

The present study is an attempt to analyse the five novels of Thomas Hardy for rasa theory:

\*Far from the Madding Crowd (1874)

\*The Return of the Native (1878)

\*The Mayor of Casterbridge (1886)

\*Tess of the D'Urbervilles (1891)

\*Jude the Obscure (1895)

Almost all the novels of Hardy are sublimely evocative. They are indicative of the states of human experiences in relation to the human institutions. The conflicts between the independent and the association become outstandingly dramatic in the changing or varying context of the human institutions like relatives and humanity.

The reason of the current work is to study Hardy's novels through Rasa theory Bharat Muni. In fact the Rasa theory was postulated by Bharata for Natak or drama only. But this presumption can be functional to novels also. They are two diverse branches of literature but

they have a close comparison. The novel is the latest and the most popular branch of literature.

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