

CHAPTER VI

CONCLUSION

The power of creating personages which live, and become even more real than many historic phantasms is rare than we may think. Most people who make pretensions to the study of literature have read not only Shakespeare, Ben Jonson, Marlowe, but also Kalidas and Meghani and lot more of global literature available in translation. Yet there are very few writers whose characters or titles or plot or isolated passages remain in the memory. The dramatis personae of these writers are so familiar that they have become an essential part of our life.

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 Abhinave 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.

A few great critics of Sanskrit Literature viz., Mammata, Vishvanatha and Jagannath are not dealt with in detail because they did not give any original concept in detail. No doubt we can refer to Vishvanatha who established 'Vatsalya Rasa' - or filial sentiment. But he did not tell about the enjoyment of sentiment. The popularity of Mammata is not due to any original theory expounded by him - but to the table manner in which all the different theories are brought together, their inter-relations defined, and each of them assigned to a proper place. He gives the predominance to Rasa and Dhvani and establishes their fight by a vigorous refutation to the theory of 'Inference given by Sankuka. The creative age in the history of Sanskrit literary criticism comes to an end with Kavya Prakashaand it has become the model for later works written by Vishvanatha and Jagannath.

Several ingredients like objects, subjects, excitants, consequents, transitory feelings and dominant emotions, play the role of stepping stones in the way of Rasa realization. Reader is not conscious of these factors, hence these are called alaukik- higher reality. Among these ingredients, dominant emotions which are ten in number can be treated as Rasa - sentiments. These sentiments are also ten in number viz., love, humour, pathos, anger, heroism, fear, disgust, wonder, peace and filial sentiment. They have been divided in to sub-headings, for example love has been divided in to love in union and love in separation. We have applied only those aspects that are practicable on the novels of Hardy.

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Now if we ask ourselves who in English fiction have made their brain children our familiar friends, whom not to know is to be wanting is acquaintance with letters? We get a unanimous answer, Thomas Hardy. Categorically, now, we may say that Hardy has gargantuan range and

unfathomable depth in his portrayal of Victorian women, in particular, and 'woman', in general. All his women stand out as clear and distinct from each other as primary colours. If certain traits appear in more than one woman it is because Hardy was not a pure artist, but was a thinker and a dreamer as well, he was not content to paint the world just as he saw it, but must add a hint or so of what he would have it be.

At the same time, it could in no sense be said of Hardy (as Ruskin said of Shakespeare and Scott) that "he had no heroes, only heroines", or even that his women put men in the shade. A review of the men and the women, greater and lesser, of the Wessex novels, on the points of view of interest, significance moral and general quality, shows an almost exact balance between the two sides. It is rare to forget, Michael Henchard or Jude or Oak or...the list may go on. They are none the less drawn with deep understanding of human nature. The depth with which Hamlet or Othello are portrayed, the same insight and depth we find in depiction of Henchard's tragedy. Perhaps it is because Hardy has experienced that woman suffers a lot in life as compared to man, so his creative powers concentrated more on women characters.

The nineteenth-century woman was defined by her adherence to submission and resistance to sexuality. She was portrayed by most writers as a naive, accepting figure with strong concerns about living up to the prescribed societal ideals for a respectable woman. The women in Jane

Austen's novels offer a clear representation of the nineteenth-century woman. Austen refuses these women any sexual expression and focuses more upon their concern with marriage and society. She conforms to her times, and during the period she wrote, there was no radical change in the status of women. The ideal man-woman relationship was one in which the man continued to be the bread-winner, assertive, self-reliant and energetic. The woman continued to be submissive; and accepted the role of an 'angel in the house' unassertive, docile, and a dutiful housewife. Just like an Indian woman, she was put on a pedestal and venerated as a goddess, only to be brought down and beaten by domestic problems and meaningless tyrannical customs and conventions. The woman's fate was always decided by someone else and she was never given the rightfully due opportunity to shape her own destiny.

Similarly, Dickens's women characters also largely conform to the traditional role and he exalts their angelic qualities. From his novels, it is possible to analyse Dickens's attitude towards women. From the beginning of his writing career, Dickens was aware that in nineteenth century England, a woman's identity, soon after her marriage, was absorbed in that of her husband. No rights were granted to her, and she had to perform a number of duties. She had to keep up the image of the 'angel in the house', take care of the children, and be devoted to her husband.

Thomas Hardy resists Charles Dickens and Jane Austen's socially accepted depiction of the female with his radically independent heroines. Hardy understood the predicament of woman in the Victorian England. To him, the marriage vows did not emphasize a loving partnership; but, with it the woman entered into a contract which denied her legal and economic rights. The law was in curious contrast to the words of the marriage service when the man was made to say, 'with all my worldly goods, I thee endow'. It was really the other way round.

Hardy redefines the role of women in his novels, focusing on sexuality. By emphasizing the physical aspect of femininity in his unorthodox representation of the sexual female. Hardy threatens the Victorian model of women. Sexuality is evident in *Far From the Madding Crowd* when Bathsheba unknowingly admits her passion to Sergeant Troy. Allowing Bathsheba to disclose her sexuality, Hardy begins to emphasise the sexual qualities of his female character. In redefining the female, Hardy's passionate heroines display characteristics previously found only in male characters. In *The Return of the Native*, Eustacia Vye combines the strength of a man with the beauty of a woman. Like the heath, Eustacia is untamable, dark, and wild. Her association with the heath illustrates her masculine qualities. The Victorian ideal displayed in Eustacia's feminine desires conflicts with this masculinity.

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.