CHAPTER VI

JUDE THE OBSCURE

Before examining this great novel and its main characters in the light of psychoanalysis, it will be better to mention one particular influence upon Hardy, the influence of Shelley’s concept of love. The reason of bringing Shelley into comparison can be sought from the novel itself. At many places in novel the love relation of Jude and Sue has been named as Shelleyan. Both Shelley and Hardy had unorthodox views about man woman relationship and love as well. Hardy’s views about marriage are discussed at length in the fourth book of Jude the Obscure. Sue’s husband after an agonizing psychological conflict decides that she would be happier with her lover. He explains his decision to his friend that he finds their manner for an extra ordinary affinity or sympathy entered in to their attachment which some how took away all the grossness. Their supreme desire is to share each other’s emotions, fancies and dreams. His friend asks whether it is platonic love, Phillotson says that Shelley would be nearer to it.
One can get the glimpses of Shelleyan love in his famous novel The Well Beloved. At the same time the conclusion shows that mere imaginary or spiritual affection is more damaging for the social welfare. It has nothing to do with the sordid realities of life where people fight for possession and die for that. In the novel above mentioned, there is one character Jocelyn Pierston who lives on loves only on psychic level. He does not have any concrete idea of personality of his counterpart in his mind because reality is different from his world of imagination. He is not able to adjust between fact and fiction. For him love is a spirit, a dream, frenzy, a conception, an aroma, an epitomized sex, a light of the eyes and parting of the lips. When he comes home from the town and observes Avice Caro, he feels the idealized image of his love in her. Hardy narrates the views of Pierceton to explain his idea about love. The imaginative figure of his beloved finds its expression in a member of ladies such as Lucy, Jane, Flora, Evangeline etc. Whenever he observes more beautiful lady than the previous one, the feelings transfer from the former to the later. Sometime he dreams at night that his beloved is wile weaving daughter of high
Zeus in person. He is not able to fix his feeling far a single woman. He never tries to settle in life as he is shown to have no parents or friends. He is a queer type of person created by Hardy only to show Shelleyan theory in to practice.

To Avice, he is engaged, but the time he observes Marcia Bencomb, the image changes the body. He is mad after the outer form and figure not the person. Looking at Marcia he finds her taller squarer form than Avice. Nothing more classical, he has ever seen.

“What a handsome, commanding, imperious face, it was quite of a piece with proud tones of her voice. She was a new type altogether in his experience.”¹

Due to heavy rain Pierston and Marcia have to take shelter under the old boat wherein they remain for a long time and there Pierston finds that his beloved has migrated from Avice to Marcia. Up to the age of sixty he is unable to find a wife. He remains bachelor and frustrated.
When he tells his experience to his friend, he is not astonished. He takes it to be a psychic case very difficult to be found in world. He gives an idea that Pierston may get married only with the woman whose well beloved flits about as his.

“I admit that you are in practice as ideal as in theory. I mean this process will be reversed. Some woman, whose well beloved flits about as yours does now, will catch your eyes and you will stick to her like a limpet, while she follows her phantom and leaves you to an ach as you will.”

When he gets a letter from home town about the death of Avice Caro, he is very much upset, like a lost child, he now craves for her and the soul of Avice haunts his mind, Pierston becomes angry with himself but his grief does not become less. The consciousness of the intrinsic almost radiant purity of this new spring affection for a flown spirit forbids him to check it. The flesh is absent altogether, it is love rarefied and refined to its highest alter. He loves the woman dead as he had never loved her in life.

Next day he goes to his native town and like Hamlet, observes the
funeral ceremony of Avice. Avice as the novel tells married her cousin and died as a widow. One can remember Hardy’s love for Triphena at whose death ceremony; he went to pay his homage. The personal references are important and reflected in this and the novel Jude the Obscure.

Hardy says that he was living in a world where nothing bears its promise in to practice. Differing natures find their tongue in the presence of differing spectacles. Some nature become vocal by tragedy and some by comedy and it seems to him to which aspect of life a writer’s instinct, the more readily responds, he should allow it to respond and Hardy’s nature became vocal in the presence of harsh realities rather than comedy. The time when he wrote The Return of the Native, was the happiest one, he passed with his wife but the book is different in nature. What is more important is the psychic conflict about filial and marital love in which maternal love has an upper hand. After Tess, he had a great scheme in his mind for a work of full stature. In 1887 or 88 he notes a plan of a student’s tragedy. And by 1894 he had brought this through its trial stages to fulfillment. He calls this book in the end
Jude the Obscure. The novel bears more than one personal references. The critics are of the opinion that the tragedy of Jude is the tragedy of his friend Horace Moule who already figures as Henry Knight in A Pair of Blue Eyes and as Jude in this novel. There are men of humble birth whose inclination for literature or learning in one direction or the other was at once their blessings or their calamity. Horace Moule has been the great source of inspiration for Thomas and he thinks that perhaps academic failure forced him to commit suicide. The novel reflects his own biography as well. Hardy wished that he had never left the labours and habits of his father. He himself could not get education at Christ Hospital and University because of his personal circumstances. Christminster is not only the dream destination of Jude but of Hardy as well. It is essentially a vision, a city of youth and dream which he surely in his boyhood had beheld in the summer clouds like Keats’s undiscoverable “little town by river or sea shore, or mountain built citadel”, in his “Ode to Grecian Urn.” For practical purpose Jude can not walk, the clouds of heavenly
academy and Hardy’s own close and emotional observation of Oxford, supplies the tangible surroundings.

It seems certain that the things grew much wrong the time he produced the Jude. His personal life was overshadowed by what at last becomes his wife’s virtual insanity. He and his wife wanted children but none came. Out worldly Hardy seemed to live a tranquil and successful life but there was unrest beneath the peaceful surface. In her later years she had become victim of delusions among them the conviction that she had married much beneath her parental status. The parts of the differences between them may be reflected in the novel itself. Hardy writes of Jude-

“One thing troubled him more than any other that she and himself had traveled in opposite direction... events which had enlarged his own view of life, laws, customs and dogmas, had not operated in same manner of Sue’s.”

His wife tried to stop the publication of Jude the Obscure which she thought to be immoral. Hardy was moving to a greater religious and psychological thinking. Like Hardy and Triphena,
Jude and Sue are cousins who live together and produce children without being married. The novel invited severe criticisms due to its challenging theme and the psychological and social interpretations. The readers are overwhelmed by the painful portrayal of the tragedy of a working man with intellectual aspiration and uncanny warm sexual temperament, trapped in the Pits of dangerous dream false marriage, and altogether sent here to accumulate bitter disaster about himself-

“Everyone, wrote the novelist who called himself John Oliver Hobbies, on November 26th, 1895, is jumping on Hardy’s last book. It is much fine in reality, and a work of literary philosophic value than Tess but the subject is of course very painful.”

Jude a country boy, with visions of academic glory escapes from his native village to Christminister after some dogged self education in the classics but he never achieves entry to the university and remains trapped between passion and intellect till his death. This simplification of marriage convention, sound as far as it goes, is open to several objections. Hardy remembers all the
attacks from several quarters of the world. He quite unhappily remembers that after all the verdicts from the press, the misfortune of the novel-

"Was to be burnt by a bishop probably in his despair at not able to burn me."\(^5\)

A novel which can surmount such monstrosities of plot must have a certain element of genius. In his preface to the first edition, he explains his intension somewhat defensively-

"For a novel addressed by man to men and women of full age which attempts to deal unaffectedly with the fret and fever, derision and disaster, that may press in the wake of the strongest passion known to humanity to tell without mincing a word, of a deadly war waged between flesh and spirit and to the point the tragedy of unfulfilled aims, am not aware that there is any thing in the handling to which exception can be taken"\(^6\)

Jude's tragedy is manifested in the very opening chapter when Jude is described as having a sense of being unwanted in the
world. His great aunt expresses the wish that God almighty had taken away Jude when he took away his parents. As a boy of eleven he is seen by the readers when he is being patted on the head by the school master Phillotson after words his deadly rival for the love of Sue. Showing courage for a child of eleven, he crosses the field and climbing a ladder by a rider, he looks towards Christminster the University town to which the school master has gone. He experiences a thirst for knowledge and he becomes obsessed by Christminster which he calls the heavenly Jerusalem and a city of light, learning and religion. It the most touching vision for him-

“Some way within the limits of the stretch of landscape, point of light like the topaz gleamed. The air increased in the transparency with the lapse of minutes, till the topaz points showed themselves, to be the vanes windows wet roof slates, and other shining spot upon the spires, domes, freestone works and varied outlines that were faintly revealed. It was Christminster unquestionably; either directly seen or
miraged in peculiar atmosphere”  

Here begins the passionate and pathetic longing of Jude for academic distinction that follows him through life. There are those who deny that Hardy can have meant this when he speaks in the preface of the novel about fret and fever. But this becomes clear after reading the novel that the war between love and learning is the focal theme of the novel. H.C. Duffin comments-

“Jude’s love flickers like an ill filled lamp; his dream of scholarship gleams white and bright to the day of his death. After all it is the dream.... Which Milton called the last infirmity of noble mind.”

Certainly the desire for abstract learning is strong within him now. As a growing boy in an isolated village he struggles with Greek and Latin books. He feels thwarted in his efforts to learn these languages. He realizes to his dismay that he can not learn these languages without a guide. He continues his studies privately during the next three or four years, poring over his books even while, driving the bread cart. Having read something of the classical authors, he turns to scriptures. He begins to harbour an
ambition to become the doctor of learning and divinity. He, all the
time, thinks of Christminster in order to pursue ecclesiastical
studies. Without a guide every thing is impossible. Referring to
Jude's disappointment in trying to tackle the grammar books,
Hardy voices the fate of humble villagers-

"Somebody might have come along that way
who would have asked him his trouble and might have
cheered him by saying that his notions were further
than those of his grammarian. But nobody did care,
because nobody does and under the crushing
recognition of gigantic error, Jude continued to wish
himself out of the world."\(^9\)

He supposes that he will have to keep himself alive, when he
gets to Christminster. So he learns stone cutting and becomes a
skilled mason. Here is character, surely the character that may
mould the circumstances but for some people these circumstances
have an adamantine quality, and character itself may have its
flaws. One Saturday when he is about nineteen, he walks home
across the country, counting up what he has done and what is yet
to be done, seeing himself a pure and wise man and pride of Christminster. His intellectuals and religious ambitions are thwarted and receive a set back as a consequence of his encounter with Arabella. Arabella is a worldly shallow minded light hearted girl who hits pigmeat at Jude to attract his attention and Jude falls in a trap. Arabella is sex incarnate and she awakens the dormant instinct of Jude in a never dying fire that consumes him and his dreams. After his first few words with her, an ardour, fresh and wild pleasure is experienced by him.

Although Jude the Obscure was published by the 1895 and Tess in 1891, Hardy tells us that the Jude was begun eight years earlier. Nevertheless it is impossible not to see in it an artistic sequel or parallel to Tess. It looks as if Hardy having shown the consequences of certain things happening to a young woman, decided to show the consequences of the same things happening to a young man. Tess was a victim and Jude is consenting to his own seduction. The disappointment of Jude’s academic ambition is not wholly due to want of money and the want of encouragement. There is in Jude a strong streak of sensuality
which asserts itself at various times in the course of his brief life. Having an extra ordinary simple nature, he is unable to perceive the cunning devices that Arabella employs to entrap him as her husband-

“She had round and prominent bosom, full lips, perfect teeth and rich complexion, She was a complete and substantial female animal’- no more, no less”\(^{10}\)

The unvoiced call of man to woman, which is uttered vary distinctly by Arabella’s personality holds Jude against his intention against his will and in a new way to his experience. Jude was made for higher satisfactions. For the time being he has turned to the lower one. Hardy shows powerfully the catastrophic overthrow of his intellectual position at the first call of pleasure. Christminister has quite passed out of his mind. Arabella sets herself to work Jude up to copulation point and succeeds at the second attempt.

Two months later, just as Jude has come to his senses, observes Arabella for what she is, thinking again of his plans, announces, that a baby is on his way. He is lured in to marrying
her, his sense of honour as a man compelling him to adopt the only course open to him if Arabella has become pregnant as she claims to be. This seems to mean the final abandonment of his dreams. Ideas given shape in the novel itself seen to be of the novelist as people generally believed. There are many passages in which the views of the author seems to be lurking as they are discussed in detail by Jude, Sue and Phillotson. But the readers get the description of the wedding of Jude and Arabella-

"And so before the aforesaid officiator, the two swore that every time of their lives, they would assuredly believe, feel and desire.... What was as remarkable as the understanding it self was the fact that nobody seemed of all surprised at what they swore"11

The satire is not so sharp here which is that the contracting will actually sustain the beliefs feelings and desires of the moment. Jude presently puts Hardy's ironically termed opinion in literal terns when he thinks that their wedding is something wrong as a social ritual and because of it the whole future, well formed
schemes involving years of thought and labour go to the winds. The ways of a man’s one opportunity of showing himself superior to the lower animal and of contributing his units of works to the general progress of his generation are lost due to the transitory instinct that may be called the weakness of character. In fact people forget the aim of literature and completely associate it with philosophy. Hardy through Jude thinks what he had done or she lost. Inspite of having a great and holy aim of life he fell to the pleasures hence he deserved to be caught in a gin which would cripple him. Naturally it is the attached penalty that weighs most heavily on Jude-

“Their lives were ruined he thought; ruined by the fundamental error of their matrimonial union that of having based a permanent contract on a temporary feeling which had no necessary connection with affinities let alone render a life long comradeship tolerable”\textsuperscript{12}

Three discoveries follow on the marriage that Arabella has been a barmaid that she has false hair and third that of coming
baby is also not true. The marriage proves a complete failure. Jude realizes that he has been a wicked worthless fellow in having given went to an animal passion for a woman. The disparity of temperament leads them to separation but during all this time of two or three years, Jude forgets the real aim of his life. Being oversensitive, he even attempts suicide after his quarrel with Arabella and having failed, falls to other evil of drinking. At this point Arabella leaves Jude and departs for Australia. Jude is free again but he is not the same Jude as he has tested and enjoyed pleasure-

"The intention as to reading, working and learning which he had so precisely formulated only a few minutes earlier, were suffering a curious collapse in to a corner, he knew not now"\textsuperscript{13}

After departure of Arabella, he resumes the scholastic path. His getting back on the old real track is beautifully presented. The chapter Christminster opens with Jude’s and our first glimpse of Sue- She is indeed the first free thinking woman in Hardy. There can be seen a similarity between Tess and Jude. As Tess meets
Angel Clare after her bitter experience with Alec, Jude meets Sue after his experience & pleasure with Arabella. While convention and reality provide a flaw to her character, pleasure makes him somewhat addict of pleasure where as Sue is intellectually far in advance of him. When Jude comes to Christminster he is quite different from that of a normal freshman. He is quite old for the college. Having written to five heads of college, he receives a single tardy reply advising him to stick to his job. His own calculations have shown him that in the absence of sympathetic help from inside, the gates of university will never open for him. He is now deeply engaged in getting to know Sue. Readers have some wonderful description of her and Jude’s desire for physical pleasure that overpowers all moral considerations.

Jude sits watching her pretty shoulders, naturalness, impulsiveness and sensitiveness. It is not so much anxiety to get on with his work, it is that to confront in that holy spot, the woman who is beginning to influence him in such a manner. His interest in her shows itself to be unmistakably of a sexual kind. It becomes clear that a man like Jude can not live by work alone. He
wants something to love. He thinks more of her in stead of thinking less of her and experiences a fearful bliss in doing that is erotic. There is no doubt that from his own orthodox point of view the situation grows immoral. For Sue to be the loved one of a man who is licensed by the law of country to love Arabella was a pretty bad second beginning. The idea seems so good, practical, and real to him that he feels it his duty to pray against his weakness. Like King Claudius he finds it impossible to get on. It is difficult to ask to be delivered from temptation when his heart’s desire is to be tempted. He tries to find an excuse in the garb of loving kindness—

“For what even Sue’s virtues, talents or ecclesiastical saturation, it was certain that those items were not at all the cause of his affection for her”\textsuperscript{14}

Jude in order to get some direction goes to Phillotson with Sue and introduces her to him to take her as a pupil teacher. It is not long before he sees that Sue and Phillotson are on some sort to terms and being handicapped by Arabella, he can only cry hopelessly for his being too old for her. Money and education play a great role in his life. Only with the help of money he could get
admission and education would have helped him to get good 
impression upon the teachers. Most of the heads advised him to 
become more perfect in the area of stone cutting. It seems a harsh 
slap after ten years of labour. He stands at a bar and tosses of two 
or three glasses. He stands at the four ways of the city and finds 
the crowd of the city busy in their activity. For him now 
Christminister loses importance. The struggling men and women 
before him are the reality of Christminister. Whenever he feels 
reconciled to his fate as a student, there comes to disturb him his 
relation with Sue. His marriage returns upon him with persistency. 
He returns beaten to Marygreen but within an hour starts back. 

Sue goes to training college and Jude gets work on the 
cathedral, takes lodging, studies theology and plays chants on a 
harmonium. This is the nearest he ever comes to achieve cultured 
life. Sue is engaged to be married to Phillotson in two years time. 
But being of unconventional and radical type, she is not in love 
with either Phillotson or Jude. She refuses to stay in the training 
college, wades through a river to escape and comes to Jude wet to 
the skin. Jude is quite confused to think about her. On one hand
she seems to be modern woman who does not mind to wear man
clothes, living with an undergraduate for a long time. They shared
a sitting room for fifteen months. He said that Sue broke his head
as he wanted to make her his wife and she refused. He could never
believe it of a woman. He said that she might play the game once
too after and he died. She tells Jude-

“…I am not particularly innocent, as you see now
that I have said’ she with an ostensible sneer though he
could here she was brimming with tears. But I have
never yielded myself to any lover, if that is what you
mean! I have remained as I have begun…. People say, I
must be cold natured sexless- on account of it. But I
won't have it!”¹⁵

While learning and Christminster is a haunting dream of
Jude, Sue takes these dreams in quite modern and realistic way.
She has no respect for Christminster, whatever except in a
qualified degree on its intellectual scale. The medievalism of that
place must go or Christminster itself will have to go, for her it is
an ignorant place, few of the people in the college see life as it is.
Jude proves it in his own person. He is one of the very men Christminister was intended for, when the colleges were founded, a man with a passion for learning but no money, or opportunities, or friends. But he is elbowed off the pavement by the millionaire's sons. When she observes that she hurts his feelings about Christminister. She tries to soothe him by showing her peculiar kind of affection to him while he is not of that type-

"He seems a solid living, inscrutable person, no figure artificially built up of lines and characteristics, from his adventures with Arabella we understand that his animal side is strongly developed.... But it is Jude's glory to be the very type of complete man half earthly, half divine."16

Her epicene tenderness is too harrowing for him. The same behaviour might have broken the heart of the previous lover. If he can get over the sense of her gender, as she seemed to be able to do so easily of his, she may become a great comrade. Readers get much of Sue's views. When she talks about the opinion of the people about their friendship, she being a modern woman does
not find any harm in living with people and talking to them. The people around them make it unable for them to live in that way.

"Their [people]'s view of relations of man and woman are limited as is proved by their expelling me from the school. Their philosophy only recognizes relations based on animal desire. The wide field of strong attachment where desire plays, at least, only a secondary part is ignored by them."17

The comment of Sue proves the same for Jude as well. He is unable to understand the nature of Sue till last. When he tells her about Arabella, she feels jealous and decides on her own marriage. It is quite correct as Jude says that she does not understand the meaning of marriage. He is to be the witness in the marriage and Sue holds his arms as if she loves him and like a couple just married. That is a torture for Jude to make a rehearsal for marriage of Sue with Phillotson. When the marriage is over, Jude observes a frightened light in her eyes. Perhaps her habit of adventure forces her in to new situation. The grief of parting drives him again to drink and with a series of accidents he meets Arabella. He has
arranged to meet Sue that evening but the pleasure forces him to spend a night with Arabella. His conduct brings him down in the eyes of Sue, who can not think of physical relationship even in marriages and jumps away from the window of Phillotson. She discloses to Jude her want of feeling for husband and Jude feels unhappiness closing round them, returns with feverish desperation to his study for priesthood. Infact their natures are quite antagonistic. If Jude longs for pleasure, Sue is made for only for feeling. Secondly Hardy shows genetic features as well and these characteristic play great role in the formation of people. The families of Jude and Sue are recorded as odd and wrong breed for marriage as never was there an adjustment between desires and reason. Jude feels miserable about it and he talks earlier to Sue;

“It was always impressed upon me that I ought not to marry- that I belong to odd a peculiar family - the wrong breed for marriage

‘Ah - who used to say that to you?

‘My great aunt. She said it always ended badly with Fowleys.’
That is strange, my father used to say the same to me."

But strangely they can not keep away from each other. The relation between them at this time is more beautiful than any other time. Except when maddened and desperate, he has his flesh well in hand under the reigns of reason and will. His dealings throughout with Sue demonstrate this, and the ultimate crime is thereby all the more culpable. The ethereal side of his nature appears as soon as he comes in conduct with Sue. And it increases in importance for some time. A responsive sort of man rather than an initiatory one, somebody says men are what woman make them and Jude exemplifies this statement. It is Arabella who awakens the animals in him and the animals tortures him throughout his life. While going to bed with Arabella, he misses the pleasure of Sue’s company. At every thought a pain goes through him. He feels a sense of degradation at his revived experience with her.

Now Jude and Sue understand each others’ mind. Some of their meeting at the school are described with exquisite delicacy, He feels heartily ashamed of his earthliness in spending the hours
with Arabella. Both of them commit a sin by that way according to their own conscience. Jude is unhappy to pass a night with Arabella while Sue is not happy with Phillotson. Sue confesses her unhappiness to Jude. Her trouble almost breaks down, Jude’s self control. But she checks his advances. Like Pierston of The Well Beloved she says prophetically.

“"You are Josheph the dreamer of dreamer dear Jude. And a tragic Don Quixote. And sometime you are St-Stephen who while they were stoning him could see heaven opened, O my poor friend and comrade, you will suffer yet.""  

She openly tells the spiritual and this social dilemma of her soul that she thinks about the social moulds that do not allow them to shape their dream in to reality. Socially she is called Ms Richard Phillotson living a calm wedded life but it is the half reality. In fact she is a woman tossed about all alone with apparent passions unaccountable and unconceivable antipathies. He also wants to brake off. He may fast and pray during the whole interval but the man is more powerful in him then the divine. She speaks
to him a window at night and he flings off the bonds of his rigid morality.

“I’ll never care about my doctrines or my religion any more! Let them go, let me help you, ever if I do love you and even if you”\textsuperscript{20}

In a moment she bends over the sill and lays her face upon his hair, imprints a scarcely perceptible little kiss upon the top of his head. The Hardyan restraint with which these incidents are related is in entire keeping the fine passion of which they are the symbols. The same passion breaks bonds in the first kiss, which is a turning point in Jude’s career. He recognizes it as the purest moment of his life. David Cecil writes-

“In a harsh world he sees man as thirsting for happiness and imagining that he will find it by love in some form or another. This love may make him selfless or selfish, forgiving or resentful, he may struggle or he may submit, but his object is always the same, Jude as originally conceived is actuated by the desire for knowledge as well as the desire for happy love. But
before the third of the book is over the desire of for knowledge is forgotten and love becomes Jude’s ruling motive”

It had been his standing desire to become a prophet, however humble to his struggling fellow creatures, without any thought of personal gain. Strange is the case that his first aspiration towards academics proficiency is checked by a woman and his second aspiration towards apostleship is also checked by a woman. Like a psychologist Jude himself muses whether it is reality. That normal sex impulses are turned in to devilish domestic gins and springs to noose and hold back those who want to progress. Their relation at this time is afterwards analyzed sad with remarkable insight by Phillotson. He finds their relationship away from all grossness. Indeed Jude fails to live up to this diagnosis, Phillotson loves her unselfishly. He is most generous and judicious in his statement and behaviour with Sue that he would have died for her but he would not be cruel to her in the name of law. His friend Gillengham presents real point of view that society and neighbours are also to be considered. What will
happen if everybody does so? There would be a general domestic disintegration. The family will no longer be social unit. He thinks that-

“She ought to be smacked and brought to her senses.”

Jude on the other hand begins to show signs of betrayal that is to come. Jude is puzzled to find that she wants a separate room at the hotel and by chance they came to the hotel where Jude and Arabella met earlier. Sue is shocked to hear this and Jude says “I never know such an unreasonable, such a dog in the manger feeling. I am not to approach you or any body else!” But for Sue the things that are right in theory are wrong in practice. They live together but only as friends. Sue like Shelly is happy to think of light, light love. Then at one might Arabella calls and Jude with shocking brutality makes use of the incident to force Sue to yield up fortress of chastity. Oddly enough, they make several attempts to get married, they never do Sue prefers the love relation but fears marriage contract. They enjoy real happiness. They show the complete mutual understanding and Hardy seems to suggest that
such type of love should exist between husband and wife. They are happy with happy-happy love then the fruits of action come on in the shape of problems. They do what is right in their eyes. But society can not accept that. They have to face the reality and opposition of people since their behaviour is against the conventions and the norms of society. Clouds of ill repute and open scorn thicken round them. Settled work in any Wessex town seems to be denied them. They enter upon a nomadic life at the end of which Jude contracts a chill which never really leaves him till death. The last act of reality takes place at Christminster whither they have returned. The city is still the center of Jude’s universe. He listens rapt to the snatches of remembrance day orations and harangues the crowd as one having authority, though the crowd recognizes in astonishment, only a working man-as it were a carpenter’s son. They find temporary rooms and Jude is compelled to find separate lodging for himself. And this fact preys on the mind of the strange child Father Time. He in his strange manner lays bare the reality to Sue that they have committed a great mistake by bringing so many children in to the world and
the next is to come. As a sort of Nemesis the Father Time kills the children born of Sue and Jude and commits suicides.

This affliction seems a part of retribution for their abandonment of the path of social norms for the sake of pleasure and so called spirituality. Sue becomes partly mad as a result and Jude is remorseful but what has been done, can not be one and they will have to bear the arrows of outrageous fortune. As a symbolic truth the episode finds full justification. He realizes clearly that he has been selfish to spoil one of the highest and the purest love that existed between man and woman. But Sue too is to be blamed to yield for pleasure and her temperament clearly shows that she is not fit for real world. What she thinks right in theory becomes wrong in practice. The society can not allow such people to break the thousand years old traditions. Sue some how thinks that she is still Phillotson’s wife and Jude is Arabella’s husband and they should go back to their legal counterparts from her old thought she moves to retune ritualistic religion and finally she drives Jude from her side. So at last she retains the strength to deny the call of passion and having lost the balance of her mind
she goes back to Phillotson and Jude goes to die. At the beginning of the novel Jude had carved on the back of the milestone from which Christminster could be dimly seen: “Thither. J. F.” As he creeps back, shivering and ill from his last sight of Sue, he passes this milestone, and lying down in the rain, feels the moss grown inscription lovingly with his fingers before he goes home to die, hearing the joyous noise of remembrance games, sounding ironically in his ears.

There was a run on the book at the free libraries, however degenerate its author seemed to the people. Saturday Review declared that-

“Mr. Hardy with an admirable calm had put forth a book in which a secondary but very important interest is a false treatment of the destructive influence of a vein of sexuality upon an ambitious working man” 23

The novel in fact is a message that freedom though a noble thing is a dangerous possession. Like power, unlimited freedom, demoralizes almost everybody who possesses it. Sue remarks
about marriage that legal marriage hopelessly a vulgar institution. It indicates blind spot in her character. Marriage can never be vulgar. Rules there must be. What Hardy tries to propose in that the ordinance of society, whether political or social, require to be framed with a view to order but must be administered in sprit of love. Hardy in fact is never against the social realities and order along with the morality. He is hurt when he is criticized on the points of morality by an American reviewer. He refers to his English readers that” all sensible readers here (England) see at last that the intention of the book is honest and good and it shows that the yielding to pleasure and ignoring the principals of life is dangerous and bound to result in tragedy like that of Jude and Sue.
REFERENCES


2. Ibid, 79.


10. Ibid, 44.

11. Ibid, 64.

12. Ibid, 76.

13. Ibid, 47.

15. Ibid, 36.

16. H.C. Duffin, 92.

17. Jude the Obscure, 175, 76.

18. Ibid, 176.


20. Jude the Obscure, 224.


23. Edmund Blunden, 90.