CHAPTER VII

CONCLUSION

It is not Karl Marx but Freud who says that the motive of human society is in the least resort an economic one. He makes this statement in his Introductory Lectures on Psychoanalysis. Literature by that way serves as two edged weapon. It not only keeps people in discipline, but it is also a representation of all those people who try to keep themselves in discipline and show the breaking of these codes of normal behaviour at various steps of times. This breaking is physical as well as psychological. Freud introduced psychoanalysis to study the reasons of these broken or sick people and the literary masters used that theory to reveal the inner study of human mind. He argues that human mind contains a dimension that is only partially accessible to consciousness. Freud discovered this unconscious by studying patients with neurotic symptoms. He was surprised to find that most of the repressed desires, feelings memories and instinctual drives have to do with sexuality and violence. What has dominated human
history till date, is the need to labour and Freud finds that for the harsh necessity, one has to suppress some of the tendencies to pleasure and gratification. Harsh realities are 'reality principle' and the love for pleasure is named as 'pleasure principle'. The people sometimes create positive things due to this repression of pleasure drives and the excess of the repression may also lead to sickness. This fact can not be denied that all human beings repress the pleasure instinct to some extent and become neurotic. The great people according to Freud are able to sublimate their suppressed desire in to creative activities. Particularly it seems to be an observation that most of the great writers could create great works due to the repression of their pleasure drives. The child of human beings has to depend upon parents for a long time which is not the case with ordinary animals. Our dependence upon parents does not stop merely at the level of biological needs of being fed and kept away from harms. The baby begins to discover pleasure in sucking the breast which according to Freud, is the first dawning of sexuality. It is replaced by sucking the thumb and later on by kissing and marriage. Grown up boy has to abandon the
pleasure due to father image, becomes a married person, a husband and sustains the society by contributing to the business of sexual reproduction. If the situations are abnormal i.e. the parents or the children are not able to control their behaviour pattern that creates turmoil as one finds in the novels of D.H. Lawrence. The culture, society and labour for living are so important that there is a normal transition from the close enclosure of the family to the society. Literature as it is stated in the beginning is taught and studied for pleasure but it also keeps society in discipline. Through the life and works of Thomas Hardy it became quite clear. The financial status and sometimes social standings play vital role in the relation of Hardy’s family and the protagonists of his novels. In most of the novels the tragedy or comedy takes place due to the family condition of the parents and of the protagonists as well. Hardy’s novel provide beautiful psychological understanding of human mind. His characters largely live on the mental plane like the author himself.

What Dickens does for urban life, Hardy does it for rural life. Inspite of being the rural characters, his characters present the
universal human emotions influenced by social and economical issues. For example, the story of *Under the Greenwood Tree*, starts like a simple theme of love, with a tale of Tranter's son falling in love with village school mistress. Throughout the novel, the deeper notes are to be heard and contest between Dick and his two rivals, for Fancy's affection, and between the choir and organ, the rich and the poor that so often creates tension and hurdles in the relationship between man and woman. His Hardy's novel can be seen. To increase the crisis, the heroine generally belongs to a higher class than that of the hero. Dick goes with the choir to sing carols to the villagers on Christmas Eve and also to the window of Fancy. He falls in love with her at first sight. The parents of Dick are aware of their social and economical status. When Fancy comes to their's and dances at the party giving favour to Dick, he is overjoyed. The next moment, the party is over, the rich Mr. Shiner and Vicar dominates her mind. But Dick is a lost man in the thoughts of Fancy. Reuben, Dick's father is a practical man. He understands the mind of his son. The situation becomes complex because of Fancy and her modern music. The parents of Dick have
to lose their honourable jobs at church. But the parents do not mind their personal defeat while thinking about Dick. Hardy and these characters are not sure that Dick and Fancy, if they are married, have a placid future before them. The handling of Fancy is clever by Hardy who speaks in a sardonic way about those beautiful eyes of hers-too refined and beautiful for Tranter’s wife. At first she expresses her feeling to Dick but at the arrival of Mr. Shiner, she asks him to go out. She drives him like a quiet dog. Dick’s father tells him that the only difference is of prosperity and sophistication. In his view Fancy is able to make her husband in her pocket. She is not troubled by children to make a poverty stricken family. He advises Dick to think and be ready for somebody else. Like several of Hardy’s heroines Fancy has to choose between the countryman and the more sophisticated man from outside the community. In this novel Hardy makes the heroine refuse the offer of marriage from the Vicar, though she is sorely tempted. Hardy makes her forget reality drives and choose faithful and innocent Dick who at the end comes out as responsible person.
A Pair of Blue Eyes like the previous one, is a social novel but the role of girl’s parents is quite contradictory. While the father of Fancy yields to his daughter’s desires, we see Elfride, the butterfly, full of sparkling shallow life, born for happiness, but destined to be broken on the wheels of a man’s egotism. And we see Stephen Smith her counter part in every thing except birth, the man she could have been happy with. The social differences of birth and family loom large against the union of Stephen and Elfride. The autobiographical references help Hardy to make novel more realistic and poignant. Stephen who is welcomed by Mr. Swancourt, the father of Elfride, is considered the man of city, of prosperous future and suitable match for Elfride. But the same Stephen is turned out when he discovers that the father of Stephen works under him, in the same village as a master mason. Elfride loves him, deeply feels guilty consciousness. And Stephen also has to curtail his pleasure principle against realities of life. Mr. Swancourt forces his daughter reject Stephen and she is rejected by the Knight and dies as the wife of third man who did not love her
and she would not have thought of him even in dream. But such is
the life and the passions give place to tradition.

The very beginning of Far From the Madding Crowd gives the
impression of pastoral romance. The present novel like the
comedies of Shakespeare, begin with love and end with love. Both
of the protagonists don’t have parents to guide them. While
Bathsheba became independent and autocratic in nature, Gabriel is
faithful responsible and steady in temperament. Like the Saint
Gabriel he does not lose his mental balance when he is quite rich
and even when he becomes poor. He sustains a balance between
reality and pleasure. When he falls in love with Bathsheba, it is
dignified and controlled with the feeling of self respect. The fire of
feeling burns steadily in his heart but it does not burn his
character. He is grand and cool, helping Bathsheba when ever she
needs him but never imposes his love upon her. He stands and
waits and is served at the end. In the beginning Bathsheba refuses
his proposal as he is richer than her but she does not want to be
dominated by anybody. Unfortunately Gabriel loses all his sheep
and becomes poor. The circumstances make him the servant of
Bathsheba who is now the rich master of the farm and due to the property left by her uncle. The prosperity adds sting to her independency and she plays with the feeling of dignified old bachelor farmer Boldwood. When Gabriel Oak tries to advise her, she clearly orders him to go away from her farm house. But she has to request him to come back as Gabriel saves her hundreds of sheep. Then comes the passionate faithless Sergeant Troy who woos Bathsheba with his scarlet colours and sword. Troy succeeds in firing her desire and Bathsheba loses her restraint and succumbs to him to the extent of madness. All this infatuation is observed by Gabriel and he is troubled to see her getting in to the toils. She is not ready to hear his advice. Sergeant Troy is fond of pleasure when he is not at battle field. He deserts fanny that bears his baby and dies too. Bathsheba realizes it after marriage that he is careless, irresponsible and unfaithful person. After passing through the gulf of fire she begins to see life in real perspective. The woman who restores fanny’s grave, is a noble development from the girl who preened herself in the mirror and sent valentine to farmer Boldwood. No doubt it is painful consequence that
Boldwood, a fine and sympathetic man is burnt like a moth in the fire of pleasure that was not for him. After his death Oak tells her about his departure and Bathsheba suddenly comes to ground realities. He is not only her first love but also the most faithful and reliable person as well. The realities and the pleasures of life are combined perfectly in the character of Gabriel Oak and Bathsheba is content to have him as her husband.

The Return of the Native presents before the readers Hardy’s own study of that mother son relationship which has been luridly illuminated by the life and writings of D. H. Lawrence. But it is more exalted and of a ethnic sort than that of D. H. Lawrence’s famous novel, Sons and Lovers. Clym is like Hamlet in miniature. He is a man who yields little allegiance to emotion and much to the nobler spirit sort. His return to Egdon alters the future of several persons including him. There is something of an idealist in him and a certain want of ability for a realistic appraisal of persons and of life situations. He feels that he can be a little more useful to the native people by starting a school for them. His mother expresses strong disapproval of his decision. There enters the
second cause in his life, i.e., Eustacia. The description of Eustacia's sensuous passion pervades the book and is the source or foundation of the duel incongruity that forms the tragedy of Eustacia's life, her seclusion upon Egdon and her marriage to Clym Yeobright. She is not only conscious of her beauty but also demands a recognition and acknowledgement of the fact that she is beautiful. She likes to get rid of Wildeve and concentrate on Clym when he enters the village. Although a man of sober mood and thoughtful nature, Clym shows a romantic streak in himself by coming under the spell of Eustacia. Mrs. Yeobright somehow adjusts with her son's scheme of education. But for Eustacia she feels surprised and is unable to adjust with her. She knows the flighty nature of Eustacia and Eustacia admits it. From every provident point of view his mother is so undoubtedly right that he is not without a sickness of heart in finding he can shake her. Parental opposition to a son's choice of a wife is an age old and is not excused by the fact that quite after the parents are as Mrs. Yeobright is, here right. Eustacia is a butterfly who runs after honey, the pleasure. She agrees to marry him thinking that he will
get back to Paris but Clym can not alter his nature. A perception of dilemma in which his love has placed him, comes back in full source. Along with the marriage comes the widening breach between himself and his mother when he thinks of the disappointment he causes her. Three agonistic growths had to be kept alive, his mother's trust in him, his plan for becoming a teacher and Eustacia's happiness. When his mother begins to tolerate one scheme, he introduces another still bitter than the first and the combination is more than she could bear. Quite different from Paul Moral, Clym breaks early from his mother and she lets him go. Her life has been disciplined and devoted to the welfare of Clym and she makes a prophetic statement that Clym's marriage with Eustacia is a mistake and one day he will think of his mother. With Clym, passion is an incident, an interlude. He loves her like Petrarch loved Laura. Clym's marriage to Eustacia fails due to utter incompatibility of temperaments. She can not reconcile to the realities of life's little ironies when Clym loses eye sight and adopts the vocation of a furze cutter on Egdon. Her frustration after this event creates a greater breach between herself and Mr.
Yeobright and results in to Mrs. Yeobright’s death. Not only this she once again shifts her attention to Wildeve who becomes rich because of the property left to him by his uncle. The realities of the ‘closed door’ are too hard to be borne by Clym when he comes to know the details of events from Johnny Nunsuch. Particularly, the mother started her vigil on the Heath on the same day when Clym decided to meet his mother and make an adjustment if possible. Consequently Clym leaves Eustacia and comes to live at his mother’s house. Eustacia’s hunger for pleasure and passion drags her and Wildeve into the snares of death and Clym is left alone and at the end of the novel he is seen teaching moral lessons to the villagers and the particular lesson deals with the obedience of son to his mother. He treats her memory with almost religious devotion.

In his preface to The Woodlanders, Hardy hints towards the basic themes of the novel, i.e., the relationship between two groups based on marriage. The factors that affect the man woman relationship are economical, social and even educational. Hardy does not provide any conclusion to the problem but leaves the
problem where it stands. He shows the depravity of the erotic heart that feels some second person to be better suited to his or her tastes than the one with whom he has contracted to live. The parental history is repeated in the life of individuals. Father of Grace, usurps the love of Giles’s father. He feels for a long time that he should repay Giles by marrying his daughter with him. Poor and uneducated Giles lives in dreams and his love is usurped by rich, urban and educated Dr. Fitzpiers. Mr. Malbury creates the temptation in the heart of Grace for better and materialistic prospects like the earlier novel Under the Greenwood Tree but here the parental influence turns the novel into a tragedy like A Pair of Blue Eyes. The world of Woodlanders is dominated by Dr. Fitzpiers and Mrs. Charmond the upper class people who are devoid of human feelings while destroying the lives of poor but innocent rustics like Giles and Marty South. In the novel land, money and property all go together. The father of Grace does not want to waste the educated daughter’s life for Giles. Dr. Fitzpiers who is rich but characterless, is thought to be a better husband for Grace and Grace, too, is tempted by his cleverness while Giles sacrifices
his life for her. She is not bothered at all. Giles and Marty are not mere landscapes in the novel but they create the landscapes. They seem to be in mutual harmony without being conscious of it. When Marty finds Giles leaning towards Grace, she does not make any claim and adjusts to the realities of life. She likes the Shakespearean heroines never expresses her love for Giles. But it does not eliminate her character from the scene. She, in many respects, is more graceful, faithful, and sincere towards Giles. She is the only person who knows that Giles died for Grace and this factor enhances his image in the heart of Marty. The rich Grace marries and goes abroad and Marty is there to weep for Giles. In fact they are the star crossed lovers who can never meet. But their sublime feelings can never be ignored. They are the only protagonists who do not commit any mistake that can be called abnormal according to psychological point of view. They are just the puppets in the hands of time but far more sublime than Clym, Clare and others.

Consider Tess of D’Urbervilles, the tragedy lies not in her desertion, her struggle for bread, her frightful death, but in her sin,
her bewilderment of soul at Clare's behaviour the intensifying agony of her despair culminating into awful wrecking of her nature. To be crushed to death by lead or grief is nothing; for a pure woman to be crushed in to impurity there is soul's tragedy and that has no equal in horror. Tess has grown up in the household with its slipshod morality, has been brought up by slack twisted parents. She is pretty, ignorant and easily moved. Rather she is put by her mother into that family of D'Urbervilles where she loses her maidenhood. Hardy shows with great clearness that due to the family environment, the purity of Tess is tainted and it brings appalling misery in her life. It is difficult with Victorian bent of mind to accept Hardy's defense for Tess. No doubt in the modern times that experience could have been taken only as liberal education. But Hardy tries to flout society's marital and sexual conventions. Like Oedipus, Tess has committed a crime without her spiritual involvement but she can not escape the consequences of that action. The people try to find out the possibility of a retribution lurking in the present Catastrophe. They doubt whether some of Tess D'Urbervilles male ancestors
rollicking home from a fray had dealt the same measure towards
the pleasant girls of their time. Hardy refers to the theological idea
that to visit the sins of the fathers upon the children may satisfy
the divinities but it is scorned by average human nature. Up to the
last sentence of the novel. Hardy thinks Tess as A Pure Woman.
Tess, who seems as a fresh and virginal daughter to nature to
Angel Clare, becomes a different person when she tells him about
her experience. Angel, in spite of having sincere feelings for Tess,
can not forget the morbid idealism of his own clerical family. Like
all Victorians he has one code of conduct for man and another for
woman. He suffered from the same experience and Tess easily
forgives him but being a man, he can not do so. He goes on
repeating that she is a different person now. In what way
different? He does not argue about it. He acts on principles and
traditional psychology that no virtuous woman should have sex
experience before marriage. The social traditions come in-between
their union and Clare at this juncture thinks more according to
these social facts which dominate over his love for Tess. Otherwise
sleep walking scene shows that some sort of love has got a hold on
his heart and it affects his psyche deeply. Spiritually Hardy feels that she is pure but to the world’s eyes, the coarse pattern has been traced on her fine pattern. When Angel leaves, the life problems once more lead Tess towards Alec who seems to be a helper in need. He serves the practical need of her family. In a brute sense Tess feels that that man alone was her husband. It is a soul destroying weariness that bends Tess a little to acknowledge kindness from Alec when Angel returns, there is only one way left to meet him and that is to wipe away Alec and she does that as her last crime. And Angel to a great extent accepts her and loves her to the Stonehenge where she hanged. But Tess is satisfied since happiness and love can not last, and one moment of happiness is better then many years of toiling reason.

Hardy was very much influenced by Shelleyan concept of love. In the forth 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 somehow takes away all grossness.
Their supreme desire is to share each other's emotions, fancies and dreams. He calls such type of relationship as Platonic. Hardy's wife tried to stop the publication of Jude, which she thought to be immoral. To Hardy this is the most ethical and religious book he ever wrote. Jude and Sue are cousins who live together and produce children without being married. The novel invites severe criticism due to its challenging theme along with psychological and social interpretations. The readers are overwhelmed by the painful portrayal of the tragedy of a working man with intellectual aspirations and uncanny warm sexual temperaments, trapped in the pits of dangerous dreams and false marriage. According to the author it is 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 strongest passion known to humanity to tell without mincing a word, of a deadly war waged between flesh and blood. Jude has passionate and pathetic longing for learning that follows him throughout his life. He all the time thinks of Christminster in order to pursue ecclesiastical studies. But in order to earn his bread and butter, he
becomes a skilled mason. Like all the flawed jams of Thomas Hardy, Jude falls in the trap of Arabella. An ordour a fresh and wild pleasure is experienced by him and he forgets his scholastic pursuits for a short time. The disappointment of Jude’s ambition is not wholly due to want of money and want of courage. There is in him, a strong streak of sensuality which asserts at various times in the course of his brief life. On the other hand Arabella too, is a complete and substantial female animal, no more, no less. Arabella forces Jude to get married by the excuse of false pregnancy. It seems that Hardy at various places tries to discuss about the utility of such marriages that ruins the life of Jude. She is quickly fed up by the simple Jude and goes away to Australia. Jude once again, being alone thinks of the sacred ambition of becoming a clergy but it is not destined since the second woman Sue comes in to his life. When he finds that he is unable to get admission to the university due to his old age and improper education, he becomes busy to know about Sue, his cousin. His pleasure drive dominates over all moral considerations. He is already married and Sue is, his cousin but he can not help liking and loving her. Sue, is a unique creation
of Hardy, a type of modern radical woman who longs of Jude’s company without any sort of flesh relations. And for this pleasure she is ready to give up her husband, Phillotson. Jude who has tested pleasure is unable to control himself. Sue lives with a youngman for months but she has never yielded herself to any lover. She does not want that with any one, even with Jude. Hardy is very serious about it and sometime, he is generally misunderstood by the critics. To him such Platonic people are dangerous to the social structure and peace. He can not live without it as he tries to get married with Sue. Every time Sue shrinks and avoids the marriage ceremony as much as possible, because for her it means the end of love. Hardy put two contradictory poles together. Jude, no doubt half earthly, half divine, has strong instinct for pleasure while Sue is spirituality in all in all. Jude by his manipulation forces Sue to yield and from there starts the miserable fall of both of them as they live like husband and wife, have children without marriage. Every job is denied to them as their union seems against social norms. Sue also talks of social and spiritual dilemma of her soul. She feels that the
social moulds do not allow them to shape their dream into reality. In fact she is a woman tossed about all alone with passions and unaccountable misery. Hardy through the conclusion of the novel clearly shows that such type of relationship is damaging to the society. Sue comes to think that marriage is a sacred relationship and she goes back to Phillotson while Jude dies at the house of Arabella. This is the tragedy of most of the Hardyan protagonists who have noble aims in their life but lose the sight of that in the wake of pleasure drive, they are unable to keep the balance between the two. There are a few characters like Gabriel Oak, Elizabeth Jane who maintain the balance and are rewarded at the end of the novels. Hardy gives a fine psychoanalysis of his protagonists for the benefit of readers.