CHAPTER-I

INTRODUCTION

The literature came into the focus with the rise of middle class. It is a universally accepted dictum. In answer to the question against this statement Arnold clears out all dust and doubts when he says

“It is itself a serious calamity for a nation that its tone of feeling and grandeur of spirit should be lowered or dulled. But the calamity appears far more serious still when we consider that the middle classes remaining as they are now, with their narrow harsh, unintelligent and unattractive spirit and culture will almost certainly fail to mould or assimilate the masses below them. They arrive these masses, eager to enter in to the possession of the world to gain a more vivid sense of their own life and activity. In this, their irresponsible development, their natural educators and
initiators are those immediately above them the middle classes”.¹

Arnold does not believe in imagination. He is a key figure who is sensitive to the needs of social class. He says that the education of the working class is too conducted chiefly for their own benefit. Discussing the role of literature in the lives of the middle and lower classes George Sampson views -

“Deny to the working class children any common share in the immaterial and presently they will grow into a men who demand the menaces a communism of the material”.²

If these masses are thrown a few novels they may react by throwing up a few barricades. As a liberal humanizing pursuit literature provides a potent antidote to a political bigotry and ideological extremes. Literature, as it deals in universal human values promotes sympathy and fellow feeling among all the classes. A nother Victorian writer speaks of literature as opening a

“serene and luminous region of truth where all may meat and expatiate in common” above “the smoke
and the stir, the din and turmoil of man's lower life of care and business and debate’.

Since reading literature is an essentially solitary contemplative activity, it curbs in the people any disruptive tendency to collect political action. Like religion literature works by emotion and experience. Literature according to Mathew Arnold should convey the timeless truth and distracts the people from their immediate commitments, nurturing in them a spirit of tolerance and generosity. It is not Karl Marx but Freud who says that “The motive of human society is in the least resort an economic one”, and he made this statement in his Introductory Lectures on Psychoanalysis. Literature by that way serves as two edged weapon. It not only keeps the people in discipline, but 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 time. This breaking is physical as well as mental or psychological. Karl Max in a very clean cut fashion discusses the disciplinary function of literature. He considers literature and culture to be inseparable from the
politics of class relations. According to Marxism those with wealth in the society also control the means for making wealth, from factories and corporations, to the private school that separate those destined for wealth, accruing professions such as law and medicine, realms of mental labour from those destined for low pay manual jobs. Literature and culture according to Marxism can occur only within this scheme or structure. By and large, he says that literature and culture will be about things that do not challenge the basic assumption of society. If and when makers of literature and culture do take serious issue with those assumptions, their ideas will be silenced or treated with verbal violence on the part of the cultured apparatuses controlled by those with economic power. In 1950, many writers and teachers in United States lost their jobs because they disagreed with capitalism and thought socialism a better idea. Literature becomes the mirror of how the normality of our every day world, with its quite routine and rituals, its workday habit and its working day its monitory stresses and pressure on one hand and its leisure and freedom on other is driven from within. The unity and continuity
of everyday life is internally fissured by a contradiction or an antagonism that never gets talked about much but that overwhelmingly shapes who we are and what we can do in life. The contradiction between those with wealth and those without, keeps our society alive because without it no one would willingly go to the field to work for very little money in miserable conditions. The threat of starvation keeps that link in the social chain intact and keeps the people in line. The antagonism threatens to rip society apart because if everyone refuses suddenly to continue working the society would effectively collapse. So something has to be done and that something is a combination of political ideological force. In moments of extremity protestors against the system, will be shot or put in jail. But the rest of the time, more peaceful less violent means will be employed and that is where literature and culture come in. If everyone is simply trained from birth to think alike that to be free is a gift and he is trained to strive to get ahead, to compete, to help others and to obey the tradition and one's boss the force will not be required. In
the words of Freud literature not only studies uncanny but tries to make people canny by its mental and spiritual influence.

All the modern theories are based upon political and ideological turmoil. Such turmoil as we know is not only a matter of wars, economic slumps and revolutions; it is also experienced by those caught up in it in the most intimately personal ways. It is a crisis of human’s relationship and of human personality as well as social convulsions. Such experiences become constituted in a new way as a systematic field of knowledge. That field of knowledge is known as psychoanalysis developed by Sigmund Freud in late nineteenth century. A picture of human mind as a united whole can achieve free awareness of itself. The thinking self defines our humanity and civility, our differences from animals chained to blind nature and uncontrollable instincts. All these factors were scientifically analyzed by Sigmund Freud. In his major works visa; The Interpretation of dreams, Beyond the Pleasure Principle, Three Essays on Sexuality and Psychopathology of Everyday life, he argues that human mind contains a dimension that is only partially accessible to
consciousness. The study is done through indirect means and neurotic symptoms such as repressed desires, feelings memories and instinctual drives, many of which according to Freud have to do with sexuality and violence. He discovered this ‘unconsciousness’ studying patients with neurotic symptoms which pointed towards unresolved conflicts between unconscious inclinations or feelings and repressive demands of ego or the conscious self.

If Marx looks at the consequences of our need to labour in terms of the social class and politics which it entailed, Freud looks at its implications for the psychical life what has dominated human history till date, is the need to labour and for Freud that harsh necessity means that one has to suppress some of the tendencies to pleasure and gratification. If a man is not called upon to work in order to survive, he may simply lie around all day doing nothing. Every human being has to undergo this repression of what Freud names the ‘pleasure principle’ by the ‘reality principle’. For some of the people and arguably for whole societies the repression may become excessive and make them ill. People
sometimes desire to forgo gratification to a heroic extent that forces people for their abnormal behaviour unconsciously. People are prepared to put up with repression as long as they see that something is there in it for them. They are likely to fall sick if too much is demanded of them. This form of sickness is known as neurosis, all human beings must be repressed to some degree hence almost all human beings are neurotic animals.

It is important to see that such neurosis is involved with what is creative about us as a race as well as with the causes of unhappiness. One way we cope with the desires we can not fulfill is by sublimating them, by which Freud means directing them towards the more socially valued ends. According to Freud people find an unconscious outlet for their sexual frustration in different worlds of life, even in building bridges and cathedrals. It is by virtue of such sublimation at civilization itself comes about, by switching and harnessing our instinct to the higher goals of creation. The examples can be cited from the lines of Shakespeare, Dante, Milton, D. H. Lawrence and our author in discussion, i.e., Thomas Hardy. The long list may include Wordsworth, Shelly,
Keats, Lamb, and T. S. Eliot. Freud discusses the reason and effect of this suppression in detail and all these things differentiate human beings from animals.

A unique feature of the process of evolution has been that man has been dependent upon parents for a long time which is not the case with ordinary animal whose offsprings begin to move almost the moment they come out of their mother’s womb. In the first instance our dependence upon our parents is a purely material fact, a question of being fed and kept away from harm. These instincts are a good deal more unchanging that drives which may be transitory. But our dependence upon parents does not stop merely at the level of biological needs. The small baby sucks its mother breasts for milk, but will discover in doing so that this biological essential activity gives pleasure not only to mother but to baby as well. And for Freud this is the dawning of sexuality. One can take recent literary example from Indian novel The Dark Holds No Terrors by Shashi Des Pandey. Sarita the protagonist delivers her daughter Renu. She describes the feeling-
“that is my baby crying. Get her. Her breast had felt, heavy full and hard......And when she put the inexperienced greedy mouth to her nipple, the satisfaction had been enormous.....But the suckling had set up an intensely erotic response within her. So that, she had, unable to control herself forced Manu (her husband) to make love to her as soon as possible after she went home.”

The baby mouth becomes not only an organ of its physical survival but also an erotogenic zone. After the feeding with breasts is over, the child may reactivate a few years later by sucking its thumb. And it is transformed in to kissing after maturity. The oral stage is the first phase of sexual life. It is clear that child in this state is not even prospectively a citizen who can be relied upon; to do a day’s hard work as the child is under the sway of pleasure principle. The boy child’s close involvement with mother body leads him. The girl child on the other hand begins to turn towards her father though being bound up with her mother, her first desire is homosexual. The early two term relationship between infants
and both parents open in to a triangle and later on parent of the same sex will come to figure as a rival in its affections for the parents of the opposite sex. Freud further describes that due to the father image he has to abandon his pleasure desire for mother. He adjusts himself from the mother, submits to the father and is introduced in to the symbolic role of manhood. He overcomes and suppresses his Oedipus complex in to his unconscious. He one day becomes a married person, a husband, sustains the society by contributing to the business of sexual reproduction. If the boy is unable to overcome the Oedipus complex, he may be sexually incapacitated for such role. It all depends on the relationship between children and parents. If the children are not able to control their infantile attraction towards their parents in a normal growing manner, if the parents are not able to train their children according to the culture code of society i.e. if they also feel the same type of relations towards their children of opposite gender, that children when they grow up to be the responsible adults in society they will fail in maintaining healthy and social relation with their husbands and wives and it will create a turmoil in the
behavior pattern, and the whole social and the family relation will face a chaos. The great psychological novelist D. H. Lawrence has given the life size representation of this psychic chaos in his famous novel Sons and Lovers. In the novel Paul Moral, the protagonist fails utterly in life because of Oedipus complex.

These relations in Freudian theories are central points. The culture, society, work for living and bread and butter are so important that there is a normal transition from pleasure principle to the reality principle, from the close enclosure of the family to the society at large, from nature to culture. Father’s real or imagined prohibition of incest is symbolic of the higher authority to be later encountered. When the gender roles are reemployed and satisfaction are postponed unruly, insubordinate unconscious makes a split in human behaviour. The grown up boy develops an ego or individual identity a particular place in the sexual familiar and social network by repressing his desire of pleasure in to unconscious. In the modern terminology people use the word subconscious in the lieu of unconscious but it does not justify the strangeness of unconscious that exists and is absent at the same
time and it is always a playground of our instinctual desires of
pleasure. People commonly criticize Freud by saying that he
brings everything down to sex. Terry Edgerton replies to this
question-

“This is certainly untenable. Freud was a
radically dualistic thinker ....The seed of truth in the
pass sexualize charge is that Freud regarded sexuality
as central enough to human life to provide a
component of all our activities, but this is not a sexual
reductionism”⁶

The readers may ask what the relationship between
psychoanalysis and literature? The answer is as old as literature
itself as the function of literature i.e. delightful teaching or
instruction and entertainment. Rightly or wrongly Freudian theory
regards the fundamental motivation of all human behaviour as the
avoidance of pain and gaining of pleasure. The reason why
literature is enjoyed and taught is because that the people read and
find poems and plays for pleasure but as we said in the beginning
is also true that literature is taught to us because it keeps people in
control without imposing physical discipline. Showing the result of uncanny behaviour, it helps us to keep our 'pleasure principle' under control, to seen the society smoothly.

II

There is always a deep relationship between the author and his creation because the creations personify all the aspects of his own literary manner. The development of Hardy as an author did not take place in a social void. The readers find that in the parental family, in personal family and the relationship between the protagonists of Hardy’s novel, the lady is of a slightly higher social class. One can find the likeness of the idea in Hardy’s parents. Hardy was born on second June 1840 at Upper Bokhampton near Dorchester. His parents had only married for five months when the baby was born and his mother had a difficult labour. The child at first was thought to be dead. But the nurse revived him in time fortunately for English literature. In the novel Under the greenwood Tree, he has created his boyhood home very vividly. Besides Thomas, Marry, Henry and Catherine were more three
children in father Hardy’s family. Because of his parentage and rural background Hardy for the greater part of his life was at same social disadvantage in English society. The people of upper background did not adjust with him because he was not county. But it is not difficult to agree that he was not a peasant as well. His father was a stone mason who requires an understanding of old English village community. His mother, to increase the psychic development and crisis of Hardy the son, was a bit more refined and of a slightly upper class than her husband.

Old photograph of Hardy’s parents published by Florence Hardy in the biography of her husband tells us about the future events. His father appears a tolerant, humorous man of absolute integrity and generally having a look of friendliness. His mother, no doubt essentially kind to human realities seems refined, determined critical far seeing type of woman. Thomas Hardy, the elder was not the worldly man in material sense and he did not accept his wife’s suggestion to transfer his business and children to sum profitable place. Mrs. Hardy understood the nature of her husband who found sufficient means at village to keep his
business going, as the times were serene and homely. It was his mother Jemima Hardy who hoped that her son would be divined personality. It was she who aroused the interest of Thomas Hardy in books. Hardy was a great admirer of his mother and the relationship between mother and son remained same for many years. In one of the poems ‘Roman Road’ he draws a beautiful picture of his mother,

“Up rises there
A mother’s form upon my Ken
Guiding my infant steps as when
We walked the ancient thoroughfare
The Roman road”. 

When the time for educating the boy Tom was arriving, his mother dealt with the problem. The character of a scholar, so profound marked in the career of this man, though he would never had claimed the name, was originally impressed by the zeal. His mother hoped at one time as he himself recalls, obtaining for him a presentation to Christ Hospital London. This would have been about the year 1848 but unfortunately for Hardy, the
governor through whom the admission should have come, died. Had it chanced otherwise, we should have seen in all likelihood a great classical and religion person named Thomas Hardy. Hence he found himself in the village school of Issac Last who was an able person and a good teacher of Latin language. Ahead of Hardy, in a way only to be perceived by those who went to the rural school before the world changed its mind there shown misty dream of learning attainments, of academic perfection but Hardy could not see his dreams come true and in the plain realities of life. Psychologically he was growing in to a very sensitive boy who even hated seeing the boughs lopped of the tree.

"He loved being alone and was showing the sign of extreme sensitiveness which was to be torment to him in later life".8

In 1856 his father sent him to the John Hicks who was a kind hearted man, classical scholar and an ecclesiastical architect. The rustic background, professional reality and a scholar’s dream were combined in twenty four hours of one day. Hardy never forgets his origin. Feudal and sequestered, centering round church and
village inn and square manor house its life little touched by the changes of the great world revolved in the same slow rhythm as for hundred years of past. It was agricultural life and every one except the clergyman and the school master lived by the land.

"And they lived hard. In clay built; cramped cottage men struggled year after year against wind and weather to support a wife and family."

His father earned his bread and butter as musician also and Hardy took after him. At eleven years he would go off to fiddle at a wedding party or a Christmas party. Until two in the morning he would play sometimes, bowing away indefatigably while the couple wove their way through the figure of country dances. And then so he tells us in his recollections, would come a pause when the girls clustered together in their light gowns against the wall in the barn would warble the traditional ballad,

"Lie there, lie there, thou false hearted man,

Lie there instead of me.

For six pretty maidens

Thou hast a 'drowned here',

"
But the seventh had drowned thee.”

Miseries of life were not confined to ballads and songs. Real life had its drama at the native village of Hardy: strange simple dramas arising from the poverty stricken circumstances in which its inhabitant’s lived. Lovers were parted a young man in need livelihood, would leave the place to seek his fortune, years later he would return to find his sweet heart married to another. In such a world confined and elemental, passions grew to obsessions, Men brooding on their wrongs until they seemed intolerable, found their ways towards crime There by the stern law of those days offenders would be hanged at Dorchester. Hardy saw two hangings before he was eighteen and one of the victims, was a women who had a committed a crime of adultery.

Hardy wrote his earliest poem between 1857 and 1866 and the subject without doubt is his birthplace. He would frequently mention an early friend whose examples and conversation in the matter of literature affected him deeply as a beginner. The friend was Horace Moule, a classical scholar and a critic. He was the person who inspired Hardy, to realize that the arguments in the
private office on the point of theological doctrine was minor matter compared with an intellectual force working through the whole world of religious and philosophical thought. He was motivating force in bringing Hardy to London while the city did not welcome him with ease. The spirit of the author scarcely liked to haunt the great city in preference to the valley’s knaps of his first and last year. But in April 1862 Hardy found himself in London where he stayed up to 1920. Quite early he was appointed in the office of A. W. Bloomfield whose recognition stood high already in the office of athletic and clever and friendly master, Hardy is said to have been dreamy and inclined to hold up a business with discussions of literature as far as possible. On his twenty-fifth birthday he writes,

“Not very cheerful, feel as if I had lived long time and done very little walked about in the evening, wonders what women if any I should be thinking in about five year time.”

That signify that in much less time, there would have been a woman in the case of that there had been recently. Hardy as we
know was disciplined to the fault, cautious to a fault, could not help giving out let to his natural and dominant instinct that he had tried hard to control. This statement of the author himself about the relationship that he might have preferred other people and in those days the reason may be of social prospects as well. The writing of Thomas Hardy, though he did not talk of it Bloomfield’s office, clearly expresses his frustration with proportion of Sun and gloom in them. This hidden secret and frustration of Hardy came out very late in 1966. When Lois Decon and Terry Coleman published a book, Providence and Mr. Hardy. The books bring out Hardy’s love affair with his cousin Triphena Sparks. The evidence about it is very incomplete and almost comes from the statements of Triphena’s daughter who died as a very old woman in 1965. The depth and duration of the relation is not known. But it is certain that Hardy went back to Dorchester, he met and fell in love with Triphena who had been a child when he left to London and now she was sixteen. They went for long walks on the health together as they seemed to be engaged.
Triphena as has been written above was the cousin of Hardy. She was the youngest daughter of Maria Sparks who was Hardy’s mother’s sister. She was the student teacher in a village school in Puddle town where her parents lived. She was hoping to go to a teacher training college afterwards. Truly to the rules of psychoanalyses Hardy transforms this relationship into a creative form in his novel Jude the obscure, the few surviving photograph show her to be an attractive girl. Triphena, like a heroine of the novel above quoted was a brilliant girl. She was made headmistress of the school at twenty one. In 1858, she was removed from Puddle Town School. It had been suggested that she was pregnant and that she left home and school afterwards to have Hardy’s child. More than ninety years later Triphena's daughter identifies the photograph of a little boy in her mother album as Hardy’s sun. She reports that his name was Randal and he was as delicate as Hardy himself had been. The child was brought up by an uncle and died young. It is very clear if someone asks the question as to why they did not marry if she was going to have his child. The people and the society could not digest the
relation, as they were first cousins. Forced by the realities of life and convention of society, she was married to Charles Gale and died in 1890 leaving four children behind her. The first and strong relation casts a shadow on the later married life of Thomas Hardy.

After twenty years he went to see her grave at Plymouth and paid his homage to her in the preface to the novel Jude the Obscure, he writes that the

“Parts of the novel suggested by the death of a woman”¹²

The most painful thing about the novel was that his wife Emma did not and could not understand the novel and went to the extent of stopping it from publication. The story of his marriage with Emma is quite interesting. He received a letter from his employer dated February 11th 1870. He asked him-

“to go into Cornwall for me and take a plan and particulars of a church, I am about to rebuild there.”¹³

Accordingly he made his way to St. Juliet near Boscastle and was received at Rectory by a young lady, the sister in law of the Rector. Her name was Emma Lavinia Gifford. She among others
was deeply interested in the visit of the architect to their remote village and when this stranger came she was happy and surprised to see him. She remembers -

"I was immediately arrested by his familiar experiences, as if I had seen him in a dream his slightly different accent, his soft voice also, I noticed a blue paper sticking out of pocket...I thought him much older then he was. He had a beard and rather shabby great coat and had a quite business appearance. Afterward he seemed younger and by day light especially so..."  

To her surprise he informed that the blue paper in his pocket was not a plan of a church but the MS of a poem. Hardy fell in love with her and they were married in September 1874. Like his very first story, she liked it to be made clear that she was the niece of Archdeacon Gifford of St. paul’s Cathederal. It had been assumed that the class differences were distinct in this relationship. But Emma rejects such ideas and writes that they grew much interested in each other.
“I found him a perfectly a new subject of study and diligent and he found a ‘mine’ in me he said.”

In July 1867 Hardy went back to country town and assisted his old instructor Mr. Hicks. It was now that he set about experiment in fiction, the first of them being ‘the Poor Man and the Lady by the Poor Man’. It is in the main identified with short novel called “An Indiscretion in the Life of an Heiress,” printed in the New Quarterly Review for July 1879. The very first story of Hardy deals with the emotion of love in contrast with the financial circumstances of the lady in particular. In the words of Hardy it was the most horrible sin that of loving without looking into harsh realities of life. He refers to the themes of the book in quotations,

“The youthful school master... entered on rational consideration of what a vast gulf lay between that lady and himself... As for the stately heiress, she was on the verge of the committing the most horrible social sin that of loving beneath, and owing that she loved.”
The type of life and character to which people are brought up, is the only type, which they understand instinctively. Most people are intensely receptive to the experience only when they are young. It is that impression which pierces down to that deepest level of mind where the seeds of creativity germinate. First part of Hardy’s life was spent between the village of Bokhampton, which was his home, and the neighbour town of Dorchester. Along with the drama of pain, it had its high relief too the people had the traditionally inhabited mode of pleasures. They celebrated the harvest, Christmas and enjoyed birth and marriages. They lived and talked in rustic elemental way when their sentiments were sharp and tragic at one time, they also enjoyed and laughed at the simple objects of humour and homely joys of others. When it is said that Hardy’s range is limited, one accepts the charge easily but adds to the sentence as usual that he is match less within limitation. His range is limited not only by the circumstances of his upbringing; it also defines his angle of his vision. Jane Austin comes to minds with her paintings on two inches of ivory. As Jane Austin was a psychological writer without being an
experimentalist like Virginia Woolf, so was Hardy a psychologist without being a theorist like James Joyce. Like that of other novelist, Hardy’s subject is like human life. But human life can be looked at from many aspects and in many relations. Hardy regards it in its most fundamental aspects. He sees human beings in relation to the ultimate conditioning forces of their existence. The rural England which was hollowed for him by every type of childish sentiments was beginning to crumble before his eyes. Every year he noticed that old habits were discontinued the stories and songs were being forgotten. The family established for years in a place was leaving it. He feels that the loss to human happiness by the new scientific interpretation of life for out weighed the gain.

Hardy’s theme is mankind’s predicament in the universe. As seen by him it is a tragic theme. There was plenty of tragedy in the life of Wessex labourer with its poverty and passions. Life to them was in a raw dependent and ignorant exposed alike to the expression of social system and the caprice of weather of every moment of their existence. Indeed this is the final effect of his philosophy on his work the angle from which he surveyed human
life was such as to make the picture of it drowned on the grandest scale. We are shown life in its fundamental aspects, as exemplified by simple elemental characters, actuated by simple elemental passions. Nor is the universality of his pictures weakened by the fact that Hardy writes only of country people in the nineteenth century Wessex. On the contrary -

"He preferred this setting because he thought that in such a society human existence appear at its most elemental with its naked structure unconcealed by the superficial trapping of more sophisticated modes of existence. Concentrated on this narrow sequestered form of life, the basic facts of human drama showed up at their strongest, undisturbed by other distraction the basic human passion burned up at their hottest."17

Hardy belongs to the Victorian period. Another great novelist Dickens already stands there to dominate the scene. The novels of Dickens and his characters represent the age to a great extent. Sometimes Hardy is concerned by saying that he is more of
a romantic temper than that of a Victorian mind. At the same time no Victorian writer is as realist and scientific as Thomas Hardy. No doubt one finds the imaginative note in his novel. But he is also a great realist who could think of deepest human passion in a period when Charles Darwin produced his scientific theory about the origin of mankind. Compton Rickets writes about the paradoxical qualities of Thomas Hardy that his great distinction lies in his putting the romantic point of view and adopting a deliberating and scientific observant method of treating the life of country sides. In the fiction of this age scientific spirit is easily discernible. The problem of heredity, environment and agnosticism occupy the attention of a novelist. The social problem of earlier Victorians, Charlotte Bronte and Dickens give place to points in biology, psychology and pathology. The influence of Herbert Spenser and Comte meets us in the pages of George Eliot while analytical methods of science are even much more subtly followed in the fiction of George Eliot and the intimate Wessex studies of Thomas Hardy. The statement of Sir Humphry Davy (1778-1829) is
noticeable in the connection of the relationship between science and literature.

"In the truths of the natural sciences, there is, perhaps, a near analogy to the production of the refined acts. The contemplation of the laws of the universe is connected with an immediate tranquil exaltation of mind, the pure mental enjoyment. The perception of truth is almost as simple as the perception of beauty and genius of Newton of Shakespeare; of Michael Angelo Are not very remote in character from each other." ¹⁹

Hardy was among the earliest admirers of great scientist Charles Darwin but he was not famous at that time. Conventional people tended to make fun of Darwin’s book which turned out in the end, to be as revolutionary as the theory of Galileo that the earth revolves round the sun. He did not say as many people believe that man was descended from monkey but he did not think that men and monkeys were collateral descended of one another. It was a theory that shook Victorian community to its foundation.
For if life evolved under its own laws, if it was not true that Adam and Eve had been created just as they were in the Garden of Eden, than there was no need of God. The discovery not only shook the foundation of Faith but it also shook the shockers of morality.

When Hardy narrates the scene of Tess’s rape in the novel, one can hear to the painful cry of a realist who wanted to believe in divinity but the harsh realities of life forced him to otherwise.

“He (Alec) knelt and bent lower, till her breath warmed the face... she was sleeping soundly and upon her eyelashes there lingered tears... but might some say, where was Tess’s guardian angel? Where was the providence of her simple faith?” 20

For Hardy man is nothing but spiritual animal who can go down to any level to satisfy his pleasure drive and who can become a saint when he controls his pleasure drive by realism and transforms his instinct in to finer virtues of head and heart. Like a psychologist and socialist Hardy himself had been thinker and he was very much influenced by the rapid industrialization and its effect upon human mind. The reform Bill of 1832 had brought
large portions of the middle class, the voted against all type of abuse and exploitation. The chief effect of the bill was to substitute the dominance of the industrialists for that of the land owners. In 1837 a working class moment known as Chartism, began to campaign for universal suffrage, voting by secret ballot Hardy’s age saw the increasing wealth of capitalist and mill owners and the growing poverty of the laborers and the poor classes. The industrial revolution charged the agrarian economy of England to industrial economy. The green fields gradually disappear and gave way to large industrial area. The growth of the mills and factory brought the large areas of common land in the possessions of factory owners. The poor agriculture labourer was forced to become factory labourer. The migrations of rural population to big industrial areas further reduced the conditions of labourers to a pitiable plight. The industrial revolution along with all prosperity also brought unprecedented misery like low wages unhealthy industrial condition child labour and the crises in human relationship. Labourers were forced to work from twelve to sixteen hours a day. They were required to live in slums with the break up
of long established order and resulting fragmentation of people, society and thought, the healthy old ties were snapped and men become acute conscious of separation. In new liberal theory, all men were free politically and economically owing no bond of healthy ties to any one, beyond the fulfillment of legal contracts. Now a mill owner might assemble numberless people one week and dismiss them next day without having any sentiment. The stability of the people and the community was permanently lost. The protagonists of Hardy largely belong to the rural areas but they are fully aware and affected by the changing situations of the society. Some of them have greater aims to raise high in life but their ambitions are thwarted by the circumstances of the time. Wordsworth describes England as a fen. Arnold finds the loss of faith. Keats saw men struggling with their anxieties and fears but expressed no clear suspicion that these points and pains might be conventional and artificial. Shelley’s rebellion against a religious and political creed was emotional rather than scientific not withstanding his pursuit of physical discoveries. Darwin himself
who was not given to rhapsody extolled the enlargement of consideration of man and his problems in such words as these:

“In the distant future, I see open field for far more important researches Psychology will be based on new foundation, that of necessary acquirement of each mental power and capacity for gradation. Light will be thrown on the origin of man and his history.”

Coming to the strength of Thomas Hardy as critic of human life, one can see easily that his characters largely live on the mental plane. They are like the great Shakespearean heroes who are best with physic problems and this particular feature helps the scholar of this thesis to work on the present topic.
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10. Idem.


12. Thomas Hardy, Jude the obscure, (Britian : Penguin; 1978), preface.


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