CHAPTER IV

RETURN OF THE NATIVE

"Had heaven preserved Yeobright from a wearing habit of meditation, people would have said, 'A handsome man.... He already showed that thought is a disease of flesh and indirectly bare evidence that ideal physical beauty is incompatible with emotional development and the full recognition of coil of things. Mental luminousness must be fed with the oil of life, even though there is already a physical need for it and the pitiful side of the two demands on one supply was just showing itself there".¹

The novel has its own laws different from the drama. Every play that is successfully produced is compelled to follow Aristotle and his maxim that plot is the first essential of a drama. It is only necessary to read a few typical masterpieces of fiction to discover that the essentials of the novels are, in simple phrase, first character and the last, character. The novel is a compromise
between epic and drama, epic in its mode of presentation but tending towards the dramatic in its closer unity and exclusion of the episode. It is less divine but more human. The novelist places before us importantly typical a significant specimen of humanity passing through turbulent or otherwise revealing phases of life. He exhibits the swirl and surge of their souls under duress. Hardy’s greatness in this direction is seldom questioned. The Return of the Native presents-

"before us Hardy’s own study of that mother son relation which has been luridly illuminated by the life and writing of D.H. Lawrence"²

Hardy shows the influence of parents in the life of protagonists. In the novels discussed in the previous chapters one finds contradicting shadows of the father of Fancy adjusts with the wishes of his daughter while Rector Swancourt forces his daughter in to everlasting suffering which leads to her death. Once again in the great novel one observes the indestructible and profound effect of mother. But it is more exalted and of an ethnic sort of than that of D. H. Lawrance’s famous novel & Sons and lovers. There is
nothing carnal about it as we see in the later novel. Paul is unable to break chains from mother while Clym quite easily does that as a normal Youngman marries a beautiful lady and loves her as well. What wants in him is the lack of practical understanding of her nature, as he was told by his mother and this he comes to and realizes when it is too late. He comes to understand the value of parental advice.

Clym Yeobright is like Hamlet though miniature. He is a man who yields little allegiance to emotion and much to the nobler spirit sort. His love for Eustacia, one sees is lofty and untainted by flesh. His general comprehension of truth & obtained rather through the medium of reason than through that of passion. He is the native whose return to Egdon Heath alters the future of several persons including him. The outstanding traits of his character are his intense desire to serve his fellow human beings, his deep love for his mother and his strong love for the countryside along with his capacity to endure misfortunes. There is something of an idealist in him and a certain want of ability for a realistic appraisal of persons and of life situations. His experience of life in Paris has
produced a reaction in him against the worldly pursuits and strong materialistic tendencies of people.

Consequently he returns to Egdon heath and proposes after qualifying himself by private study for the purpose to start a school. He feels that he can be a little more useful here than anywhere else. He tells the villagers, in answer to their quarries, that he found his work in Paris, the idlest, vainest and most effeminate business that ever a man can be put to. Now he proposes to follow some rational occupation namely that of maintaining a school here in order to be of some service to the people. Clym’s mother, who has had her own ideas about the career of her son, expresses strong disapproval of Clym’s decision of giving up a respectable and lucrative job in Paris and to take to school mastering. Clym says-

“I hate that business of mine and I want to do some worthy thing before I die. As a school master, I think to do it, a school master to the poor and ignorant, to teach them what no body else will.”
'After all the trouble that has been taken to give you a start and.... You say you will be a poor man’s school master. Your fancies will be your ruin Clym.”’

Clym sticks to his words not to go to Paris even though his mother is strongly displeased with him for wanting to take up what she thinks to be an impractical and unprofitable occupation. Then enters the second cause in his life i.e., Eustacia. Eustacia’s rebelliousness against her isolation on Egdon Heath, the sensuousness of her nature, her force of will and independence make her a great character. She is the most powerfully drawn woman in Hardy’s portraits. Hardy attributes a complete chapter to describe Eustacia and her strong desire for life, music, poetry and passion. The quality of Eustacia’s sensuous passion pervades the book, and is the source of foundation of the duel incongruity that forms of the tragedy of Eustacia’s life her seclusion upon Egdon and her marriage to Clym Yeobright. Hardy in the beginning, points out the difference or contradiction in the character of protagonists. Egdon is a place which to one whose love is akin to the cold sea, the pure stars, the windy sky, would
be heaven upon earth the perfect home, a constant inspiration. To Eustacia seeking an outlet for her smoldering fires, it is a hell for voidness and solitude oppression and restraint.

“To be loved to madness, such was her great desire. Love was to her the one cordial which could drink away the eating loneliness of her days. And she seemed to long for the abstraction called passionate love more than any particular lover.”

Eustacia, Hardy says, is the raw material of divinity. She has the passions and instincts which make a model goddess, that is, those which do not make a model woman. Like most of the beautiful women, Eustacia suffers from the fault of pride and vanity. She is not only conscious of her physical attractions but also demands a recognition and acknowledgement of the fact that she is beautiful for instance, when Wildeve meets her after having failed to marry Thomasin on the first occasion, she throws back the shawl which she is wearing and revealing her face and throat, she asks here with a smile if he has seen anything better than that in the course of his travels. As far as social ethics are concerned
Eustacia approaches the savage stage and in emotion she is all the while an epicure.

As she lives in isolation on Heath, she begins to feel interested in Wildeve not because she really falls in love with him but to fill up the spare hours of her existence. She loves him because there is no other man on the heath worth her attention. As soon as Clym appears on the scene, she is stimulated by the news of his arrival; her attitude towards Wildeve undergoes a complete change. She now likes to get rid of him and concentrates on the new comer as she is charmed by the glamour of his background. Eustacia’s initial interest in Clym is based on the fact that he has tasted the fashionable life of a metropolitan city like Paris where she hopes to accompany him in case she gets married to him. When he observes Eustacia, he is charmed by her beauty and a little education. Although a man of sober mood and thoughtful nature, Clym yet shows a romantic streak in himself by coming under the spell of Eustacia. It is obvious that it is the surface glitter of her personality and her outward charm that have exercised the
spell. Observing her he forgets his mother’s advice and opinion about the girl and falls in love with her.

He heard a rustling on his left hand, a cloaked figure, with an upturned face appeared at the base of the barrow and Clym descended. In a moment the figure was in his arms and his lips upon hers.

“My Eustacia…”

‘Clym dearest…”

They remained long without a single utterance for no language could reach the level of their condition.”

Hardy charges the device of love with a greater force in his novels. Longing for love or pleasure becomes the dominant characteristic of all Hardyan heroes excluding Henchared.

“Love in the predominating motive actuating his characters.”

Most of his protagonists forget the realities of life and become the prey to this destructive force particularly in his novels. For example Jude has an ambition for learning. Swithen is ruled by
his passion for learning and astronomy. But soon Swithin’s story becomes an abnormal love story. Jude forgets his intellectual ambitions and is absorbed completely in his passion for Sue. Clym too, comes to his native country with a noble aim of educating his villagers but forgets his aim and is lost in charms of Eustacia. Love or pleasure instinct becomes blind irresistible power, seizing on human beings whether they will or not intoxicating in its inception but more often bringing ruin in its trains. There comes the image of mother in between the love of Clym and Eustacia. One can take the small section of picture when Clym is walking with his mother on the heath.

“In that case I’ll branch off here mother. I am going to Mistover’.

Mrs. Yeobright turned to him inquiringly.

‘I am going to help get the bucket out of captain’s well’, he continued. ‘As it is so deep I may be useful. And I should like to see this Miss Vye – not so much for her good looks as for another reason.’

‘Must you go?’ his mother asked.
'I thought so.'

And they parted. 'There is no help for it, murmured Clym's mother gloomily as he withdraw. ‘They are, sure to see each other’....

‘He is tender hearted,’ said Mrs. Yeobright to herself while she watched him, ‘other wise it would matter little.”

Mrs. Yeobright somehow adjusts with his son’s scheme of education. He may get on a school master and rise that way since he is determined to give up that previous course. But for Eustacia she feels surprised and thinks that a man accustomed to the attractive women of Paris and else where should be so easily worked upon by a girl in a heath.

"The love between the Youngman and his mother was strongly invisible now .Of love it may be said the less earthly, the less demonstrative. In its absolutely indestructible form it reaches a profundity in which all exhibition of itself is painful. It was so with these. Had conversation between them been
overheard, people would here said, ‘How cold they are to each other’.

His theory and his wishes about devoting his future to teaching have made an impression on Mrs. Yeobright. Indeed how can it be otherwise when he was a part of here- where their discourses are as if carried in between the right and left hands of the same body? Clym begins to feel now that it will not be so hard to persuade her who is his best friend that comparative poverty is essentially the higher course for him, as to reconcile to his feelings the act of persuading her. 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.

The opportunity arises for loving sympathy, turned instead into a cause for acrimonious ‘hostility’, arises when Clym’s feelings for Eustacia begin to develop.

“Parental Opposition to a son’s choice of a wife is age old and is not excused by the fact that quite often the parents are, as Mrs. Yeobright is here, right.”
No doubt Clym never thinks to tell a lie to his mother but to speak truth at wrong time is a sin in itself as we see in the case of Cordelia who hurts her father’s feeling by speaking the truth at wrong time and sows the seeds of tragedy. Here too the same situation occurs. It is simply this feature of Clym as an adult individual, not merely a part of her, her son’s opposition does nothing but make things worse. With a little bit of adjustment there is possibility that Clym and Eustacia may learn enough from each other to achieve some happiness. All her estimate of Eustacia is correct when she tells him that she is lazy and dissatisfied and does not have a farthing in her pocket. Clym candidly owes that he has modified his views a little in difference to her. He no longer adheres to his intentions of giving with his own mouth rudimentary education to the lowest class, he can do better. He can establish a good private school by the assistance of a wife like ‘her.’

“Yeobright had enunciated the word ‘her’ with a fervour which in conversation with a mother was absurdly indiscreet. Hardly a maternal heart within the
four seas could in such circumstances have helped being irritated at that ill timed betrayal of feeling for a new woman.”

Eustacia has a great understanding of Clym’s mother who like the whole village does not have a good opinion of her. She is afraid that his mother will influence him against her. When Clym wants to have a promise from her about marriage, she asks him to talk of Paris and the pleasure of that country. She says that if he agrees to go back to Paris, she will give her promise without making him wait a minute longer. Clym is shocked and surprised as well to find how extraordinary she and his mother should be of one mind about this. He knows that Eustacia is not only ambitious but luxurious also and he should have been of some vein to make her happy. But he cannot alter his nature as he can live and die in a hermitage there. Then is that in her tone, which implied distrust of position as a solicitous lover, a doubt if he were acting fairly towards one whose taste touch his own only at rare and infrequent points. She observes this meaning and whispers in a low, full accent of eager assurance,
“Don’t mistake me Clym; though I should like Paris I love you for yourself alone. To be your wife and live in Paris would be heaven to me; but I would rather live with you in hermitage here.... There is my too candid confession.”

As he walks away from the charmed atmosphere of Eustacia, his face grows sad with new kind of sadness. A perception of dilemma in which his love has placed him, comes back in full source. Inspite of Eustacia’s apparent willingness to wait through the period of an unpromising engagement, till he is established in his new air suit, he can not but perceive at moment that she loves him rather as a visitant from a gay world to which she is really longing than as a man with a purpose and this is what she secretly longs for in the event of marriage. And this thought robs him of many an otherwise pleasant hour.

Along with that comes the widening breach between himself and his mother. When he thinks of the disappointment he causes her, he cannot sleep at night because of the spiritual anguish. He longs for the right perception by his mother about his plan and his
marriage with Eustucia. He begins to perceive what a strait he is in. Sometimes he wishes that he had never known Eustacia, immediately to retract that wish as brutal. Hardy gives a fine psychological description of what is going on in Clym’s mind,

“Three antagonistic growths had to be kept alive, his mother’s trust in him, his plan for becoming a teacher and Eustacia’s happiness. His fervid nature could not afford to relinquish one of these, though two of the three were as many as he could hope to preserve... his love made fetters of what previously was only a difficulty. A position which was not too simple when he stood wholehearted had become indescribably complicated by the addition of Eustacia. Just when his mother was beginning to tolerate one scheme, he had introduced another still bitterer than the first and the combination was more than she could bear.”12
Eventually a quarrel takes place after Clym’s admission that he is engaged to Eustacia. His mother’s opposition reaches intensity. She accuses him of being obstinate and wrong headed. She asks him whether it is better for him to injure his prospects for such a voluptuous, idle woman as that. If he wishes to connect himself with such an unworthy person, why does he come home to do that. He should have done that in Paris, since it is a fashion there. Clym accuses his mother for being merciless against Eustacia. His mother’s words fall flat on the deaf ears of Clym who refuses to argue on the subject any further. After this quarrel it is impossible for him to stay with his mother. And he accordingly bids farewell to his mother. He goes out with tears in his eyes. What he says to his mother is noteworthy,

“Mother, said Clym, “What ever you do, you will always be dear to me that you know. But one thing I have a right to say which is that at my age I am old enough to know what is best for me.”

He goes and she lets him go. The trouble with these two is that they are too strong. One touch of emotional weakness which
is really softness or kindness, on either side would have brought the whole black structure of misery tumbling down. Mrs. Yeobright weakness comes only afterwards in talking to Thomasin who comes to her aunt after Clym's departure. She is unable to think of being hated by him. She is hurt to think when he was as good as a little boy so tender and kind. She takes it to be the destiny of Maternity to give one's best years and best love to ensure the fate of being despised. She stops Thomasin when she tells her about her unyielding nature. Mrs. Yeobright says that she is not a fast forward woman but a traditional good woman who cannot guard against the wounds their children give them by turning her heart to another husband and begin life again. She was a young woman when her husband departed.

She might have had another family by that time and have been comforted by them - for the failure of one son. Her life has been disciplined and devoted to the welfare of Clym hence she expects the same type of return from his side. She gives a prophetic cry,
“O, it is a mistake!... and he will rue it some day and think of me.”

Things are not improved by the bitter ‘Recount by the Pool,’ of Clym’s mother and Eustacia.

It is the side of Eustacia’s character that gives rise to antagonism between her and Clym. In other respects they are splendid mates and each is worthy of the other. But with Yeobright passion is an incident, an interlude. He loves her but his passion is high, chaste as that of Petrarch for his Laura. Passion to him is not all in all, it is something that is to lift his being in to a higher atmosphere where the rest of the life is not forgotten but ennobled. Their conception of conjugal life are anticritical. She imagines first a world of oblivious rapture and second- though hardly less important – an introduction to the word of fashion delights. He regards her rather as a splendid mate to help him in his noble mission of life. Though when he tries to put view of her into practical words, he speaks nothing but blatant reality. It is she who is right and reasonable when she declares that there is not that in Eustacia Vye - which will make a good home spun wife.
But provided that he can raise his fellowmen by whatever humble means, with her beside him he is content. She catches a momentary glimpse of one side of this veritable love, when she says that she can live with him in every situation of life. But it is a feeling phrase, half meant and Paris is the heaven she dreams of. There can indeed be not the least doubt about the depth, intensity and genuineness of Clym’s passion for Eustacia. It is true that after they have got married, not all her entreaties can prevail upon him to go back to Paris and to take her there. That shows how determined he is to pursue his own plan, specially when he has made no false promise to Eustacia or given any hint what so ever that he will take her to Paris.

That Clym’s marriage with Eustacia fails entirely is only to be expected. The utter incompatibility of temperament has foredoomed the marriage. She can not reconcile herself to his change of occupation. Clym being a man of down to earth reality is satisfied with rural environment and his simple way of life. He accepts his semi blindness with fortitude, reconciles himself to the failure of his educational projects takes to the humble occupation
of furze cutting and even sings in a carefree manner while he toils upon the Heath. Eustacia already discontented and wretched now feels humiliated and degraded by the kind of labour that Clym has to do. The quarrel between the two women creates a wider gulf between them. Mrs. Yeobright who wants to know whether Eustacia received some gift from Wildeve is miscomprehended by her and shows her temper for her mother in law who is in nature like Clym telling truth honestly. She clearly tells Eustacia that she had tried to dissuade him by all means in her power but now she has no complaint against her and she is ready to welcome her. Eustacia is not ready to cool down, stimulates her more fired anger. She says -

“Only show my son one half the temper you have shown me today and now you may before long and -you will find that though he is as gentle as a child with you, he can be as hard as steel”

Eustacia once again asks Clym to go to Paris because she is now his wife and sharer of his doom. Clym simply wipes of her argument being out of the field of discussion. He is unshaken and
though he loves Eustacia well, all the effect of her persuasions helps him to resolve to chain himself more closely than ever to his books. He reads far into the small hours during many nights. Consequently he loses his eyesight and the doctor advises him to stop reading for a long time to come. Clym is very grave at the intelligence but not despairing. A quite firmness and even cheerfulness takes possession of him. He is not to be blind, that is enough. He is absolute stoic in the face of circumstances which only affect his social standing and apart from Eustacia humblest walk of life would satisfy him. At the same time he is conscious about the financial problem of the house. Hence he thinks to adopt the work of furze cutting. He tells Eustacia that it is foolish to spend the money they have got when he can keep down expenditures by an honest occupation. All these views of Clym once again show his practical look towards the life’s problems and to solve them. He gets the working instruments from Humphrey. Day after day he rises with the sun, buckles his leggings and goes to work with Humphrey. He works from four O’clock in the morning till noon; then when the heat of the day is at its highest to
go home and sleep for an hour or two, after words coming out again and working till dusk at nine. Though frequently depressed in spirits when not actually at work, owing to the thoughts of Eustacia’s position and his mother’s estrangements, he is cheerful, disposed and calm when in full swim of the labour.

Eustacia is shocked to find him singing and cutting the faggots. To see him there poor afflicted man earning money by the sweat of his brow at first moves her to tears, but to hear him sing and not at all rebel against an occupation which however satisfactory to himself, is degrading to her, as an educated lady wife, wounds her through. It is quite clear to Eustacia, that he does not much care about social failure. She weeps in despair. Clym asks her, her love for him has died out because his appearance is no longer that of a fine gentleman. She is a woman living in the world of golden dream and can not bear the harsh realities of life. If she were in such a position she would curse rather than sing. But Clym has seen the world. He can also rebel in high roman passion against the gods and fate as well as she. He has felt more steam and smoke of the sort than she has ever heard of. But the more he
observes the life, the more does he perceive that there is nothing particularly great in its greatest walks. Clym thinks and asks Eustacia,

“Your words have no longer their old flavour. And so love dies with good fortune.”

The genuine yielding - weakness that rise from strength comes later on both sides after Clym has turned furze cutter owing to his failing sight. The same day Clym expresses a wish to seek reconciliation with his mother; Mrs.Yeobright tells Reddleman that she is determined to make some efforts to heal the sorry breach.

“It is an indication of the central position assigned to the mother motive that the chapters describing Mrs. Yeobright’s journey across the Heath to Clym’s cottage and back again start as a climax to the novel.”

The day Wildeve visits Eustacia in the capacity of her relative and lover as well, Mrs. Yeobright arrives at her son’s house and knocks at the door. The events coincide with the visit of Wildeve who is inside the house. Eustacia is not in a position to
open the door till she has first sent Wildeve away through the back
door. Clym happens to be fast asleep and his sleep is not broken
either by Wildeve’s entry or by mother’s knocking at the gate. Mrs.
Yeobright has observed Eustacia’s peeping from the back side but
she does not open the door. Mrs. Yeobright thinks that Eustacia
has persuaded even her son not to open the door and as a heart
broken woman she starts her return journey. Inside the house
Eustacia talks to Wildeve about her life and dream. Even such a
man like Wildeve respects Clym due to his good qualities. But
Eustacia says,

“Many women would go far for such a husband. But I do desire unreasonably much in wanting what is called life music, poetry, passion, war and all the beating and pulsing that are going on in the great arteries of the world? That was the shape of my youthful dream; but I did not get it.”

Eustacia hears the knock and observes Mrs. Yeobright. She
asks Wildeve to go but she does not open the door. She hears the
word mother from the lips of Clym and thinks him awakened
while he dreams about his mother. Hence the mother goes back. On the way back a young boy Johnny Nunsuch meets her and he asks Mrs. Yeobright what has made her so down, she says,

“\textit{I would not have done it against a neighbour’s cat on such a fiery day as this.}”\textsuperscript{19}

When Johnny asks her what he would tell his mother, she gives very pathetic answer,

“\textit{tell her you have seen a broken hearted woman cast off by her son}”\textsuperscript{20}

She becomes the victim of another misfortune as she is bitten by an adder and the sting proves fatal. But before this, this well intended visit is tragically frustrated, and the stricken woman creep back across Egdon is shown to us through the eyes of one of Hardy’s rare but marvelous children, Johnny Nunsuch. It is just by the telepathy that Clym dreams about mother during those crucial hours when his mother was dying inch by inch.

\textit{According to the dream theory of Freud, the dreams work as the royal road to unconscious.}
“Dreams allow us one of our few privileged glimpses of it at work... they are cast in symbolic form because if this material were expressed directly then it might be shocking and disturbing enough to wake us up.”\textsuperscript{21}

The dream of Clym shows the meaning through symbols. He tells Eustacia-

“It was about my mother. I dreamt that I took you to her house to make up difference, and when we got there, we could not get in, though she kept on crying for help.”\textsuperscript{22}

As the readers know, Clym has been thinking of making up differences between Eustacia and his mother particularly after the clash between them. But in dream he is unable to enter the house. This may be time his mother was knocking at the gate and could not enter in. She was crying for help is the symbol of her painful memory and the death consequently. The dream clearly shows that he is desirous to make up with the mother and he is hurt to think that his mother also should have tried to come to him. He
talks to Eustacia about it. Misgivings, regret, fear, resolution, run their swift course of expression in Eustacia's dreamy eyes. She tries to postpone the answers. She tries to persuade Clym to go next day herself and make up with her. Clym is quite astonished to hear as she had earlier had refused his ideas for the same. And Eustacia has to allow him to go alone to the mother.

In the evening he sets out for journey. He walks with a hope that all shall be well. After three miles he comes to a spot where a soft perfumed is wafted across his path and he stands still for a moment to inhale familiar scant. It is the same place where his mother had set exhausted. While he stands he hears a sound between breathing and a moan. Moving a few steps in the direction he observes a recumbent figure almost close to his feet. He stoops and beholds his mother's face pallid and with a closed eyes. To see his mother, his pain is too intense to be described. He feels like crying like a child who played with his mother many years ago.

"O, what is it! Mother, are you very ill-you are not dying?, he cried ,pressing his lips to her face. 'I am
your Clym. How did you come here? What does it all mean?"23

At that moment the charm in their lives which his love for Eustacia had caused, is not remembered by Yeobright and to him the present joins continuously with that friendly past had been their experience before the division. Clym picks up his mother in his lap and starts walking towards Blooms End where his mother lives. After walking with load for three miles he perceives the cottages of villagers and laying mother on the soft ground he runs to fetch villagers.

In the meantime Eustacia left alone in her cottage at Alderworth is depressed to think of the future events. Yet instead of blaming herself for the issue, she lays the fault upon the shoulders of some indistinct colossal Prince of World, who had framed her situation and ruled her lot. Her father informs her about the sudden richness of Wildeve. Her previous natural instinct for pleasure changes the direction of her mind. Instead of going towards her husband, she sits on stone and thinks about Wildeve and previous relations with him. She does not seem to
possess any moral code of conduct. Wildeve comes to her and they come out for a walk unfortunate to the point from where they observe Clym, his mother and the doctor who declares her dead. The boy Johny N unsuch comes there informs loudly to them about the last words of Mrs. Yeobright. Hearing this Clym loses himself in to crying. She quickly comes back to her house.

Clym is now completely haunted and obsessed by his thought and remorse. He thinks that he himself is responsible for his mother's death. He loses the mental balance for a short time. His cry for his mother is pitiful-

"My conduct to her was hideous- I made no advances, and she could not bring herself to forgive me. Now she is dead."^{24}

He does not notice his wife Eustacia since he is deeply absorbed in the rambling incidental to his remorseful state. Despair has been added to his original grief by the unfortunate disclosure of the boy who had received last words of Yeobright—words too bitterly uttered in an hour of misapprehension. The distress overwhelms him. He continually bewails his tardy journey
to his mother's house because it was an error which could not be rectified. He insists that he must have been horribly prevented by some friend not to have thought before that it was his duty to go to her. Eustacia tries to calm down his rambling but in vain,

“That is because you did know my mother's nature. She was always ready to forgive, if I asked to do so, but I seemed to her to be an obstinate child and that made her unyielding.”

Like King Claudius, Eustacia tries to console him foolishly by saying that he gives himself too much to this wearing despair as others men’s mother’s have died. That does not make the loss of Clym less. He curses himself when Thomsin comes to meet him. The horrid question he puts again and again to Thomsin and Eustacia why did not she come to his house if she had forgiven him. He would have taken her in and shown her how he loved her in spite of all. She died on the Heath like a kicked animal, nobody to help her, a poor dying woman, lying in the dark upon the bare ground moaning, nobody near, believing she is utterly deserted by all the world, it would have moved a brute. One can remember the
dialogues of Hamlet about his dead father when talks about the hasty marriage that a brute would have mourned longer than his mother.

After one month Clym’s grief becomes mitigated by wearing itself out. His strength returns and he walks in the garden. Christian comes to see Clym. He tells to Clym’s surprise that he met his mother in the morning and she told him that she was going to see her son. Now Clym understands the reason of her lying on the Heath. He goes to his mother’s house to keep it in order and there Venn comes to see him. In fact Venn had met Mrs. Yeobright the day before she started the fatal journey and he tells with confirmation that she was going to see him. She had forgiven him and she did not blame her. Now Clym has two side information and quite opposite to each other. He knows that his mother was not an impulsive woman to change her opinion without reason. Hardy is a classic writer the only writer compared to Shakespeare due to the depth of thought and feeling. Once again one reads the views of Hamlet thought the mouth of Clym, and it shows the nature of Clym who never succumbs to flesh -
“If we who remain alive were only allowed to held conversation with the dead—just once, a bare minute, even through a screen of iron bars, as with person in prison—what we might learn!.... And this mystery—I should be of the bottom of it at once. But the grave has forever shut her in....”

Clym decides to meet Johnny Nunsuch again to know the truth of what had happened on that sad after noon. Johnny tells him the horrid truth that his mother met him while she was returning from of his house and he even saw her at his house. She saw another man going in to Clym’s house. She knocked the gate, Eustacia looked out of the side window at her. Mrs. Yeobright saw her as well. She knocked again. No body then came out and then she came back, when Johnny met her. Now the missing link is Eustacia herself. What Johnny tells makes one thing certain that Mother and son had forgiven each other and none of them is to blame of tragic consequents but someone else-
“Cast off by my son! No by my best life, dear mother, it is not so! But by your sons; your sons- May all murderer get the torment they deserve!”

This is the critical situation, had Eustacia not- been the instrument in the tragic events or had his love for his mother been balanced by an equal love for his wife, which is impossible in the present situation, he would have been saved much raving despair. Blind with anger like Othello he comes to Eustacia who is not innocent like Desdemona,

“You shut the door, you looked out of the window upon her- you had a man with you-you sent her away to die. I will not touch you- stand away from me – confess every word.”

Handy like a true writer creates the characters that are grand in the tragic situation. No doubt they commit the mistakes but they are not to be hated. Their romantic approach to life shuttlecocks then between dreams and grim realities. Like other people they are to a large extent the helpless creatures in the hands of circumstances. Much of what Clym says is, true, though he
himself realizes after words that he had been too harsh. Her complete silence stimulates his anger to the point that he leaves the home. But she is not at all hateful but to be pitied. She is shattered by Clym’s behaviour and she begs for mercy. She confesses that she willfully did not open the door first time, she knocked but she should have done it the second time but then she was gone. And Eustacia decides to leave him for ever but she does not tell the name of the man.

In the novels of Hardy - “Love”, is “conceived as a blind, irresistible stream. It is by means of his emotional intensity that he is able to bring home to us its power.... He wishes to make us feel the actual heat and color of its flame, to reproduce its impact on the heart.”29

Some time the words or dialogues are not required. For example one can go through the last moments when Clym and Eustacia are together. Hardy wishes to indicate that although Clym has broken... so he thinks finally with Eustacia, he is still passionately in love with her-
“She hastily dressed herself.... At last her things were on. Her little hands quivered so violently as she held them to her chin to fasten her bonnet that she could not tie the strings and after a few moments, she relinquished the attempt. Seeing this he moved forward and said, ‘let me tie them,. She asserted in silence and lifted her Chin., For once at least in her life; she was oblivious of the charm of her attitude. But he was not and turned his eyes that he might not be tempted to softness”

As usual after a lapse of time Clym’s wrath subsides, his love conquers his reason and he writes to her to ask her to come back but it is too late. Pleasure loving Eustacia is stimulated by Wildeve and she goes out with him. The night is of the worst the Heath is beaten by wind and rain. At every sound of foot steps he flushes hot to think of Eustacia. He opens the door, Thomsin comes, they go but Eustacia and Wildeve die.

It is a grim story with a single relentless drive to disaster. A striking difference between Shakespeare and Hardy is that in
every one of his tragedies, Shakespeare kills both hero and heroine. This may be due to his sense of artistic finish. Hardy more cruel, leaves as life generally does, one alive but maimed. Yeobright is among those who are left, not only sadder but wiser for their experience and their loss. Clym begins his career as a preacher and it is significant that his first sermon centers round the subject of a son's devotion to his mother-

“And the king said unto her, Ask Oh, my mother; for I will not say thee nay.” 31

It is only after her death that he seems to understand that it is his mother and not Egdon whom he had really loved and for whom he had returned. In his remorse he treats her memory with almost religious devotion. He is at last seen preaching his own private gospel in which maternal adoration plays the central part.
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8. Ibid, 197.


11. Ibid, 208.


13. Ibid, 212.


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17. H.C. Duffin, 21.

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20. Ibid, 297.


22. Return of the Native, 298.


24. Ibid, 316.


26. Ibid, 328.

27. Ibid, 332.


30. Return of the Native, 339.

31. Ibid, 416.