Chapter V
Major Emotive Climaxes

As a work of art, the novel is considered the highest form of popular literature because it embodies a colourful spectrum of thoughts, feelings and emotions. These are all mental happenings and they form the inner world of a character. It is believed that the gamut of emotions gets streamlined and intensified by a character’s intuition. Since art is not a wayward indulgence in any emotion, it requires discipline. The emotional life needs discipline in such a way that the “responsibilities of living will not be abdicated and, further, responsible living will also become a delightful living. This outlines the need to train feelings and intuition besides intellect” [Chaitanya 274]. From this point of view, Hardy’s major characters show a remarkable fusion of emotion and instinct and when an emotion is brought to its climax, it does reflect the working of the instinct. In Hardy’s Wessex, there exists “the terror of facing, single handed the ferocious assaults of existence” [Sartre 158].

Hardy’s characters reveal the fact that in their emotions, intuition plays a decisive role. The impulse more than the reason asserts itself again and again till the character ruins himself or herself. It is felt that “intuitive knowing, the kind that the artist [among others] attains, is knowledge for its own sake, not for the sake of manipulation and control” [Jarrett 53]. An artist’s intuition has clearly an edge over his ability to perceive objects and derive knowledge from them but since he aims at exploring the individual, he has greater faith in intuitive knowledge than in objective knowledge. The advantage of intuitive knowledge is that it involves direct apprehension of reality:

It is, therefore, a much more direct vision of reality that we find in the different arts and it is because the artist is less intent an utilizing the perception than he perceives a great number of things [Burgson 163].
It is the depth of intuition that lends grace to the climactic scenes in Hardy's novels and to understand this depth, a brief reference to the working of intuition seems to be appropriate in this context. All imaginative literature tends to draw heavily on intuition, which results in the knowledge of the individual contrasted, with the knowledge of the universal attained through intellect. Intuition is a native power and as such it cannot be cultivated. Many thinkers see it a gift of God to man. One way of looking at it is as under:

If we imagine a human mind having intuitions for the first time, it would seem it could have intuitions of actual reality only, that is to say, that it could have perceptions of nothing but the real. But since knowledge of reality is based upon the distinctions between real images and unreal images, and since the distinction does not at the first moment exist, these intuitions would in truth not be intuitions either of the real or of the unreal not perceptions, but pure intuitions [Croce 4].

Benedetto Croce thinks that intuitive knowledge is pure when it is free from intellectualism. The inertness of matter produces animality in men and women and this is what we discover in Hardy's coarse characters like Lucetta in *The major of Costerbridge* and Alec D'Urberville in *Tess of the D'Urberville*. And coarseness of thoughts and feelings in unfit to stimulate spiritual activity without which lasting *rasa*—experience is impossible.

What is understood as the emotive climax or the highest point of *rasa* is actually an admirable blending of intuition and expression. When an object is intuitively apprehended, the individual becomes better than the average, for he, in the process, attains some noble qualities. The characters that generally stay on in the readers' memory are those who rise above material things and thoughts by their power of intuition. A noble soul is unimaginable without intuition and Hardy knows this truth.
Hardy’s gift of intuition is remarkable in its transmutations. His intuition is many-faceted. When he transmutes his intuitive vision of life into characters, he makes his intuition palpable. And when they appear in the climactic scenes, they become part of the beautiful in the novel concerned. Hardy’s genius, then, is essentially intuitive. Much of Hardy’s experience of the life in Wessex receives its colour and depth from his intuitions and the climactic scenes in his major novels are illustrations of his powerful faculty of the artist. It seems to be Hardy’s answer to the raging Victorian controversy between science and religion on the one hand and between commercialism and the yearnings of spiritual quest of a restive consciousness on the other hand. Hardy like new historicists of the eighties of the twentieth century attends “primarily to the historical and cultural conditions of its production, its meanings, its effects and also of its later critical interpretations and revelations” [Abrams 183]. The beautiful Vale of Blackmoor with its legend of king Henry III is described in Tess to underline the historical and cultural condition which produced Tess’s rare sensibility.

Art experience pre-supposes the working of intuition enriched by the elements of culture. While absorbed in intuitive visions of reality, the artist becomes a ‘reflective consciousness’:

Intuitive or artistic genius, like every form of human activity, is always conscious. Otherwise, if would be blind mechanism [Croce 17].

Great artists know the secret of transmitting their impressions, thoughts and feelings into such sensations as would arouse a variety of emotions. Intuitive experience is concretized only by its sensuous apprehension. The sensations originating in a physical stimulus are so artistically organized that they become natural and organic and not mechanical. Blind mechanism in art – representation of life will be monotonous and uninspiring. The rasas, drawing on the sahridava’s
intuition and ability to feel a situation, are pleasurable experience; and when they reach their climax, the sahridaya in, for a moment, oblivious of his material self.

Emotions serve as an organizing and consummating force in a novel and it is believed both in Sanskrit and Greek aesthetics that feelings are organized by a force within the psyche. Emotion in self is “feelings, organized, generalized, abstracted, built into a form, theoretic or not” [Blackmur 71].

The vividness with which Hardy’s imagination brings forth the emotive life of his characters is very stimulating. Each novel conceives of its own spectrum of emotions. A summary of the emotions and rasas occurring in his novels is presented in the following table:

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Name of Novel</th>
<th>Sthayibhayas</th>
<th>Rasas</th>
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<tbody>
<tr>
<td>1</td>
<td>Desperate Remedies</td>
<td>Soka, Hasya</td>
<td>Karuna, Hasya, Śanta</td>
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<td>2</td>
<td>Under the Green Wood Trees</td>
<td>Nirveda, Hasya</td>
<td>Hasya</td>
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<td>3</td>
<td>A Pig of Blue Eyes</td>
<td>Rati</td>
<td>Shringāra</td>
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<td>4</td>
<td>Far From the Madding Crowd</td>
<td>Rati, Krodh</td>
<td>Shringāra, Vira</td>
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<td>5</td>
<td>The Hand of Egthelber</td>
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<td>Hasya</td>
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<td>6</td>
<td>The Return of the Nativa</td>
<td>Soka</td>
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<td>7</td>
<td>The Trumpet Major</td>
<td>Rati, Adbhuta</td>
<td>Vismaya, Shringāra</td>
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<td>8</td>
<td>A Laodicean</td>
<td>Hasya</td>
<td>Hasya</td>
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<td>9</td>
<td>Two on a Tower</td>
<td>Rati, Adbhuta</td>
<td>Shringāra, Vismaya</td>
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<td>10</td>
<td>The Major of Castebridge</td>
<td>Soka, Nirveda</td>
<td>Karuna, Śanta</td>
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<td>11</td>
<td>The Woodlanders</td>
<td>Nirveda, Hasya</td>
<td>Śanta, Hasya</td>
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<td>12</td>
<td>Jess of the D’Urbervilles</td>
<td>Soka, Rati</td>
<td>Shringāra, Karuna</td>
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<td>13</td>
<td>The Well-Beloved</td>
<td>Rati</td>
<td>Shringāra</td>
</tr>
<tr>
<td>14</td>
<td>Jude the Obscure</td>
<td>Soka</td>
<td>Karuna, Adbhuta</td>
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In every novel of Hardy, it is very easy to see the Pravriti [intuition] of the characters which, through its natural working, brings into existence a particular
sthāvībhāva corresponding to a particular rasa or art-emotion. It is rasa that renders all other elements – vibhāvas, etc., delightful and it illumines the meanings of a work of literature. If emotionally toned experience is to be expressed and not merely ejaculated, “it must be controlled by the artist’s sense of form, and his spontaneity must be checked by a devotion to critical revision” [Jarett 137]. Rasa, to be universal experience does require a very strong sense of form on the part of the artist because in the absence of form no rasa can reach its climax. As the climax demands a careful weaving of the vibhāvas, anubhāvas and sancāribhāvas into a pattern, it creates a “form” of its own and is created and modified by it.

The view that emotion cannot be analysed is untenable because without analysis, no appreciation of a work of art will be enduring. It is believed that the analysis of emotion “is very often a most marvellous help to appreciation” [Jarett 139]. More importantly, when a rasa or art-emotion reaches its climax, it produces the highest level of excitement in the audience or readers. Such intensity is possible when emotions are “balanced, harmonized, interrelated and interfused” [Jarett 140]. A climactic scene or situation or event leaves the audience or readers in a mood of rare intensity. Art emotion, in this process, becomes or lasting experience.

1

Tragic Emotion

“The business of the poet and novelist”, Hardy wrote on 19 April 1885, “is to show the sorriness underlying the grandest things, and the grandeur underlying the sorriest things” [Hynes 486]. This belief results in his conception of human tragedy, which is his forte. The tragic conception has been a universal fountainhead of great literature. In both the traditions – Indian and Western, the supremacy of Śringāra and Kauna as art emotions has been recognized and these two rasas are the source of the highest literary art. Sīka or Sorrow is regarded as an important source of attaining aesthetic experience. Tragedy may be understood as a work in which the artist conjures up a feeling of misery and pain in such a manner as to be profoundly stirring. To
Aristotle, it aims at arousing the emotions of pity and fear and through them a certain catharsis in experience.

In Hardy’s major tragic novels – Far From the Madding Crowd, The Return of the Native, The Mayor of Costerbridge, Tess of the d’Urbervilles and Jude the Obscure, the Greek pattern of tragedy is largely followed. Sophocles and Euripides portrayed man as a victim of fate, a great rigid, unconscious external power which kept on threatening man's existence and ultimately brought about his ruin. The modernists look at fate in a different way:

Heredity and blind primitive instincts, which psycho-analysis has revealed to be great and potent factors in a man’s character — at least in the unconscious part of his character, make people act and behave in a way for which, in justice, he should hardly be held responsible [Dobree 19].

This modernist view of tragedy depends more on man’s innate response to the human situations than on his rational faculties. When primitive instincts are aroused, there is the real intensity of tragedy. Hardy sees man entangled in the fatal web, pointing to man’s own consciousness of futility. The fatal web underscores man’s heroic struggle in the absence of a firm faith in Christianity:

Man suffers, man struggles: Christianity gave him reasons for the suffering and the struggle, and made them worthwhile; but when a man comes no longer to believe in Christianity, the sufferings to which maleficent or faintly sardonic, indifferent demon, informing the universe. To Hardy this sort of terror seemed a completely modern product, which could not have been until a new type of man was born into the world [Dobree18].

(a) Terror and Pity

Terror pervades Hardy’s tragic world and it is always accompanied by pity. There are numerous occasions in his novels when man is left completely hopeless
and desperate. Man’s life becomes a drama of pain but behind the pain there is the grandeur of being heroic in one’s attitude towards life. The grandeur or occasional happiness is possible in this bleak world with the fine touches of Sringara but the dominant emotions of his world are pity and terror:

Its final and total result is one in which pity and terror, carried perhaps to the extreme limits of art, are so blended with a sense of law and beauty that we feel at last, not depression and much less despair, but a consciousness of greatness in pain, and of solemnity in the mystery we cannot fathom [Dobree 18].

Terror or the bhayanaka tends to be subordinate to pity in Hardy’s novels. There is, however, no place for tears in a high tragedy in reality, we experience the nobility and loftiness of Hardy’s heroes and heroines. We extend our sympathy to them and discover what is beautiful in their conduct. We begin to realize the fact that “the very vastness of the theme of all true tragedy, presupposes an emotion richer, profounder, stronger than is provided in the sentimental play of tears” [Nieoll 107]. We only sympathize with the victims of terror. Pity balances terror by making us realize that we are safe.

The Karunarasa is realizable only with the help of pity and terror. These two emotions are recurrent in Hardy’s novels. When we begin to read about Clym, Henchard, Tess and Jude, we share their misfortunes because they are not evildoers, or wicked or contemptible persons. In all these cases we feel that a great soul is suffering in a dignified way. We feel the dignity of man, not his pettiness and meanness.

(b) Sense of Waste and Mystery of Life.

The emotive climaxes in Hardy’s novels make us aware of emotions in their most heightened form and they effectively point to the mystery in which the human beings are wrapped. This sense of mystery embodies a sense of waste of
what is lofty and noble. The experience of a tragedy includes a sense of waste and mystery and this experience is described in these words:

... the pity and fear which are stirred by the tragic story seem to unite with, and even to merge in a profound sense of sadness and mystery, which is due to this impression of waste: What a piece of work in man, we cry, so much more beautiful and so much more terrible than we knew! Why should he be so if this beauty and greatness and tortures itself and throws itself away'[Bradley 16].

Professor Bradley's observation is relevant to the way Hardy's heroes and heroines "drift struggling to destruction like helpless creatures borne on an irresistible flood towards a cataract; that faulty as they may be, their fault is far from the sole or sufficient cause of all they suffer, that the power from which they cannot escape is relentless and immovable..." [Bradley 19]. Hardy's characters drift in this manner to their destruction but the scene of destruction is enacted, they rejoice in the peak moments of their emotive life.

What is noble and beautiful is brought to its climax in the climactic scenes. And such scenes suggest how much goodness and beauty are going to be destroyed. It is a mystery that baffles every reader of Hardy. It is said that we generally reconcile to the misery and the suffering in Hardy's tragedies by a sense of Fate. If Fate is held solely responsible for the tragic hero's destruction, there will be no genuine tragic emotions. Because the victim struggles even against the forces of Fate, we admire him and are wonderstruck by his destruction. This is more because of the mystery that envelops human life, that we feel puzzled. The mystery may signify Fate or a moral order that asserts itself from time to time. For instance, the defects of Clym and Eustacia bring about their misery but there is in them a sense of dignity in the highest moments of their lives.
The Pattern of the Highest Moments

(a) Far From the Madding Crowd.

As discussed in chapter III, Far From the Madding Crowd deals with the contrast between a patient and generous devotion of Gabriel Oak and the unscrupulous love of Bathsheba. In their first meeting, a significant bond of love in suggested but Hardy makes him appear ridiculous and the hasyara sa becomes manifest for a while but the under current of Sringara is powerful enough to prevent it from becoming an absorbing emotion. The basic shepherd-milkmaid compact between Oak and Bathsheba is in reality a camouflage of primitive love. He does not like “a merry-go-round of skittishness” [FFMC 69] observed in Bathsheba’s conduct. He keeps on pleasing himself by his idea of marriage:

‘And when the wedding was over, we’d have put in the newspaper list of marriages.

‘Dearly I should like that!’

‘And the babies in the births – every man jack o’em! And at home by the fire, whenever you look up, there I shall be – and whenever I look up, there will be you’ [FFMC 66].

This is, no doubt, day-dreaming which is deepened when – Bathsheba, superficially, tells Oak that he would get to despise her the moment she becomes his bride. Oak feels the natural anxiety of a young girl latent in Bathsheba’s words. For a moment he imagines to be coming straight through the bush into her arms and blurts passionately, “Never. I shall do one thing in life – one thing certain– that is, love you, and long for you and keep wanting you till I die” [FFMC 68]. In this earnestness is rooted Oak’s passion for her. The Sringararasa is strengthened and it becomes an abiding experience of the reader in spite of Bathsheba’s skittishness. To suggest Oak’s sincerely in love, Hardy comments on Oak’s personality:
Farmer Oak had one and a half Christian Characteristics: to many to succeed with Bathsheba: His humility, and a superfluous moiety and Honesty [FFMC 68].

The novelist's remark stresses two virtues of Oak – his humility and honesty and these virtues are required for the development of Sringārarasa. Rati as the Sthayibhava is irrevocably lodged in the bosom of Oak and there is hardly any chance of alteration in it.

One important function of Śringara is that it softens incongruities and establishes harmony. Hardy projects this idea in the incongruous relation between Oak and Bathsheba. One is an emblem of humility the other of haughtiness and it is the novelist's vision of true love that gradually brings these incongruous characters together. Their distorting egos have to be removed if they are to be finally united. Oak is almost completely changed after the tragic incident of the loss of his sheep. This incident brings with it a soft breeze of the Karunarasa but it is incidental and is not the enduring emotion of the novel. It grips the reader momentarily but its purpose is to indicate the change in Oak's personality: He is fortified by the experience of loss and pain.

Just as Oak's mind changes after this tragic event, Bathsheba's mind also changes after the storm scene in the novel. She has just married her soldier hero who is reckless and does not bother about protecting Bathsheba's crops from the rough weather. The rough weather described in the chapter called "The Storm – the Two Together" is Hardy's objective correlative for the emotions of Bathsheba and Oak. There is great convulsion in nature and it suggests how passionately both of them feel for each other. The moment of their union comes in a flash of lightning and they become one with nature. Nothing can separate them now – they have been united by their instinctive interdependence. Hardy presents the climax of the sringararasa in Far From the Madding Crowd in these words:
It is proved by these extracts that their love is strong as death; it is that love which many waters cannot quench "nor the floods drawn beside which the passion usually called by the name is evanescent as steam" [FMC 419].

(b) The Return of the Native

Fulfilment as well as dejection in love are the two facets of romantic love and Hardy makes no mistake in apprehending the virtue essential for true and enduring Srisingara - "a mass of hard prosaic reality. The quality of the climactic moment of Far From the Madding Crowd vanishes with the end of the early novelistic career of Hardy. In the beginning of the middle phase, Hardy's sixth novel, The Return of the Native brings in a storm of pessimism, which gets intenser from one novel to another. As the RN is a "broadly symbolic vision of, or metaphysical statement about, human existence as a whole in its fundamental absurdity" [Hagan 148]", its emotive climax involves a philosophical apprehension of the universe. With its setting in the health lands of England, the RN transfigures "the trivial and the common place, to make the ordinary extra-ordinary" [Paterson 109].

Egdon Heath is the setting in which the human drama of the RN is enacted. It is the life-force of all the characters, thoughts, feelings and emotions. It is more than a background; it expresses or embodies eternal endurance against which the struggle of an individual appears to be futile and insignificant. In order to know the significance of the emotive climax, we must know what the Heath is:

The heath is not so much scenic background to the action, it is all pervasive; without it the novel would be unimaginable... The heath, one might say, is an extended image of the nature of which man is part in which he is caught, which conditions his very being, and which cares nothing of him [Allen 249].

The Return of the Native with its detailed description of the formidable heath fuses the atmosphere with character. The repetitive description of place and
atmosphere in the novel. It indicates how Nature or primeval force keeps man in its grip and how fate enters the lives of Hardy’s men and women. Clement Yeobright, commonly known as Clym is of the centre of the novel because he is the ‘native’ whose return from Paris is celebrated in the novel. Clym’s mother, Mrs. Yeobright is a curate’s daughter and she is always conscious of her superior status among the rustics of the Heath. Eustacia Vye is another native of the Egdon Heath. It is among these three characters that the climactic scene takes place, arousing primarily the raudrarasa and Karunarasa.

Clym is devoted to his mother and passionately loves his boyhood home in Egdon Heath. Nothing can uproot these two traits of his character. Unfortunately, his mother quarrels with his wife, Eustacia who prevents his mother from meeting her son. In chapter IV, we come to know that Mrs. Yeobright wants to get reconciled to her son and Eustacia. She is not deterred from this course of action even though it means her humiliation. Giving no thought to this Mrs. Yeobright goes across the Heath and reaches her son’s house where Eustacia is engaged in conversation with Wildeve, portrayed in the novel as a young man of charming manners and polished taste. When Mrs. Yeobright knocks the door, Eustacia is in a confused state of the mind and she does not open the door. Mrs. Yeobright thinks that his son and Eustacia do not want to meet her. She is so much agonized that she dies. Clym is very much distressed when he comes to know about the event. He is shocked and petrified. Clym’s reaction on seeing his mother on the verge of death evokes soka and Karuna for both of them—the mother and the son. Hardy picturizes the scene in these words:

His breath went, as it were, out of his body and the cry of anguish which would have escaped him, died upon his lips. During the momentary interval that elapsed before he became conscious that something must be done. All sense of time and place left him, and it
seemed as if he and his mother were as when he was a child with her many years ago on this heath at hours similar to this [RN 347-48].

Clym is awfully disturbed because he cannot bear the humiliation of his mother. It is a child's love for and devotion to his mother that anticipates an overstrained moment in the lives of husband and wife. His mother's entering at Alder worth where he was living with Eustacia would have ended in joy but chance would not have it. Further, his willingness to defy his mother for a time proves that his love for Eustacia is genuine; "and even after his mother's death, when he knows that Eustacia has erred, he had it in his power to forgive her and thus to preserve in their love a higher version of his lost childhood joy" [Casagrande 143]. The forces within and without him prevent him from forgiving his wife Eustacia; and this resolve illumines a facet of vatsalya and Clym's tragedy seems to be centred on this facet of Sringara. In a way, Mrs. Yeobright dies for the love of her son and the son is so much overwhelmed by grief that in spite of his willing, he cannot forgive her:

To have forgiven Eustacia would have been, in a moral sense, to have granted her the foretime, to have reinstated her and himself to a semblance of that blissful time—a time of higher innocence and re-enactment of original innocence before the door closed against Mrs. Yeobright, the time of the Alderworth idyll [IV, Chap. I] [Casagrande 143].

The observations of Professor Casagrande confirm the view that the nucleus of The Return of the Native is the vatsalyarasa and the emotive climax of such a novel should embody this art-emotion. The act of forgiveness is within Clym's control but he does not forgive his wife only to confirm his belief in the childhood bliss as every thing else is meaningless to him. As he wants to feel the child in him. On the other side, Eustacia is remorseless—She does not feel the guilt and "instead of blaming herself for the event, she laid the fault upon the shoulders
of some indistinct colossal prince of the World, who had framed her situation and ruled over her lot" [RN 353]. In this backdrop, a fierce quarrel takes place. Clym has every reason to be furious as Estacia has no ground to defend herself. It is a black day in their lives when the climax takes place:

"Speak to me", said Yeobright peremptorily. The balancing process did not cease in her, and her lips now become as white as her face. She turned to him and said, "Yes, Clym I'll speak to you. Why do you return so early? Can listen to me".

"Yes, you can listen to me".

It seems my wife is not very well?"

"Why?"

"Your face my dear, you face or perhaps it is the pole morning light which takes your colour away? Now, I am going to reveal a secret to you, Ha, Ha!"

"Oh, that is ghastly!"

"What?"

"Your Lauth"

"There's reason for ghastness. Eustacia, you have held my happiness in the hollow of your hand, and like a devil you have dashed it down".

"The day I mean", said Yeobright, his voice growing louder and harsher, "was the day you shut the door against my mother and killed her. O, it is too much - too bad?"

He lent over the foot piece of the bedstead for a few moments; with his back towards her; then rising again, "Tell me tell me! Tell me -
do you hear?” He cried rushing up to her and seizing her by the loose folds of her sleeve [RN 386-87].

It is, no doubt, a breath taking situation, a logical climax of the emotion of Clym. On the surface, if may be read as an illustration of the Raudrarasa. Obviously, Clym’s righteous anger at the conduct of Eustacia is aroused by the situation but there is more to this iceberg of emotion than meets the eye. Clym’s mother is his happiness” and in her humiliation he feels wronged. It is not the Krodh [anger] of a husband but a son’s grievous cry floating in the air unheard by his mother. It is, then, a manifestation of the vatsalyarasa; and if it is held to be true, all interpretations of this novel will require a revaluation. Clym does admire the beauty of his wife, but he loves his mother.

(c) The Mayor of Casterbridge.

Hardy’s tenth novel, The Mayor of Casterbridge, is in the novelist’s own view the story of a man of character since it revolves round the central figure of Michecl Henchard. It deals with his rise and fall, joy and sorrow, fame and infamy and with his sad and pitiable death. The emotive texture is woven very intricately as several rasas are fused together. There is hasya fused with Karuna in the auction scene; Śringāra in Hewchard’s responses to Lucetta; bhayānaka in the bull scene and vira and Karuna in the last episode of the novel when we find him a lonesome man – uncared by his friends and acquaintances, unloved by his kith and kin; and completely neglected by the society.

From the view point of the emotive climax in this novel we may consider the range of his emotions. One view is that Henchard is a man guilty of “having violated a moral order in the world and thus brings upon himself a retribution for his crime” [Schweik 131]. There is yet another view that Henchard is “an essentially good man who is destroyed by the chance forces of a morally indifferent world upon which he has obsessively attempted to impose his will”
Henchard's crime of selling off his wife of Weydon Priors and his strong will are fused to generate a variety of emotions from the opening chapter to the last two chapters, which bring about the climax.

Henchard's economic condition and his "instinct of a perverse character" [MC 10] are responsible for his moral nadir. In the first chapter itself an ante-climax of the bibhatsaraśa is reached when the hey-trusser under the impact of furmity and run decides to sell of his wife. Henchard's condition of the mind is described only to stress this ante-climax:

At the end of the first basin the man had risen to serenity; at the second he was jovial; at the third argumentative; at the fourth, the qualities signified by the shape of his face, the occasional clench of his mouth, and the fiery spark of his dark eye, began to tell in his conduct: he was overbearing — even brilliantly quarrel some [MC11].

Jugupsā, the sthāyibhāva of Bibhatsa is operative in this description of Henchard's gestures. It is deepened by the auction of his wife: He thinks that his wife is a hostage to his fortune; that if he were "a freeman again" he would be worth a thousand pound [MC 11] again. When his wife, Susan is auctioned for five guineas, she still expresses her desire to live with Henchard rather than go with the sailor, New son:

'Now', said the woman, breaking the silence, so that her low dry voice sounded quite loud, 'before you go further, Michael, listen to me. If you touch that money, I and the girl, go with the man. Mind, it is a joke no longer.

'A joke? Of course it is not a joke!' shouted her husband, his resentment rising at her suggestion. 'I take the money: the sailor takes you. That's plain enough. It has been done elsewhere and why not here?"
‘It is quite on the understanding that the young woman is willing’, said the sailor blandly. ‘I wouldn’t hurt her feelings for the world’.

‘Faith, nor I’, said her husband. ‘But she is willing, provided she can have the child. She said so only the other day when I talked O’t!’

‘I do’, said she, after glancing at her husband’s face and seeing no repentance there [MC 15].

If it were a joke, it might have produced laughter but very soon, with the real cash on the table cloth, the jovial frivolity disappears, giving way to disgust or Jupgupsa. But this is not the prominent emotion of The Mayor of Casterbridge. Ever the sringararasa is carefully suppressed to make the readers experience Karuna, the pivotal emotion of this novel.

Henchard is completely transformed after the first movement of the novel. He vows that he will “avoid all strong liquors for the space of twenty one years to come [MC 19]; and this vow is the agent of transformation. A mere hay-trusser, Henchard attains affluence and social standing by sweating in sun and shower. He gains the business support and friendship of Farfrae and effects a reconciliation with his wife and child, in reality the child of Newson. With his material success and spiritual regeneration he does become heroic; and his suffering now enkindles Karuna in the reader’s bosom. His suffering is due to his fitful personal goodness, emphasized in the novel quite frequently. He is, however, determined to castigate himself with the thorns which are brought by his restitutory acts. The fury of a woman appears to reveal his past wrong to his wife and this event helps to bring his fall from prosperity to adversity. He desperately lies and turns away Newson, Elizabeth’ Jane’s father. Newson returns to expose Henchard and dash his hopes of living. The thought of losing Elizabeth fills his mind with suicidal despair and from this moment onwards the Karunarasa is made effective.
Hardy depicts Henchard’s struggle against his violent instinct, throwing him in an emotive whirlpool of self doubt and agonized casuistry. He is now conscientious and tries to explain why he lied to Newson:

To satisfy the conscience somewhat, Henchard repeated to himself that the lie which had retained for him the coveted treasure had not been deliberately told to that end, but had come from him as the last defiant word of an irony which took no thought of consequences. Furthermore, he pleaded with himself that no Newson could love her as he loved her, nor would tend her to his life’s extremity as he was prepared to do cheerfully [MC 241].

Henchard emerges as a self-condemned man. He still hopes that Elizabeth-Jane will not forget him after she knows his sins. In this agony he decides to leave Costerbridge, assenting to his guilt and the appropriateness of his fate. This decision is taken in the wake of the dread that an antagonistic word should lose for him such regard as he had regained from her by his devotion, feeling that to retain this under separation was better than to incur her dislike by keeping her near” [MC 245]. This sense of fear and self-pity serve as background for the climactic scene of the novel. Henchard’s devotion to and love for his stepdaughter are the virtues that lend grace and nobility to his character. Henchard in the last moments of his life feels that he cannot live without Elizabeth but their reunion seems impossible:

‘If I had only got her with me—If I only had!’ he said. ‘Hard work would be nothing to me then! But that was not to be. I—Cain—go alone as I deserve—an outcast and a vagabond But my punishment is not greater than I can bear!” [MC 251].

In utter loneliness, Henchard suffers the agonics of time and fate but keeps on going from Casterbridge to Weydon priors where the seed of his misfortunes was sown. It is a pilgrimage to purify his whole being; an endeavour to realize the
truth of human existence and a realized belief that human life is nothing more than sound and fury; and the more we go into it, the greater are the moments of unhappiness. So the climax in the eventful life of Henchard is reached in chapter XLV of the novel when Henchard is slowly reaching the end of his life after he has experienced complete detachment from the world of strife. Abel Whittle answers Elizabeth Jane question—“Not-dead?”

‘Yes, Ma’am, he’s gone! He was kind-like to mother when she were here below, sending her the best slip-coal, and hardly any ashes from it at all; and taties, and such-like that were very needful to her. I seed en go down street on the night of your worshipful’s wedding to the lady at yer side, and I thought he looked low and faltering. And I followed en over grey’s Bridge and he turned and zeed me, and said, “You go back!” But I followed ... But he did not gain strength, for you see, ma’am he couldn’t eat – no, no appetite at all, and he got weaker; and to-day he died’ [MC 267 – 268].

And before his death, Henchard had written his will and testament in these words:

‘That Elizabeth Jane Farfrac be not told of my death, or made to grieve on account of me.

‘& that I be not bury’d in consecrated ground.

‘& that no sexton be asked to toll the bell.

‘& that no body is wished to see my dead body.

& that no mourners walk behind me at my funeral.

& that no flours be planted on my grave.

& that no man remember me.

‘To this I put my name [MC 268].
This scene of Henchard’s death in desolation is, perhaps, the most moving scene in Hardy’s fictional world. It is a river of compassion, Karuna that flows throughout its breadth so much so that the readers are gripped by a sense of loss of a noble soul. Under the impact of this scene, the life itself seems to stop for a moment and the cries of the desolate heart appear to be unending.

(d) Tess of the D’Urbervilles.

Tess of the D’Urbervilles [1891], Hardy’s twelfth novel, is an epic of modernist emotions, which keep us awake in a dark and gloomy atmosphere. From the standpoint of emotions, the novel may be treated as a tissue of symbolic or imagistic constituents forming a pattern deeper than lines of rational cause and effect. The symbolic constituents. It is thought that Hardy’s “incorruptible feeling for the actual that allows his symbolism its amazingly blunt privileges and that of the same time subdues it to and absorbs it into the concrete circumstances of experience, real as touch” [Ghent 201]15. Under the surface of images and symbols, the novel is “emotive, unrestrained, even vaguely sentimental. It has none of the objectively and rationality that belong to the manner of a competitor in truth” [Hasan 135]16.

The interplay of emotions substantiates the view that Tess is more a passive victim of male aggression and idealization than an active participant in her tragic fate, which is anticipated in the descriptions of her innocence. She is at Marlott seen as “a mere vessel of Emotion untinctured by experience” [Tess 26] because the phases of her childhood lurked in her aspect still. “As she walked along today, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her checks or her ninth sparkling from her eyes; and even her fifth would light over the curves of her mouth now and then” [Tess 26]. The circumstances of her life are such that she is obliged to go to Trantridge to establish relationship with the Stoke d’Urbervilles. She does not care about her own wishes; she subordinates them to the dire needs of her family. She is a sacrificial object for her
family; and from this early phase of the novel the karunaraass comes into existence.

Chapters I to XI of the novel depict Tess’s innocence and her poverty and her seduction is enacted in chapter XI. Jugupsa is the sthayibhava of this situation but it is certainly not the central art emotion of the novel, hence the scene of her seduction is nothing more than an ante-climax, for Tess derives its vigour art emotion of this novel is sown in the first phase of the novel, especially in the Chaseborough episode, which quite ambivalently attempts to reveal female sexuality and male animalism. Let us take a note of what the narrator wants to reveal by the seduction of Tess:

The narrator’s undeniably erotic fascination with her takes the form of a visual preoccupation with her physical presence, and if has even been suggested that the narrator derives an almost sadistic pleasure from Tess’s suffering. That he shares in part the distorted views of her held by both Alec and angel, and that he in some sense does himself violate her with his male voice and male eye [Brady 129].

Christin Brady is interested in the ambivalence of Tess’s emotion. He believes that Tess’s real thoughts and feelings are rarely presented in the novel, except when she suffers the consequences of her actions. From this view it emerges that the novel is about her suffering. Her choices are a bit obscured and there are constant jumps in the narration with a view to giving them “a firm sense of Tess’s suffering and her role as victim” [Brady 130]. In Tess we come across conflicting sensations and emotions that may be related to her sexual response. After the violation of her modesty, the novelist presents her thoughts and feelings directly:

Get Alec d’Urberville in the mind to marry her! He marry her! On matrimony he never once said a word. And if he had? How a convulsive snatching at social salvation might have impelled her to answer him she could not say. But her poor foolish mother little
knew her present feeling towards this mono perhaps if was unusual in the circumstances, unlucky, unaccountable; but there it was; and this, as she had said, what made her detest herself. She had never wholly cared for him; she did not at all care for him now. She had dreaded him, winced before him, succumbed to adroit advantages he took of her helplessness; then, temporarily blinded by his ardent manners, had been stirred to confused surrender awhile, had suddenly despised and disliked him, and had run away. That was all [Tess 97-98].

The act of seduction at Chaseborough multiplied her sufferings. Tess is not, however, the typical betrayed woman, for she does not pine away hopelessly for her seducer. If the scene of seduction is not the climax of the narrative, where does the reader find it? Is it, then, the murder of Alec or the mere information of her being hanged to death? These are moving scenes no doubt because Alec’s murder is the result of her anger at and hatred for the man and it can not produce Karuna. Her own death is no doubt a tragic event but it does not have depth.

Let us remember that Tess in a vivacious young woman gifted with a passionate heart and a reflective mind. She is the child of nature and is persistently identified with nature. She is a “daughter of the soil” and her figure is part of the landscape. She is a fields woman pure and simple. This is Tess’s real self. It is poignantly revealed in her nocturnal rambling after her seduction:

Her [Tess’s] flexuous figure became an integral part of the scene. At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were. The midnight air and gusts, moaning amongst the tightly wrapped buds and barks of the winter twigs, were formulae of bitter reproach. A wet day was the expression of
irremediable grief of her weakness in the mind of some vague ethical being whom she could not class definitely as the God of her childhood, and could not comprehend as any other [Tess 101]

Although an integral part of nature, Tess is aware of objective reality and works hard to preserve her natural, innocence. The network of imagery and reference encourages us “to think of Tess as essentially in touch with nature. Her character is defined and justified by metaphors of flora and fauna and the changing face of the earth both directs and reflects her emotional life” [Lodge 138]. Tess is no less ethereal than Angel Clare is and their union is desirable but Tess’s candidness comes in the way. The Talbothays idyll unravels the real self of Tess. For Tess, Talbothays is her cherished paradise because “it restores to Tess’s life its with a young man like Angel becomes fruitful. For the first time she experiences natural passion for him. On his part, Angel is not simply attracted by sexual magnetism but by her serenity and innocence. Their growing relationship is a manifestation of ānanga-rasa but suffering is the destiny of Tess. Her happiness in love is shortlived, and yet it is a moment of fulfilment:

Tess was conscious of neither time nor space. The exaltation which she had described as producible at will by gazing at a star, came now without any determination of hers; She undulated upon the thin notes of the second hand harp, and their harmonies passed like breezes through her, bringing tears into her eyes. The floating pollen seemed to be his notes made visible, and the dampness of the garden the weeping of the garden’s sensibility. ‘Though near nightfall, the rank-smelling weed-flowers glowed as if they would not’ close for intentness, and the waves of colour mixed with the waves of sound [Tess 139].

What follows is the culmination of rājā [love]. “Tess’s heart ached. There as no concealing from herself the fact that she loved Angel Clare, perhaps all the more
passionately from knowing that the others had also lost their hearts to him” [Tess 162]. When Angel expresses his desire to marry her, her answer is:

“Oh Mr. Clare – I cannot be your wife – I cannot be!” The sound of her own decision seemed to break Tess’s very heart, and she bowed her face in her grief.

“But Tess!”, he said, amazed at her reply and holding her still more greedily close. “Do you say no? Surely you love me?”

Oh yes, yes! And I would rather be yours than anybody’s in the world”, returned the sweet and honest voice of the distressed girl.

“But I cannot marry you!”

“Tess”, he said, holding her at arms length,

“You are engaged to marry some one else!”

“No, no!”

“Then why do you refuse me?”

“I don’t want to marry! I have not thought of doing it. I cannot! I only want to love you”

“But why?”

Driven to subterfuge, she stammered, “your father is a person, and your mother wouldn’t lie you to marry such as me. She will want you to marry a lady”

“Nonsense – I have spoken to them both. That was partly why I went home.

“I feel I cannot never, never!” She echoed [Tess 188].

Tess’s refusal to marry Angel is primarily due to the stigma of her past. In spite of her refusal, Angel is successful in his persuasion and they are married only to deepen the tragedy. The honeymoon night is not all ecstasy; it ends at a tragic
Angel's rejection of Tess is the emotive climax of the narrative. Let us first read the relevant extract:

(a) "Tess!"

"Yes, dearest"

"Am I to believe this? From your manner I am to take it as true. Oh, you cannot be out of your mine! You ought to be! Yet you are not ... My wife, my Tess — nothing in you warrants such a supposition as that?"

"I am not out of my mind", she said.

... "In the name of our love, forgive me!" she whispered with a dry mouth. "I have forgiven you for the same!"

And as he did not answer, she said again, "Forgive me as you are forgiven! I forgive you, Angel" [Tess 245].

Both Angel and Tess are extremely tense in this initial conversation vrida is the sancharibhava in this act of confession. It is accompanied were lit by the fire vertically, like torrid waste" [Tess 243]; and "the fire in the grate looked impish — demonically funny" [Tess 244], setting the emotional tone of this conversation, are prophetic as thy point to the tragic suffering of Tess. When Tess implores for forgiveness, she gets a cold response and Angel says, "Oh, Tess, forgiveness does not apply to the case! You were one person. Now you are another. My God — how can forgiveness meet such a grotesque — prestidigitation as that!" It is a typical Hardyan way to make a remarkable shift from saturation in Śringāra to the pain of Karuna. Angel, perhaps sticks to Victorian morality and for him Tess is a fallen woman. He does not try to understand Tess's situation — the situation in which she was seduced and his words express glāṇi and trāṣa [alarm]. He is not in his own; he is deeply agonized is not aware of what Tess says at the moment:
(b) But she went on pleading in her distraction, and perhaps said things that would have been better left to silence.

"Angel! Angel! I was a child - a child when it happened! I knew nothin of men"

"You were more sinned against than sinning, that I admit".

"Then will you not forgive me?"

"I do forgive you, but forgiveness is not all".

"And love me [Tess 249]?"

To this question he did not answer.

Tess speaks like a child but her pleadings fall on deaf ears. Quite unexpectedly, she is subjected to several reproaches. They wander in silence and it was said after words that a cottager of Wellbridge "met two lovers in the pastures, walking very slowly, without converse, one behind the other, as in a funeral procession and the glimpse that he obtained of their faces seemed to denote that they were anxious and sad" [Tess 250]. Tess has now nothing more to fear, and there is hardly anything to hope. Her sorrow ceases to be speculative. She forgets her existence for a few moments and lies down with her pole check and half-dried tears.

Both of them share and suffer the hot sorrow of their miserable situation. Overtaken by visād [despondency] and avega [agitation] the sanchāribhāvas associated with Śringāra, Angel once again says to Tess:

(c) "Tess! Say it is not true! No, it is not true!"

"It is true"

"Every word?"

"Every word".

He looked at her imploringly, as if he would willingly have taken a lie from her lips, knowing it to be one, and have made of it by some sort of sophistry, a valid denial. However she only repeated:

"It is true".
“Is he living?” Angel then asked.
“The baby died”
“But the man?”
“He is alive”
A last despair passed over Clare’s face.
“Is he in England?”
“Yes” [Tess 255]

These are the facts of the seduction and Angel is not so much concerned with what the people will say about their relationship as with the moral sense. Tess informs him that she had almost decided to commit suicide but thinking of the possible scandal, she refrained from doing it. She is herself ready for divorce and these gestures to arouse pity for her. As divorce is impossible, they decide to live separately. But before this separation takes place, Hardy Climaxes their tragic love by the sleep-walking scene the highest emotive point in the narrative, Chapter 37 of the novel in which Angel performs sleep walking is dark and gloomy in its atmosphere and events. The reader is reminded of Lady Macbeth’s sleep-walking but the context in Tess is very much different from that of Macbeth. Here Angel suffers the unbearable pain of separation; thinks that Tess is dead and he must initiate the burial of the dead:

(d) When he reached the middle of the room, he stood still and murmured in tones of indescribable sadness, “Dead, Dead, Dead!”

... Tess saw that continued mental distress had wrought him into that somnambulistic state now.

... Clare come close and bent over her, “Dead, dead, dead!” he murmured.

After regarding her for some moments, with the same gaze of unmeasurable woe, he bent lower, enclosed her in his arms, and rolled her in the sheet as in a shroud. Them, lifting her from the bed with as much respect as one would show to a dead body, he
carried her across the room, emitting, "My poor, poor Tess—my dearest, darling Tess! So sweet, so good, so true [Tess 164]."

The climactic scene in Tess is extended from their confession of their sins to the sleep-walking of Angel. Its function is to (1) bring Stingo to its full fruition and (2) to fuse Karuna with it. It has been admirably accomplished. The half-dried tears of Tess and the storm in the mind of Angel particularly make the readers cry. There is great excitement, pity and fear are the alternate waves of the reader's sensibility and in these phenomena, the bubbles of aesthetic pleasure rise and fall endlessly. The purity of Tess's mind and the nobility of Angel's thoughts, feelings and emotions are convincingly proved, and this is, perhaps, the objective of the novelist's imagination.

(c) **Jude the Obscure**

In Jude the Obscure [1895] Hardy achieves the peak of his study of human psychology because here he fuses the creative and analytical aspects of characterization. He explores "psychological problems in greater depths than ever before" [Summer 165], raising questions about mental health and psychological balance. The emotional complexity of this novel has stimulated many studies of this novel but no one study seems to be complete. The central characters Jude Fawley, Arabella Donn, Sue Bridehead and Phillotson are involved in a subtle sexual relationship. They fall in love, force marriages and run away only to create confusion and chaos. Further, children are born in and out of wedlock and did unnatural deaths. With all these weird experiences, this novel turns out to be emotionally terrible and tragic. The confusion of emotions is ascribed to the marriage laws of the time when Hardy was writing this novel:

The marriage laws being used in great part as the tragic missionary of the tale and its general drift on the domestic side tending to show that in Diderot's words, the civil laws should be only the enunciation of the law of nature... that a marriage should be
dissolvable as soon as it becomes a cruelty to either of the parties—being essentially and morally no marriage—and it seemed a good foundation for the fable of a tragedy, told for its own sake as a presentation of particulars, containing a good deal that was universal and not without a hope that certain cathartic, Aristotelian qualities might be found therein [JO VIII].

As the marriage laws were incompatible with the law of nature in the Victorian period, the marital relation of Sue and Phillotson remains strained and illusory throughout. It hardly has any thing like rati or love, which is the requirement of śringāṛasa. Sue’s physical beauty is not a natural endowment but a thing of “supernumerary hair coils” and “optional dimples” [JO 310] She does not by the virtue of her conduct belong to Marygreen, but she belongs to a modernist world of sexual dissipation. Jude in his blind love for Sue imagines to continue and consummate his visionary experience of Christminster, which embodies his great expectations of life. In short, Sue and Jude are almost opposed personalities, having different emotive fields. They are not made for each other. Arabella’s entire conduct is governed by sensuality and hence there is no scope for śringāra in her relations with Jude. She is described as “substantial female animal” [JO 59]. Arabella is, however successful in marrying Jude but very soon she is separated from her husband, who is shocked by her conduct: “The utter death of every tender sentiment in his wife, as brought home to him by this mute and undersigned evidence of her sale of his portrait and gift, was the conclusive little stroke required to demolish all sentiment n him” [JO 93]. Sue’s willful marriage with Richard Phillotson results in her torture: “What tortures me so much is the necessity of being responsive to this man whenever he wishes, good as he is morally! the dreadful contact to feel in a particular way in a matter whose essence is its voluntariness” [JO 233].
It is possible that Hardy is mainly interested in creating such events in *Jude the Obscure* as would produce Jugupsa or pervasive disgust. Except Jude, no other character seems to excite Karuna in the readers. It is held that Sue is a study of disgust, arresting the soul of modern men and women. This view is supported by the following remarks:

... Mr. Hardy has, perhaps, devoted so much care to the portrait of a woman. She is a poor, maimed 'degenerate', ignorant of herself and of the perversion of her instincts, full of febrile, amiable illusions, ready to dramatize her empty life, and play at loving though she cannot love. Her adventure with the undergraduate has not taught her what she is: She quits Phillotson, still ignorant of the source of her repulsion; she lines with Jude, after a long agonizing struggle, in a relationship that she accepts with distaste, and when the tragedy comes, her children are killed, her poor, extravagant brain slips one grade further down and she sees in this calamity, the chastisement of God [Gosse 60].

Sue's self-regarding and self-centered attitude towards life seems to be dry as far as emotions are concerned. Her treatment of the undergraduate of Phillotson, of Jude lacks depth; all the events happen almost abruptly and except Jugupsa no other emotion is powerfully surfaced. She makes neurotic advances and retreats and never experiences real or true love. This seems to be the reason of prevailing aridity in the novel and fertility, if any, is confined to begetting children. Sue has sex only in her head; she enjoys closeness with men; enjoys talking about love and sexual pleasures, but is scared of the possibility of physical relationship.

Hardy in *Jude the Obscure* is occupied not with a systematic development of any art emotion but with the flashes of a particular kind of psychological problem explored in the characters of Jude and Sue. The novel is “an indication of Hardy’s awareness and sensitivity that he was able to observe and understand such
psychological problems and then create a character which embodies them more than twenty years before Freud diagnosed them through psychoanalysis” [Summer 177].

Obviously, the novel deals with highly inflammable themes like love, marriage, sex and domestic life. Hardy finds in these themes a great potential for tragic stories. Any tragedy with its cathartic qualities is bound to move our emotions of pity and fear. We focus on the emotion of pity which is an imperfect translation of the Karunarasa.

Before we apply the theory of Karuna rasa to this novel, it will be worthwhile to modify the concept of Vibhāvas slightly to suit our needs. The vibhāva is generally defined as a situation which evokes the emotion. The Indian theory does not explicitly mention that vibhāvas is always local and immediate. The vibhāva may also consist of a general remote situation like the predicament of men in society or his helplessness in his battle against unseen powers. This kind of situation is much loaded with tragic potentiality as any other immediate and local situation.

In Jude the Obscure, there are several such remote and general powers. One of them is the conflict of man with the laws of the land. Some people, for no faults of theirs have a temperament to go against the laws or to be guided by emotion and consciousness. Sue at one point says:

Domestic laws should be made according to temperaments, which should be classified. If people are at all peculiar in character they have to suffer from the very rules that produce comfort in others [JO 268].

Social conventions and man-made moral codes dictate that, for a man and woman, to live on intimate terms without entering into a legal contract of marriage is a kind of adultery or a sin. The situation of Sue and Jude arouses a sense of pity in us because they like to be guided by their emotions rather than by the laws of
the land or the concept of sin in society. These are a kind of Vibhavas arousing pity for the victims – Jude and Sue.

Yet another kind of general remote vibhavas are found in the laws of educational institutions which make the laws that come in the way of an individual’s ambitions and aspirations. Jude dreams about books, fellowships and degrees but all his ambitions are frustrated by the laws of the institution which refuses to give him admission. His aspiration has come to nothing, he evokes and pity frustration because there is an unbridgeable gulf between what he wants to become and what he has achieved: “All his reading has only come to this, that he would have to sell his books” [JO 65].

Loneliness serves as yet another vibhava particularly when an individual longs for company. The depth of the longing in the misery of loneliness as the character experiences (anubhāva), creates in us a feeling of pity for the individual. The novelist describes the situation of Sue in the following terms: “She was quiet lonely and miserable ... She felt utterly friendless” [JO 155].

A friendless lonely existence in a gloomy place makes Sue miserable and sad. Her situation creates a sense of deep pity in the mind of the reader.

A very tragic situation is the way in which Sue’s children are killed by Arabella’s child. The child of Arabella in JO is characterised by excessive morbidity. He is symbolically named Little Father time. He is described as Age masquerading juvenility. A highly reflective child, he thinks that he and his little brothers are unwanted in this world. The following dialogue between Sue and little Jude arouses pity for Sue as well as for the child.

‘Well – people do object to children sometimes’.

‘Then if children make so much trouble, why do people have them?’

‘O – because it is a law of nature!’

‘But we don’t ask to be born?’
'No indeed'.

'And what makes it worse with me is that you are not my real mother and you needn’t have had me unless you liked.

I oughtn’t to have come to ee – that is the real truth!

I troubled them in Australia, and I trouble folk here. I wish

I hadn’t been born!'.

'You couldn’t help it, my dear'

'I think that whenever children be born that are not wanted they should be killed directly, before their souls come to ‘em, and not allowed to grow big and walk about!' [JO 402].

Beside arousing the deep emotion of pity, this situation (vibhavas) also makes us vaguely know of the premonitions of things that are likely to happen. Given that sort of morbidly reflected temperament, little Father Time is too sensitive to suffer the cruelty of society to his parents. He does not want to be a burden on them. When Sue and Jude are away he kills his two brothers and hangs himself, with a cryptic note:

"done because we are too many".

The note, inspite of its laconic brevity, is filled with the potential to arouse a feeling of Karuna in us. The agony that follows the description of children’s death is naturally full of pity.

Jude the Obscure is a story of unhappy broken marriages (Jude, Arabella; Phillotson and Sue), remarriages between the separated couples (Jude remarriage with Arabella and later Sue’s remarriage with Phillotson), sex and begetting of children and of the emotion of love without marriage (Sue and Jude). These circumstances themselves create a sense of pity in a sympathetic reader (Sahridaya) rather than hatred or anger. As a result of his own emotions, wrong
steps conspiring with the social circumstances and conservative outlook of British society, Jude makes a mess of his life.

In the last chapter of the novel when he is filled with tension, longing to meet Sue, Arabella comes in his way. Jude's life is full of tragic misery. When he is in his death bed, Arabella goes in search of another lover. With infected lungs he goes out in heavy rains to meet Sue who refuses to come with him but kisses him with utmost passion. Sue's own life is full of pity or Karuna, because she takes a decision to live with an old man whom she does not love. When Jude is dying he hears jubilant voices from a nearby college, he remembers his frustration to enter a college. Between the voices from the college, Jude whispers to himself the most moving quotation from his earlier readings like the agonized cry of Dr. Faustus in the last moment of his life. This situation arouses tragic pity in the mind of the reader; and in it we can experience the climax of the novel:

“Let the day perish wherein I was born and the night in which it was said, there is a man child conceived (‘Hurrah!’)

‘Let that day be darkness; let not god regard it from above, neither let the light shine upon it. To let that might be solitary, let no joyful voice come therein’. (Hurrah!)”

“Why died I not from the womb?
Why did I not give up the ghost
When I came out of the bally?
For now should I have lain still and been quiet. I should have slept: then had I been at rest!” (‘Hurrah!’) [JO 468].

Nothing can be more tragic than these words. Jude experiences the utter futility of his life at the moment of his death. The Karunarasa trickles down with every word of Jude.
Jude in his death bed reminds the readers of his predecessor, Michel Henchard because both of them die in utter loneliness. The modern sensibility that pervades the novel is suspended for a moment when the primitive urge for honour and companionship asserts itself in the last moments of their lives. In both the situations, the Karunarasa is so powerful that the sahridaya remains petrified for quite some time. And when he comes to consciousness, he finds his emotions in a poised state. The climatic episodes and the rasas they generate are not without the touch of a philosophic mind.
References

1. Jean Paul Sartre, *Being and Nothingness* [New York: Citadel Press, 1966] 158. The idea of assaults on the existence of man is shared by Hardy also. Such assaults serve as fertile soil for the emotive vigour of the individuals in Hardy’s novels.


7. Jarrett thinks that the art – emotion depends for its full effect on the artists critical control of his material impressions and observations of life.
Bonamy Dobree, “Thomas Hardy”, *The Lamp and the Lute: Studies in seven Authors* [London: Frank Cass, 1929] professor Dobree points out that Hardy’s conception of tragedy is different from that of Shakespeare.


