Chapter 1

Introduction

Thomas Hardy [1840-1928], a later Victorian novelist, with his early education in the classics and in architecture reached almost unscalable heights in the presentation of emotive tensions of his time. He left his native Wessex—"the name he gave in fiction to an area of the West Country"—for London in 1862. Victorianism was understood to be an insensate devotion to respectability and with all that, this suggests of compromise and conformity, of concealment and dissembling. In this endeavour, Victorian sensibility drew on a sense of having a particular destiny charged with a particular mission. While major Victorians were pre-occupied with the national and cultural consciousness, which presents itself as "a principle of integration overriding all social and political differences" [Kermode 790], Hardy was engaged in the fundamental questions about the survival of man in a dark and dismal world governed by powers beyond the control of man. This being the foundation of his emotive experience, his early days in London seemed to cover him with unending gloom:

He pauses, may be, on Waterloo Bridge, and, Dorset people being impressionable, he experiences as he gazes at the picture before him a vivid sense of his own insignificance in it, his isolation and loneliness" [Blunden 18].

Born with a frail body, Hardy was gifted with a strong mind and a compassionate soul. With the face of an "old man", he loved to roam over the heath and Nature became his teacher, shaped his mind and strengthened his emotions. Henry Thomas and Dana Lee Thomas point out that the strengthening of Hardy’s emotive perception was largely due to his natural inclination to drink in plenty of sunlight. It is remarkable that he “became familiar with living things through all the five senses."
And through a sixth sense— and all-embracing sympathy " [Thomas 296]. What he further says about the making of Hardy's sensibility is worth noting:

He thrilled to the faces and the voices of animals, the birds, and the trees. As a child he wrote in later years, "I learned that every species of tree has its voice as well as its feature. At the passing of the breeze the fir-trees sob and moan no less distinctly than they rock; the holly whistles as it battles with itself; the asp hisses amid its quiverings, the beech rustles its flat boughs rise and fall [Thomas 296]."

I

Emotive Background

It seems legitimate to believe that Hardy's childhood experiences revealed to him both the secret of Nature and of human nature and the latter appeared to him as a replica of the former but his mind and heart responded only to the "still, and sad music of mankind" [Wordsworth, 'Tintern Abbey' 1.92]. Perhaps, this kind of sensibility, deeply rooted as it is, is at the back of all his writings, poems or novels. It developed in him "a starkness of outlook and an impatience with the decorative and the self indulgent" [Richards 249]. Bleakness of Nature hardly goes with glee and this is why the unbounded joy of 'The Darkling Thrush' is not spontaneously received. Composed at the close of the nineteenth century on 31 December 1900 this well-known poem only restates what has been Hardy's unbroken absorption: his vision of bleakness and starkness that could never welcome joyousness:

At once a voice arose among

The bleak twigs over head

In a full hearted evensong

of joy illimited;

An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to thing his soul
Upon the growing gloom [ll. 17-24].

I. Emotive Background

It is said that Hardy used to feel one with all nature a blood relationship "with the clouds, the butterflies and the bees, the sparrows and the squirrels and the lambs [Thomas 296]", but why did he fail to participate emotionally in the "evensong" of the darkling thrush? Obviously, saddened at heart, his obsessions throughout his creative period were the "bleak twigs" and "the growing gloom". Hardy’s fascination of gloom and bleakness is so powerful that some of his critics of the twentieth century think of him as under:

"Hardy sees only the ugly side of the world", remarked a recent reviewer. And another reviewer, equally one-sided, observed, "One of Hardy’s ancestors must have married a weeping willow-tree" [Thomas 300].

The gloom of 31 December 1900 does not have anything abrupt about it. Much of its intensity is fairly anticipated in Hardy’s early poems like "Hap" and "Neutral Tones. It appears that the opening lines of the first poem, composed in 1866, set in motion an abiding emotion:

If but some vengeful god would call to me From up the sky, and laugh:
"Thou suffering thing, know that thy sorrow is my ecstasy, that thy love’s loss is my hate’s profiting!"

And the protagonist of this poem is left with no option; he is condemned to suffer and die:
Then would I bear it, clench myself, and die. Steeled by the sense of ire unmerited; half-eased in that a Powerfuller than I had willed and meted me the team I shed [Hardy, ‘Hap’, II.5-8].

Since Hardy was delicate from the very beginning, external impressions and experiences turned him introspective—his physical fragility was compensated by his mental precocity. With the development of his sense of colour and drama, his emotive development is closely linked: and this development of his sensibility is echoed in his description of Jude who, as a boy, is conscious of his feelings:

Nature’s logic was too hurried for him to care for. That mercy towards one set of creatures was cruelty towards another sickened his sense of harmony. As you got older, and felt yourself to be at the centre of your time, and not a point on its circumference, as you had felt when you were little, you were seized with a sort of shuddering, he perceived. All around you there seemed to be something glaring, garish, rattling, and the noises and glares hit upon the little cell called your life, and shook it, and scorched it. If he could only prevent himself growing up! He did not want to be a man. [Hardy, Jude the Obscure, 15].

Creativity, no doubt, in a joyous act but for Hardy, with his proneness to tragic visions, it was more a reflection on the phenomena than a pleasure-seeking exercise. William Barnes and Horatio M. Moule were of very little help to him in spite of the farmer’s love for learning and the latter’s divine gift of importing knowledge to his pupils. Moule was a fine Greek scholar but he was not very clear about Hardy’s natural gifts. Hardy at the age of nineteen asked Moule “whether he thought it best to go on with his study of the Greek tragedians. Moule reluctantly advised him against this, on purely practical grounds, for if Hardy was to be an architect, and was to earn his own living, further study of the Greek texts would be wasted time” [Evelyn Hardy 30]. While giving this advice to Hardy, Moules was not unaware of Hardy’s creative urge. In his memoirs, Moules’s brother wrote that the fine Greek scholar
"firmly believed in Hardy’s potentialities as a writer, and said he hoped he still kept a hand on the pen" [Moule 35].

II. Emotive Apprehension of Nature

Hardy was emotionally tense when his first novel, Desperate Remedies (1871) appeared because it was not received well. Set in Dorset, Hardy’s maiden endeavour to arouse the emotions of pity, fear and love fails to attract the readers largely because of unstreamlined plot. Depicting the welfare of Cytherea Graye, the novelist in the background of intrigue, violence and deception transforms these emotions into concrete experience, although the story is far from being convincing because the circumstances that force Cytherea to become maid and companion to the imperious Miss Aldelyffe, mistress of the khapwater House. With one murder and one suicide and one natural death, the novel is not from pervasive gloom in spite of the union of Cytherea and Springrove. It is the first example of Hardy’s treatment of some basic emotions. There is emotive happiness in Desperate Remedies and this haziness blurs the transparence of emotions. And the failure of this novel is attributable to the novelist’s lack of firm grasp of the art that lends emotions resplendent grace. This novel indicates that Hardy’s tragic vision of life and his ability to transform it into a work of art were at the experimental level in 1871. He was yet to learn more about his emotions and art what Jude Says about the loss of illumination on his return to Christminster is partly true of Hardy’s mental development about this year:

I am in a chaos of principles — groping in the dark acting by instinct... and the further get the less sure I am... I perceive there is something wrong in our social formulas: what it is can only be discovered by men or women with greater insight than mine, if indeed they can ever discover it—at least in our time [JO, 172].

There was frustration in Hardy as it is in Jude here but it could not paralyze his creative instincts. After the ill-reception of Desperate Remedies, he Scrupulously examined his emotive and architectural experience in order to get out of this stasis.
Through this self-examination, he wanted to be sure of (a) his words and phrases and movement of thoughts, feelings and emotions; (b) his full understanding of country voices as well as the idiom of local speech; and (c) his cultivation of the larger rhythm of the ballad-tale. Hardy’s concentration on these elements was aimed at achieving grandeur of expression. In this process, he discovered that a simple or devastating emotion could be effectively expressed by adhering to the principles of evocative language. Gradually, he learnt the language that produces narrative imagery. "The number of metaphors and similes concerned with sunsets, moonlight and snow light, the leafy gloom of a woodland at dust, and (a favourite of Hardy) the indescribable point where shade merges with shade (whether it is heathland meeting oncoming night, or dusk descending on water), is astonishing" [Evelyn Hardy 62]. How Hardy came to express his emotive experience, may be illustrated by a passage from The Mayor of Casterbridge [1886]. It describes the Casterbridge market scene:

The yeomen, farmers, dairymen, and townsfolk, who came to transact business in these ancient streets, spoke in other ways than by articulation. Not to hear the words of your interlocutor in metropolitan centres is to know nothing of his meaning. Here the face, the arms, the hat, the stick, the body throughout spoke equally with the tongue. To express satisfaction, the Casterbridge market-man added to his utterance a broadening of the cheeks, a crevicing of the eyes, a throwing back of the shoulders, which was intelligible from the other end of the street. If he wondered... you know it from perceiving the inside of his crimson mouth, and a target like circling of his eyes. Deliberation caused sundry attacks on the mass of adjoining walls with the end of his stick, a change of his hat from the horizontal to the less so, a sense of tediousness announced itself in a lowering of the person by spreading the knees to a lozenge shaped aperture and contorting the arms [Hardy, MC, 53]."
This passage, remarkable for its jesticulations, strikingly exemplifies Hardy's grip of imagistic narrative, which is, in words and phrases and images, a departure from the language of Desperate Remedies. No reader who reads such passages will miss the over-empirical joviality and the initiation of smiles and laughter and their emotive pleasure. Then, there are clumsy inversions and deliberate participles that "strike attention like hefty physical movements, ponderous like that lowering of the knees. There is, says Douglas Brown, a "versatility of gesture behind the words," and it moves "beneath the surface of the writing, this 'broadening of the cheeks, crevicing of the eyes, throwing back of the shoulders.' "Here is the source of the astonishing weight in the finer passages, so hard to define: a baffling quality which leaves the reader in possession of sharp impression for which analysis can do little account [Brown, 102].

What followed after Desperate Remedies was the novelist's struggle with form. To say that "a writer dealing in fundamental propositions...should have been gifted with such an extraordinary power of artistic form" is to set aside the view that art and artistic form require training just as those dancers move easiest who have learnt to dance. "Ideas and visions come in flashes but form. It is, however, reasonable to say that the formative desire for "shapeliness, order, symmetry, completeness, significance, definiteness is the hungriest lust the spirit possesses, and one whose satisfaction yields the deepest enjoyment" [Abercrombie 35].

Since words and phrases, similes and metaphors, rhythm and imagery are the foundation on which any emotion can thrive, it is necessary to know how he learnt about the evocative power of words. We are told that "he continued his study of painting well on into old age, making journeys to see collections in private country houses when he no longer went to London, and when any display of his knowledge in prose was out of the question since he had long ceased to write it "[Evelyn 62]. Love for painting was innate in Hardy. The painted landscape in his novels is without
exception an emotional equivalent because he sees it in his mind and trusts that his readers will see it. He makes a conscious effort to paint the landscape of Dorsetshire with a view to projecting the emotions of his characters. Among the Victorians, say later Victorians, it is Hardy who lends emotive effect and meaning to the landscape:

No other novelist can render the sights and smells of the countryside with such evocative sensuousness, or surround daily tasks with such intimate tenderness. No one before Hardy had made the landscape part of the story. His Dorsetshire, for which he retained the old name ‘Wessex’, is a land of memories, where the hills are crowned with Roman Campus, and where barrows hide even more ancient remains [Neill 219].

If a reader wants to understand the emotive field of the novels of Hardy, he has to know the intimacy between his visualization of the landscape of Dorsetshire and the emotion that occupies the novelist’s mind. The human characters with their thoughts and feelings appear to be closely tied with the landscape, with the images that mould them. There is a transmutation of emotions into a variety of images; and the change is so rare that the particular convincingly becomes the universal: It is common experience that the scene in

Hardy’s novel is not an ordinary and particular scene at all ... They are universal scenes where the drama of mankind is played out ... The power which Hardy’s landscape exercises is drawn from nature directly, and his characters are bound by as strong ties to the earth as to each other [Muir 66].

We may exemplify how the landscape becomes pregnant with the emotion, “seething in the human heart by the following scene in which the objects of Nature are pictured as symbols of innocence “[Hardy, Tess, 89]:

...
The vale was known in former times as the forest of White Heart, from the curious legend of King Henry III’s reign, in which the Killing by a certain Thomas de la Lynd of a beautiful white heart which the King had run down and spared was made the occasion of a heavy fine. In those days, and till comparatively recent times, the country was densely wooded. Even now, traces of the earlier condition are to be found in the old Oak copses and irregular belts of timber that yet survive upon its slopes and the hollow-trunked tress that shade so many of its pastures [Hardy, TD, 23].

This landscape serves as the background in which the modesty of Tess Durbeyfield is violated and the violation arouses the emotion of pity and compassion for the victim and anger for the predator. Donald Hall is of the view that the “Stories of deer mistakenly killed are mythic reminders of the rites of ritual murder. Tess the white hart, Tess the field, is the innocent victim” [Afterword 427]. It is worth pointing out that the landscape in Tess of the D’Urbervilles is central to the gamut of emotions that shape and mature the artistic effect of the novel. Hardy’s depiction of the landscape from Chapter 2 to the final execution of Tess in Chapter 59 is essentially an epitaph for Tess.

Hardy’s liveliness to landscape is coupled with his poetic imagination which provides indelible colouring to his emotive experience. He believes that the “poetry of a scene varies with the minds of perceivers. Indeed, it does not lie in the scene at all” [Hardy 485]. Hardy shows his understanding of the nature and function of poetry in novel-writing in his remark of June 1877:

So, then, if nature’s defects must be looked in the face and transcribed, where arises the art in poetry and novel-writing? which must certainly show art, or it becomes were mechanical reporting. I think the art in making these defects the basis of a hitherto unperceived beauty, by
irradiating them with the light that never was on their surface, but is been to be latent in them by the spiritual eye [Hardy 475].

Poetry lies not in the mechanical representation of nature but in discovering its impact on the various mental states, the emotive personality of the poet or novelist; and these mental states result in a sweet pattern of beauty which is the ultimate aim of creativity. As far as the reproduction of emotions is concerned, the poet-novelist sees into the heart of things and discovers the mental states, they are capable of forming. Hardy explains how a pattern is formed out of objective experience:

As, in looking at a carpet, by following one colour a certain pattern is suggested, by following another colour, another; so in life, the see should watch that pattern among general things which his idiosyncracy moves him to observe, and describe that alone. This is, quite accurately, a going to Mature, yet the result is no mere photograph, but purely the product of the writer's own mind [Hardy 485].

Without a pattern of emotive perception, poetic or novelistic art is almost impossible. Objects may arouse a variety of emotions when they are inwardly perceived, but the novelist's creativity organizes these motions and produces a pattern. In March 1902, Hardy commented on the relation between a novelistic pattern and emotion and wrote, “There is a latent music in the sincere utterance of deep emotion, however expressed, which fills the place of the actual word-music in rhythmic phraseology on thinner emotive subjects, or on subjects with next to none at all” [Hardy 488]. How Hardy organizes the experiences of a summer morning in The Trumpet Major [1880] to make a sweet pattern of beauty is worth citing here:

On a five summer morning, when the leaves were warm under the sun, and the more industrious bees abroad, diving into every blue and red cup that could possibly be considered a flower, Anne was sitting at the back window of her mother's portion of the House, measuring out
lengths of worsted for a fringed rug that she was making, which lay, about three quarters finished beside her [Hardy, TM, 3]^{17}

The first three clauses of the extract are emotive in effect. A fine summer morning is felt on the nerves by 'the more industrious bees' and 'the blue and red flowers' that are cups for them. It is a pattern of sweetness and beauty of the summer morning in England and in its association it is naturally realized that Anne Garland is a beautiful lady, and she is sure to attract young men, like bees towards her. Further the progressive verbs sitting, measuring and making are as rhythmical as they picturize Anne in action.

In depicting the emotive life of the men and women of Wessex Hardy has hardly deviated from his poetic imagination which remains the source of light and sweetness. Like Mathew Arnold he believes in the maxim- "The pursuit of perfection, then, is the pursuit of sweetness and light" [Arnold 69]^{18} Hardy's poetic imagination brings the Victorian novel from "the drawing room into the open air of fields and woods, creating a kind of pastoral tragedy in prose", [Alcorn RH 70].^{19}

Nature in its changing moods, represents the emotions of man, or man at his best, in spite of his conscious culture, succumbs to the moods of Nature.

A good deal of nature-images in Hardy's novels are "assembled from things actually seen and intimated, known" [Sisson 28].^{20} This kind of imagery results in the juxta position of the country side and the urban Scene; of native simplicity and urban wickedness; of light and darkness and of spontaneity and artificiality. We know that while writing For From the Madding Crowd [1874] that Hardy "first ventured to adopt the word 'Wessex' " [Alcott 301].^{21} Borrowing the title of this novel from Gray's "Elegy Written in a Country Churchyard", Hardy envisions Gabriel Oak's "attachment to the soil of one particular spot" [Howe 2],^{22} delineating him as the son of the soil. Hardy describes his smile "like rays in a rudimentary sketch of the rising sun" [FMC 1].^{23} A similar approach is observed in The Woodlanders [1887]. Presented as a rustic Giles Winterbourne is completely identified
with nature so much so that he looks and smells "like Autumn's very brother" [TW 115]. This novel marks the beginning of the dark images in Hardy's novels. Rich in colour and movement, The Woodlanders is replete with such images as are remarkable for full identification of man and nature; and the resultant emotion becomes conceived of sincerity and depth. Man and Nature are inseparable in Here and it is seen in the mood of the wood after the death of Giles:

The whole wood seemed to be a house of death, pervaded by loss to its uttermost length and breadth. Winterbourne was gone, and the copses seemed to show the want of him [TW 393].

Compared to the emotive representation of Nature in The Woodlanders, the earlier novel, The Return of the Native [18,78] is, perhaps, Hardy's last word on the harrowing bleakness of Nature. Hardy's poetic imagination attains remarkable transparence in this novel. Let us read the opening sentences of the novel which picturize the heath:

The face of the heath by its mere complexion added half an hour to evening; it could in like manner retard the dawn, sadden noon, anticipate the frowning on storms scarcely generated, and intensify the opacity of a moonless midnight to a cause of shaking and dread [RN, 1] 25

A good deal of the description of the Egdon Heath is purely emotive because it tells upon the emotions of its inhabitants in addition to determining their destiny. What becomes increasingly clear is the state of mind in which the characters appear with their hopeless struggle against its forces like storm, darkness and solitude. Desolation is widespread. As the story progresses, the Heath becomes a metaphor for a complexity of emotions ranging from fear and pity to love and hate. Hardy's emphasis on the terrible features of the Heath is indicative of the moods and impulses which are progressively generated in the novel. Egdon is magnified to epic proportions only with a view to intensifying the emotive facets of human nature.
Hardy, like the Greeks, in dramatic literature believes in creating intensity by exploring the vitality of a particular region. He sincerely feels that "the domestic emotions have throbbed in Wessex nooks with as much intensity, as in the places of Europe, and that, anyhow, there was enough human nature in Wessex for one man's literary purpose. So far was I impressed by this idea that I kept within the frontiers when it would have been easier to overleap them and give more cosmopolitan features to the narrative" [Hynes 497]. Nature for Hardy is precious for its beauty as for its changing moods.

Egdon is one example of landscape description that has been done from the real. Localized descriptions of human emotions turn out to be convincing and really universal just because the novelist enjoys intimacy with them. Nature and human nature can hardly be understood in isolation. They are inseparable and in this conviction of Hardy lies the secret of the passions and emotions of his characters.

iii. Art Emotion and Human Nature

It is beyond doubt that Nature and human nature in Hardy's novels are admirably dovetailed by emotive pressures. Nowhere is nature painted for its own sake as all nature paintings in his novels are significant only in relation to the emotion simmering within them. Nature not only defines, sustains and opens the emotion petal by petal, it is itself modified by the onrush of emotion. This approach to his novels tends to show that Hardy wants to present a fictional imitation of character in relation to Nature and circumstance. "The appropriate question," says Professor R.P. Draper, "to ask, then, with regard to Hardy's fiction is whether Characters, setting, plot and language combine in an imaginatively effective whole. The novels must be judged by their in her coherence rather than by their faithfulness in reflecting the real conditions of the external world" [Draper 18]. Hardy's deep feeling for 'Wessex' makes his characters throb with such emotions as would make them representatives of the humankind.
Throughout his novels Hardy reveals his awareness of a vanishing world with its thought, feelings and emotions which shape the value system of a society. A good deal of the natural background, he says, "has been done from the real—that is to say, has something real for its basis, however illusively treated" [Hardy 46]. Much of the vigour of his thoughts and feelings comes from the specific natural background. Hardy enjoys full artistic freedom to create a world of external objects or "objective correlates" to express the pressures of emotion experience in a way of living. This view of the interaction between nature and human nature is emphasized in these words:

The particular vantage point given him by his background... enabled Hardy to write about Wessex as both the educated observer and the passionate participant, and an important consequence of this combination of detachment and sympathy was that he could represent the pressures to which his characters were subjected as pressures from within the system of living, not outside it [Draper 19].

The background and human nature are inseparable in Hardy's novels. To experience the background is to have a foretaste of his dominant emotions. Like him, his characters passionately participate in the varying moods of nature what follows is the view that man's happiness can be stable only when he attains emotive balance. The search for this balance is stressed in the remark that "the business of the poet and novelist is to show the sorriness underlying the grandest things and the grandeur underlying the sorriest things" [Florence Hardy 171].

Human nature in Hardy's novels throbs and thrives in a province "bounded on the north by the Thames, on the South by the English Channel, on the east by a line running from Hayling Island to Windsor Forest, and on the west by the Cornish Coast, they were meant to be typically and essentially those of any and every place..." [Orel 130]. This is Hardy's 'Wessex' and its villages used to contain a variety of inhabitants like farmers, a better informed class above the blacksmiths, carpenters,
shoe-makers, small hagglers, shopkeepers, farm labourers and non-descript workers. This variegated humanity with its native emotions is delineated in his novels. Their characteristic emotions in order to be universal required a great artist's sensibility which could transform their tears into diamonds and smiles into rubies. The novelist's saturation in their feelings and emotions enabled him to make palpable and permanent what was abstract and fleeting in human character.

The reader of Hardy's novels is thrilled by dipping into the river of rasas or art-emotions that has flowed unabated in the desert of 'Wessex', imbuing the human heart with its primitive beauty and grandeur. Of all the rasas, it is Srngarn or its sthayibhava, ration love which is at the centre of his novels. It is supported, enriched and heightened by art-emotions like utsah, hasya, Krodha, bhaya etc. Artfulness sometimes obstructs the natural flow of emotions which requires a certain degree of naivete which draws more on the artist's instinct than on his reason or intelligence. In the conscious life of a person, the sensations of pain or pleasure, emotions of hatred or of love do not have objective existence. Hardy with the delicacy and mobility of his mind effectively captures the erotic and the heroic in the lives of the men and women of Wessex. The erotic emotion is, however, transitory in Hardy's novels; undoubtedly it is taken over by the emotions of pity and fear, known as tragic emotions but the relish of love still remains. It is true that the death of a hero or heroine is tragic but no great artist will leave his readers in unredeemable pain. A symbolic and artistic effort is made in his novels to bring about the cessation of pain by the lasting strokes of beauty and love. From this point of view, his novels contain a complete view of life, not just a pessimistic conception of existence as has been so far propagated by his critics.

As suggested earlier in this chapter, Hardy's endeavour to produce rasas or art-emotions always keeps in the perspective a fusion of nature and human nature, the latter seen as an extension of the former. The aptness of the natural background has enduring impact on the curves of emotion. For instance, in an early novel For
From the Madding Crowd [1874] every action takes place in the background of immutable Weatherbury where goodness and purity rule the roost. Gabriel Oak represents this kind of unalloyed purity of mind and when he meets a vain Bathsheba Everdene for the first time he hardly knows what to do:

“I am sorry”, he said the instant after. “What for?”

‘Letting your hand go so quick’

‘You may have it again if you like, there it is’

She gave him her hand again.

Oak held it longer this time – indeed curiously long.

‘How soft it is – being winter time, too-not chapped or rough, or any thing!’ he said.

‘There, that’s long enough’, said the, though without pulling it away. ‘But I suppose you are thinking you would like to kiss it? You may if you want to’.

‘I wan’t thinking of any such thing, said Gabriel simply; but I will –

‘That you won’t!’ She snatched back her hand.

Gabriel felt himself guilty, of another want of tact [FMC, 59-60].

This is an example of the beginning of untaught, natural love. Gabriel’s growing awareness of love will plunge him into a whirlpool of accompanying emotions. To him Bathsheba, vivacious as she is, seems to be unconquerable. Contrasted to this purity is a deceptive Sergeant Troy; the jealous love of Boldwood and the true love of Gabriel. Love in this novel is the central emotion and in its variety requires a comprehensive literary theory for its explication. We may, then, look at the theories that can enlighten us on the full scope of the art-emotion in Hardy’s novels.
IV Suitability of literary theories

Most criticism on Hardy’s novels centres on the relation between plot and character in the perspective of a strong tragic fate but there is, perhaps no critic who has explored the full measure of the matrix of emotions that lead his characters to their tragic fate. For instance, E.M. Forster in *Aspects of the Novel* [1927] “feels himself bound by some external commitment [possibly the fact that he is giving a lecture on ‘Plot’] to expose the inadequacies of Hardy’s novelistic technique. While feeling that all this is fundamentally irrelevant to the deeply moving poetic effect which Hardy’s novels have upon him” [Draper 12]. Hardy seems to him essentially a poet and it is “a tacit admission that the greatness of Hardy is not explicable in the usual terms of novel criticism” [Forster 97]. Henry James and Percy Lubbock before him had emphasized the novelist’s adherence to shape and architecture of a novel. James, however, is aware of the “intensity of the unpression”, which is actually the intensity of emotions, for the vagueness of the term “impression” can be removed by substituting ‘emotion’: A novel is in its broadest definition a personal, a direct impression of life, that to begin with, constitutes its value, which is greater or less according, to the intensity of impression. But there will be no intensity at all, and therefore no value unless there is freedom to feel and say [James]30

Lubbock fails to understand the implicit meaning of this statement. The word ‘impression’ in this definition is peripherally grasped as he says that the novelist’s fundamental problem is “to make the mind and the eye objective, to make them facts in the story. When the point of view is definitely included in the books, when it can be recognized and verified there; then every side of the book is equally wrought and fashioned” [Lubbock 161]. Both James and Lubbock are more attracted by the theory of shape and harmony of ‘impressions’ than by the impressions and their network. During the nineteenth and the early twentieth centuries novelistic criticism
was confined to the form of the novel and there was hardly any awareness of the emotive field elaborately created in a novel. Wayne Both in *The Art of Fiction* [1961] and Norman Friedman in *The Theory of the Novel* [1969] Show their bias for the form and it does not occur to them that there emerges a pattern of emotions from the pattern of incidents.

Our awareness of emotive patterns is largely owed to Sigmund Freud [1856-1939] who showed the way the human mind works. He believes that instinctual satisfaction cannot be sacrificed or suppressed by the instinctual quest of reality. And the highest satisfaction comes from experiencing emotive intensity latent in instinctual responses to a situation. What he says about the artist is worth observing:

The Artist is originally a man who turns upon reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who in phantasy life allows full play his erotic ambitious wishes. But he finds a way of return from this world of phantasy back to reality, and men concede them a justification as valued reflection of actual life [Freud 173].

J.A. Richards follows Freud's psychoanalysis in determining the scope of emotions. The outer world with its gamut of sensations and images serves as the main "ingredient of an emotional experience" and it accounts for "its peculiar 'colour or 'tone' for the voluminoseness and massiveness as well as for the extreme acuteness of emotions" [Richards 102]. Emotion is aroused by thoughts and feelings. Richards defines it as under:

In popular parlance the term emotion stands for those happenings in minds which accompany such exhibitions of unusual excitement as weeping, shouting, blushing, trembling, and so on. But in the usage of most critics it has taken an extended sense, thereby suffering quite needlessly in its usefulness. For them it stands for any noteworthy
'goings on' in the mind almost regardless of their nature [Richards 101].

Art-emotion or rasa reflects a fusion of thoughts, feelings and emotions. Its arousal, sublimation and the resultant aesthetic experience are prominently discussed in Aristotle's Poetics and Bharata's Natyasastra. Aristotle is in Western Criticism the last word on the tragic emotions of pity and fear but there is no mention of the other accompanying emotions in the Poetics. Compared to this incomplete treatise, Bharata's work is a systematic exposition of the matrix of rasas or art emotions. Quite comprehensively, Bharata "demonstrates to enumerate the whole range of emotions, or states of being born of experience, and to analyse the structure of those emotions in terms of cause, physical correlate [effect] and their effect on man's being" [Kapoor 15]. To examine the full range of emotions in the novels of Hardy it is necessary to examine:

(i) Aristotle's theory of emotions and
(ii) Bharata's Ras Theory.

We shall analyse Aristotle's theory of emotions first with the aim of exploring its suitability for thrashing the emotive field of Hardy's novels.
References


5. Samuel Hynes, *Thomas Hardy* [London: Oxford University Press, 1984] 1. Hynes says that Hardy's poems written up to 1985, when *Jude the Obscure* was published are not "characteristically. Hardyesque, either in style or in subject [Intr.xxi] but the theme of "Hap" speaks against this conception it underscores the presence of a "Vengeful god" and the destining of man to shed tears and "die". "Hap" seems to me the most characteristic poem of Hardy, for its emotion is the foundation of his novelistic career. Emphasis mine.


7. Evelyn Hardy, *Thomas Hardy: A Critical Biography* [London: The Hogarth Press, 1954] 50. She thinks that Moule was Hardy's friend and mentor as he
on one occasion advised Hardy to keep on writing and to be ready to be tested in a scorching furnace.


10. Douglas Brown, *Thomas Hardy* [London: Longman, Green and Co. 1954]. 102. Professor Brown points out that "Hardy is aware of this incapacity of the countryman to command the language he needs" [103] and, therefore, like a surrealist painter he describes the gestures which serve as floating feelings to the emotion at hand.

11. Lascelles Abercrombie, *Thomas Hardy: A Critical Study* [New York: Russell & Russell, 1912] 35. Abercrombie believes that "Consciousness has all its commerce with the world" [35] by means of formative desire. He also points out that "form in art is not an imposition from without, not a 'thrusting of material into an arbitrary Circumference'". [36]


Donald Hall, “Afterword”. 101. 427. The landscape and its historical associations points out Donald Hall, accentuate the emotion of pity and comparison as well as of hatred and anger.

Hynes 485. Hynes has collected Hardy’s remarks on the nature and function of poetry which are taken from Hardy’s Journals. This remark was made 23 August 1865.


Matthew Arnold, Culture and Anarchy [London : The Cambridge University Press; First edition 1869, this edition 1969]. Arnold’s Criterion of greatness “is a spiritual condition, worthy to excite love, interest, and admiration”, [51], and the spiritual condition for its expression requires poetic imagination.

John Alcorn, The Nature Novel from Hardy to Lawrence [London : The Macmillan Press Limited, 1986]. The fields and woods and heath of Wessex seem to have enriched Hardy’s imagination; and in this lies his departure from the urban scenes.


Thomas Hardy, Far From the Madding Crowd [1874] [London : The Macmillan and Co. Limited, 1952]. It is a poetic picturization of Oak’s smile, bringing about a fusion of the natural and the mechanical — “rudimentary sketch” Abbreviated FMC for further reference.


R.P. Draper, *Introduction, Hardy: The Tragic Novels* [London: The Macmillan Press Ltd., 1975, Reprint 1993]. Whether fictional or real, Draper believes that 'Wessex' touched him deeply in his experience of human nature. For subsequent references to this book, the title Casebook, will be used.


Florence Emily Hardy, *The Life of Thomas Hardy, 1840-1928* [London: Macmillan Press Ltd., 1962, Reprint 1972]. Essentially, it is a remark of Hardy himself, although it appears under the name of his second wife, F.E. Hardy.

E.M. Forster, *Aspects of the Novel* [London: Edward Arnold Ltd., first published 1927, reprinted 1958]. Forster is preoccupied with the critical categories like the story, the people, plot, fantasy, prophecy, pattern and rhythm but there is no place for the matrix of emotions in the aspects.


Sigmund Frud, *Collected Papers* [London: Jonathan Cape Ltd., 1924]. A great artist, while presenting instinctual life creates his experiences without the "Circuitous path of creating real alternations in the outer world[174]."

*Emphasis mine.