A perusal of Hardy’s novels clearly shows that there is a mélange of emotions in them; and their proper study is very much beyond the pale of the Aristotelian theory of emotions, for Hardy is occupied with the vast panorama of life, and not with a selective approach of human nature as we come across in a drama. The infinite expanse of human nature is his tour de force, and it is remarkably suggested in the final realization of Elizabeth-Jane.

But her strong sense that neither she nor any human being deserved less than was given, did not blind her to the fact that there were others receiving less who had deserved more. And in being forced to class herself among the fortunate she did not cease to wonder at the persistence of the unforeseen, when one to whom such unbroken tranquillity had been accorded in the adult age was she whose youth had seemed to teach that happiness was but the occasional episode in a general drama of pain [MC 269-270].

Hardy’s novels are no doubt dramas of human predilections whose scenes and events hardly admit of a limited vision. To explain their real worth in terms of emotions, a recourse to the rasa-theory is almost obligatory. It is worth remembering here that Bharat’s theory alone can explain the vast and subtle emotive field of not only the novels of Hardy but of the novel as a genre. With a rich harvest of fourteen novels, Hardy has provided to his readers the infinite variety of emotions which is associated with Shakespeare’s Cleopatra.
The Initial Scene

Hardy's forte as has been acknowledged by most critics is his rootedness in the region of Wessex. His experience of country voices slips into his projection of life. The canvas appears to be limited but when human destiny begins its operations, the local colours are transformed into varied and larger rhythms of life. It will be noticed that the Yeomen, farmers, dairymen and hey-trussers are not confined only to the region to which they belong, they transcend their surroundings to become everlasting examples of human nature. It is felt that the voices of the country folk in Hardy's apprehension of life are suggestive of a larger spectrum: Hardy's creative vitality takes roots in the agricultural society which embodies unalloyed truths of mankind. This is, perhaps, the reason "The country voice engaged his keener apprehensions. He felt deeply for what that voice represented, and he constructed an accent and a movement to record his feelings. He listened it and made dramatic a way of life behind the voice. Often, "the art is naive and direct" [Brown 107]. Professor Brown seems to disapprove of Hardy's knowledge and experience of the feelings and emotions he projects in his novels, but he feels that revealing the emotions of the men and women of Wessex, Hardy has carried on the tradition of balladry:

There is the reliance, especially at the outset, upon the sharp definition of scene and background. There is the easy alliance of the grotesque and disproportionate with the substantial and natural, and the unself-conscious boldness with which they are offered. There are the slighter rhythms and movements of the story suggesting that the sung stanza is never far behind. There are the neat, rounded, and intertwining groups of events, the simple and decisive balancing of characters. There is the vivid sense of the meaning of
scenery, the human and the natural involving one another [Brown 111].

This pattern is no doubt discoverable in the Wessex novels but it is certainly not their Summum Bonum as their prime concern is the emotive and rational experience of the nineteenth century. Through emotions that overwhelm Wessex, Hardy is at pains to discover the rhythm of the nineteenth century, which Hardy had experienced to be "splendid in its achievement, proud of the mutual respect of its citizens, will one day be compared with the great period of philosophy and art [Croce 238]3 History may have dialectical moments but essentially it is one history, "which is the constant creation of life and the perpetual elevation and sublimation of life in its dedication to the universal]" [Croce 240]. Human history has witnessed warring political ideologies, religions and philosophies and the universal, which has always redeemed it, is the emotive being, the resamaya realization of life. Without any back-slidings of politics religion and philosophy, his novels concentrate on emotions and through these emotions, a universal point of view is also developed.

The emotive field of Hardy's novels reflects the condition of rural England in the latter half of the nineteenth century. Their creative centre celebrates "a wider rediscovery of the metaphor of rural community in life and art in the nineteenth century, that they are the finest flowers of this pervasive sociological apprehension" [Hasan 1]. It is generally agreed that the Victorian age was transitional as it "witnessed the last grasp of the sacramental, spiritually homogeneous view of the universe and of society, followed by the emergence of mechanistic and ruthlessly rational principles". [Richards 5] 4. The universe of man was drastically changed with the appearance of Charles Darwin's Origin of Species[1895]. The emotive poise of the people of this age was completely disturbed because serious doubt's "concerning the existence of God started to grow among advanced thinkers" [Richards 5]; and Hardy responded to this disturbance by turning to the homogenous attitude towards life of the Wessex
men and women. Their thoughts, feelings and emotions correspond to their surroundings so much so that they remind us of our primitive existence. They rely upon the inward operations which keep on leading them from darkness to light. It is this quality of mind that Matthew Arnold praises in Culture and Anarchy:

This inward operation is the very life and essence of culture, as we conceive it. Nevertheless, it is not so easy frame one's discourse concerning the operation of culture, as to avoid giving frequent occasion to a misunderstanding whereby the essential inwardness of the operation in lost sight of [Arnold 75].

To a very great extent ‘this inward operation’ has been overlooked in the evaluation of his novels. This inwardness is the centre of a study in the cultural implications of Hardy’s evocation of the Wessex Communality. A novelist analyses and delineates these elements tries to show the real forces shaping the great tragic-comedy of human life. True to this view, Hardy allows direct intuition to have free play. His understanding of the men and women results ultimately in his understanding of human nature beyond the Victorian age; and pragmatically speaking “Wessex is an emotive model for the discovery and communication of forms of social reality which are seldom acknowledged or felt by fanciful historians [Hasan 11].

Almost all the novels of Hardy are sublimely suggestive. The are suggestive of the states of human experiences in relation to the human institutions. The conflicts between the individual and the institution become prominently dramatic in the changing or altering context of the human institutions like family and society.

II. Mutations

After the industrial revolution of 1850’s, there occurred a typical disastrous alteration in the human institutions, which were otherwise providing security and comfort to the man in the society during the pre-industrial
revolutionary times. Hardy was primarily concerned with the agonizing manner in which the social and cultural institutions were getting modified. In almost all the novels the vibhava, amubhayas and vyabhicaribhayas presented by Hardy are absolutely concentrated on the changing situation of the institutions and on contingent crisis of human existence. In an epic manner, Hardy suggests how humanity is losing the comforts and protection of the basic and fundamental institutions, more particularly the western family institutions.

According to Hardy there are two reasons which went to shatter human existence in the past. The first mutation occurred with the industrial revolution. The renaissance brought forth into the fore-front the concept of reckless individualism and misguided humanism. The renaissance had given a sanction to the individual to behave himself in any manner he liked in the name of freedom. In the context of this individual freedom what man aspired was a mere achievement in any form whatsoever. There started a race for material achievement which culminated into scientific inventions and discoveries. These discoveries and inventions added powers and potentialities to human welfare in its simplistic phenomenon of man's existence in a close knit affinity with nature. Here nature includes human nature also. Out of his over enthusiasm for more and more, man rendered himself to a materially restless agent.

This material content has become the most aspired synthesis of existence, and it brought forth innumerable misguidances in the performances of human destiny. This reckless individualism coupled with misguided heroism produced unwarranted quest of self, verging on gross materialism and setting aside the values of life such as charity, love and humanity. This is by and large the overall emotive matrix woven by Hardy in his novels. By way of supporting these apprehensions, Hardy starts making sublime endeavour to present the emotions of this period of complacence and compromise.

Out of these formal operations of human varieties what culminates into immediate effects in the name of incidents is grossly concerned with the violation
of the serenity in the simplicities of life. If the renaissance had turned man towards more and more material achievements, the industrial revolution rendered him helpless in executing his intentions.

III

Ironic Conflict

Almost every novel of Hardy starts in the blissful atmospheric situations. The unwarned humans who are otherwise happy in their self-contained situation are suddenly brought into a helpless conflict with the changes and alterations that take place in their personal lives. The panoramic manner in which he depicts the existential moralities of the villagers, and the sudden manner in which their very existence becomes disastrously threatened by the forces outside their control are the major threads of the emotive texture.

Given such a dramatic narrative formula, the simple unassuming humans come into a grim ironic conflict with the changed situations. Henchard is a comfortable hey-trusser in his village. Hardy gives an idolic short description of the comfortable manner in which he lives his life along with his wife Susan and daughter, Jane in his village. All of a sudden, because of the industrialization going around, his hey-trusser job had almost become incapable of providing him with the minimal needs of existence. He was forced to migrate from his native place. In a sense his self-preservation and the preservation of his family became almost impossible. In the context of his village, the instinct for self-preservation in its defensive dimensions produces fear (bhaya) and in its offensive dimensions creates anger (Krodha). In accordance with the eastern aesthetic theory the two sthāvībhāvas of bhaya (fear) and Krodha (anger) are forming into new wholes in his personality. As a result he becomes completely restless. Even according to the eastern aestheticians, these two sthāvībhāvas are antagonistic to each other. What does greater harm to his personality concerns his family and simplicity of life. In The Mayor of Casterbridge love is the fundamental Sthāvībhāva. According to Abhinavagupta Srīrāga rasa is grossly antagonistic to Krodha. The two
emotions are opposite to each other. In this context the words of a well known aesthetic are very important. Discussing the friendly and unfriendly rásas he says—"love cannot prevail in an atmosphere which induces a feeling of disgust [Vijayavadhan 94] induces a feeling of disgust". The fear and anger that start arousing in his otherwise poised personality, render him to fall into a terrible state of disgust. In a terrifying (Bhaṇānaka) state of mind Henchard starts taking his decisions. He takes inhuman and unbecoming decisions that got to permanently throw him into a life of loss of love out of his fear and anger. He wilfully vibrates with the fundamental loss of life that is love, which has its humanistic essential origins in the very framework of man as a gregarious species. Henchard had given a death blow to the essential gregarious framework of human existence. By way of momentarily making an emotional decision of auctioning his wife and disowning his daughter he expresses his disgust.

Even according to modern psychology man is endowed with his capacities to take decisions from three distinctly different levels of operations; the instinctive level, the emotional level and the intellectual level. Any decision taken in one state of mind becomes unacceptable to the other two states of existence. Henchard takes his decision at an emotional level and reveals a murky state of mind. This decision becomes a moral flaw both in the instinctive and intellectual aspects of his personality. On both grounds he is required to suffer a crisis through separation from his wife and daughter (instinctive level) without any benefit of his intellectual harmony. Henchard is complexly restless in his life even after achieving the heights of becoming the first citizen (Mayor) of Casterbridge.

The essential fundamental life (Sthāyibhava) of any human being is sānta or peace. This sānta eludes him permanently as a great mayor. Lucetta and Farfrae are certain phenomenal features that come as a passionate temptation for the sublimation of materialistic needs of existence. However the magnanimity of Henchard lies in the colloquial manner in which he surrenders himself to the permanent separation from his wife and daughter. The only constant and
consistent desire of Henchard, even when he becomes materially rich, is to get united with his disowned daughter. It is here that we have the fundamental composition of Karuna (Compassionate) operating in its sublime and profound manner. Here what all that gets suggested Vyanga is better explained by the alamkarikas. The alamkarikas considered vipralambha sringara and Karuna as akin to one another. They have in them more or less the similar properties. The words of Vijayavardhana are worth quoting here. He says—

He quality of sweetness (Madhurya) is present to the greatest extent in vipralamhasringara and next to that in Karuna. The experience of both these rasas is marked by the melting- vidhunutri of the Sahnodaya’s mind, and vibrates the chord of pathos in him. Thus the nature of enjoyment in both cases is almost identical. Moreover, the vibhavas, anubhavas, vyabhiaribhavas pertaining to the two rasas are also similar. According to the alamkarikas, the differences between vipralambha sringara and Karuna is that in the former the alambana vibhava of the hero’s stays in living, and hence there is hope of reunion, while in the latter the alambana is dead and hence the separation is final with no hope of meeting again [Vijayavardhan 94].

In the case of Henchard alambana is not dead but Susan is willfully separated from him. Somewhere in his unconscious Henchard maintains a passionate desire for the reunion with his daughter, Jane if not with his wife, Susan. She continues to live. Hardy, maintaining the alambana of his love in his daughter, Jane tries to create the Karuarasa. In this context the characteristic manner of Hechard’s suffering is comparable to the emotion described by Shakespeare in his Pericles. The reunion of Paricles and his daughter is a magnificent event and the agonizing manner in which Pericles wanted to meet his daughter is described. The same emotions are recreated by T.S. Eliot in his Ariel Poem, “Marina”
What seas what shores what grey rocks and white islands.
What water lapping the bow
And scent of pipe and the
Wood thrush singing through the fog.
What images return
O my daughter
What is this face, less clear and clearer
The pulse in the arm, less clear strong and stronger
Given or lent? More distant than Stars and Nearer than the eye

[Eliot 109]

Eliot in these lines appears to have been aware of the tenets of the Rasa-theory because he talks about the structure of emotion in a work of art. He rightly thinks that “there is a combination of positive and negative emotions: an intensely strong attraction toward beauty ad an equally intense fascination by the ugliness which is contrasted with it and destroys it” [Eliot, SW, 57]. In order to make the recreation of any emotion, contrast is the aesthetic necessity, for it provides concentration and clarity to a statement. Although western aesthetics does not have a systematic analysis of the art-emotion there are scattered observations on it. There is hardly anything like the नायाशास्त्र in the Western approaches to critical theory, still there are some elucidating discussions about the structural emotion. Eliot’s doctrine of emotion is worth quoting here:

The only way of expressing emotion in the form art is by finding an “objective corrective”, in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion, such that when the external facts, which must terminate in sensory experience, are given, the emotion in immediately evoked [Eliot, SW, 100].

To recreate emotion, external or objective details are as much necessary as the artist’s ability to combine positive and negative images. Just as Eliot in
“Marina” combines and fuses these images to express Pericles’s love for his daughter and his awareness of guilt, Hardy performs the same feat. It may be pointed out that contrast also adds intensity to a statement. How it works in a literary statement is explained in these words:

This balance of contrasted emotion is in the dramatic situation to which the speech is pertinent, but that situation alone is inadequate to it. This is so to speak the structural emotion, provided by the drama. But the whole effect, the dominant tone, is due to the fact that a number of floating feelings, having an affinity to this emotion by no means superficially evident, have combined with it to give a new art emotion [Eliot, SW. 57].

The process at work in the novels of Hardy is in no way different from Eliot’s theory of emotion but its full explication is not possible with this theory as the emotion in his novels is very complex. How Hardy visualizes filial love and frustration requires a close reading of the passages in The Mayor of Casterbridge that follow the description of Henchard’s riches in terms of the dinner room which was “furnished to profusion with heavy mahogany furniture of the deepest red-spanish hues, Pembroke tables, with leaves hanging so low that they well-nigh touched the floor, stood against the walls on legs and feet shaped like those of an elephant...” [MC, 58]. This luxury is contrasted with the miserable plight of Elizabeth Jane and her mother, Susan. As the ironies of fate would have it Henchard does not know that his own child with the same name was dead long ago, but on meeting Elizabeth Jane Newson his filial love is eyeful:

“And you are her daughter Elizabeth-Jane? repeated Henchard. He arose, came close to her, and glanced in her face. “I think” he said, suddenly turning away with a wet eye you shall take a note from me to your mother. should like to see her... she is not left very well off by her late husband?” His eye fell on Elizabeth’s clothes which, though a respectable suit of black, and her very best, were decidedly
old fashioned even to Casterbridge eyes. He took her hand at parting and held it so warmly that she, who had known so little friendship, was much affected, and tears rose to her aerial eyes. The instant that she was gone Henchard’s state showed itself more distinctly; having shut the door he sat in his dining room stiffly erect, gazing at the opposite wall as if he read his history there. Begad” he suddenly exclaimed, jumping up. “I didn’t think of that. Perhaps the arc imposters—and Susan and the child dead after all [MC 58].

It is an example of how Hardy creates filial love. Henchard’s turning away with a wet eye” is suggestive of the pain mixed joy of meeting a long lost daughter. Equally suggestive is the second eye-image—“Tears rose to her aerial-eyes”, which effectively picturizes the emotion surging in Elizabeth’s mind and heart. Emotion, in spite of its palpability through external fact becomes suggestive of other allied emotions too. And G. Vijayavardhan defines this suggestively as under.

That kind of poetry, wherein either the (conventional) meaning or the (Conventional) word renders itself or its meaning secondary (respectively) and suggests the implied meaning, is designated by the learned as dhvani or suggestive poetry [Vijayavardhan 106-107]

It is an apt interpretation of Vandvardhan’s view of the powers of a poet.10 It is evident from the definition that both the meaning (conventional) and the word (conventional) render themselves into structures of meaning and image to express an idea. With the onrush of emotion as is evinced in the illustrations from The Mayor of Casterbridge, the language is enlivened and it gains flexibility and strength to bear the burden of emotion. An entire sequence of language turns out to be an image when emotion is at work. “Emotional intensity”, in a poem or in a great novel, “can be expressed in terms of judiciously chosen words or
phrases, or passages which become equivalents of that intensity and have power to go beyond. Ideas are absorbed in them to such a degree that severance is impossible. Therefore, an image has echoing and evoking power" [Srivastava 48]. For instance, the image- “tears rose to her aerial grey eyes” [MC 58] reveals such intensity that grips the reader’s mind the moment it is experienced. Brilliant strokes of intensity such as this are discoverable in Hardy’s early novels from Desperate Remedies [1871] to The woodlanders [1887].

We are now in a position to examine the early novels of Hardy in the light of the rasa- theory. The purpose is to underscore a pattern of emotions with the understanding that different readers of these novels will constitute different patterns but the central emotion or the sthaibhavas will be invariable in any analysis on these lines.

II

Early Emotive Patterns

Self-knowledge and existential sanity, being the message of a narrative, are gradually revealed through a matrix of emotion. More importantly, the factors of communication such as addressee, context, contract, code and message are so fused in it that they not only foreground the higher values of the medium of emotion but they also make the emotion colourful, rich and lasting in the human heart. The arousal of emotion and its pattern underscore a point of view, which is supposed to be the essence of a narrative. A representation of emotion requires a perspective and the perspective or Gerard Genette’s “focalization” is achieved by mostly figural devices. The paramount value of the point of view is emphasized in these words:

The choice of the point of view from which the story is told is arguably the most important single decision that the novelist has to
make, for it fundamentally affects the way the readers will respond emotionally and morally to the fictional characters [Lodge26]^{12}.

Hardy's grasp of the emotive self of a character is clearly perceptible in his fictional world from its beginning to the end. As said earlier, his revolt against all that the term "Victorianism" stands for is witnessed in his re-adjustment of the emotive norms of this period. What is found in terms of emotions and morality in the classics of postmodernist fiction like Milan Kundera's *The Unbearable Lightness of Being* [1984] and Jostein Gaarder's *Sophie's World* [1991] is remarkably flashed in the early novels of Hardy and matured in the later ones.

The emotive language has been minutely examined by many post modernist theorists who draw a difference between direct representation of action as it takes place in drama and the mimesis of words as is attempted in fiction. There is no doubt that a great advantage is perceptible in the direct representation of action because in a drama "There are characters (Actors) who act, make gestures and speak, in a way, analogous to people's behaviour in reality. In narrative, on the other hand, all actions and gestures are rendered in words, and consequently, an imitation of action "becomes a more problematic concept in it" [Rimmon Kinon 107]^{13} emotive language tends to become subtle—not because of the tension of emotions but because of the specific linguistic devices used to express them such as showing. This subtlety is also due to the fact that

No text of narrative fiction can show or imitate the action it conveys since all texts are made of language, and language signifies without imitation. Language can only imitate language which is why the representation of speech comes closer to pure mimesis, but even here there is a narrator who quotes the characters' speech, thus reducing the directness of showing [Rimmon-Kehan 108].

Even the early novels of Hardy illustrate the view that life is "a general drama of pain [MC, 270] and they faithfully imitate action in words, resulting in a
variety of emotions. A narrative as a “primary act of mind” allows the reader to dream, “remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, learn, hate and love” [Hardy 31]. Of these mental states, Hardy’s central interest lies in Pity or Karuna, fear or Bhaya, love or Srinagara and hate or Vibhatsa. Karuna is based on shoka, and it seems to dominate the emotive field of his novels. The ensuing discussions show how “the human emotional force of the characters counterpoints the regularity of plot and scientific process; a process which they both obey and defy. Hardy’s double vision of man’s greatness in values and littleness in cosmic scheme keeps the tragic balance between fate the impersonal mature of things and personal responsibility [Brooks 17]. The double vision strikes its root in the passionate personal emotions in his novels. We may now proceed to examine Hardy’s artistry of emotions, primarily from the viewpoint of the Rasa-theory with, as far as possible, western theories that comment on emotions.

The first three novels of Hardy—Desperate Remedies [1871], Under the Greenwood Tree [1872] and A Pair of Blue Eyes [1973] are no doubt replete with emotive scenes, sights and sounds, but they fail to mature the emotions they create. The central character in Hardy’s first novel is a young woman, Cytherea Gray who secretly loves a fledgling architect, Edward Springrove. Working as a companion of the mistress of the Kanapwater House, she encounters several misfortunes, one of them being Miss Aldelyffe’s desire that Gray should marry her illegitimate son, Aeneas Marston. Naturally, love does not have any place in a society suffering from intrigue, violence and deception. Marston’s character gives way to fear, pity and hatred. He serves as unddipan vibhāva of these rasas but they are not fully developed in the novel, for his killing of his wife, Eunice neither evokes genuine pity nor does it arouse real fear in those who come in his contract. His suicide is not logically led by the circumstances of his life. Cytherea’s marriage with Springrove in the final scene fails as well to arouse in the readers the joy of fulfllment, hence no emotion in the novel comes to ripening
and the novelist’s vision of life in terms of emotions is blurred. The novel is confined to creating sensations only.

In response to an interviewer’s questions, Hardy commented on the background of emotions depicted in *Under the Greenwood Tree* in these words: “I suppose that the impressions which all unconsciously I had been gathering of rural life during my youth in Dorsetshire recurred to me, and the theme— in fiction seemed to have absolute freshness. So in my leisure— which was considerable. I began to write *Under the Greenwood Tree* .”[16]

In order to create rasas or art-emotions, an artist has to create a fertile background, and from this angle *Under the Greenwood Tree* is a successful novel with its pastoral painting. Love of Dick Dewey for the flighty but charming Fancy Day does not have fulfillment but it does stimulate the sancharibhavas like sanka and asuya in Dick when he comes to know that farmer Shiner and Parson May-bold have also fallen in love with her, specially when she rashly marries Parson. mada or intoxication of pride and moha become manifest in Fancy, and the satvikbhavas, stambha or paralysis and sveda arrest the mind of Dick when she breaks the engagement with May-bold and decides to marry him. Fancy’s real love for Dick prospers in a sunny bucolic setting but as an art emotion, it is yet to attain a mysterious shade.

*Under the Greenwood Tree* is certainly a departure from the violence and intrigue dominated *Desperate Remedies* because it depicts love only and that too, in a rustic atmosphere. Both the novels, broadly speaking, explore the comedy of life with love or rati at the centre. But the third novel *A Pair of Blue Eyes* genuinely produces the emotions of fear and pity when the dead body of Elfride Swancourt is seen by her lover, Stephen Smith and Henry Knight who is the farmer’s friend and patron. Knight’s love for Elfride is weakened by sanka, asuya, and mada and he abandons her heartbroken. Knight’s cruelty to Elfride makes him a hateful character, and in this situation and setting there flows a thin Stream of Karuna reinforced by the sancharibhavas—Ghani, cinj or painful
reflection and visad or dependency. Stambha, sveda, or perspiration and vaiyarnya as saityikbhave are an everlasting experience. The tragic emotions that are released by Elfride's suffering leading to her death are convincing.

All the three novels are marked by abruptness of events, which show Hardy's experiments with srngara in comic as well as tragic settings. The first sign of clarity of the point of view is witnessed in Far from the Madding Crowd (1874), his fourth novel. The emotive strength of this novel depends “very largely upon its assimilation of nineteenth century interest and situations, with a recognizably pastoral frame work” [Millgate 152]. It visualizes immobile rural existence and the reader feels incredulous about the rural facts, which may be summed up as under:

The reader has any general acquaintance with the civilization of the Wiltshire or Dorsetshire labourer, with his average wages, and his average intelligence, will be disposed to say at once that a more incredible picture than that of the group of farm labourers a whole which Mr. Hardy has given us can hardly be conceived [Cox 22].

This is just one approach to the setting of the novel. There are others who say that “Puddletown is a model Dorsetshire village which obtained many of the essentials of Arcadian facility [Millgate Thomas Hardy, 101]” In this background, Hardy celebrates pastoral life with his shepherd hero, Gabriel Oak who when his friends and critics were in tantrums, “was considered a bad man, when they were pleased, he was rather a good man, when they were neither, he was a man whose moral colour was a kind of pepper and salt mixture” [FMC 41]. Hasya or laughter is aroused when his dress and physical appearance are described – specially his dress and watch. Soon after hasya is replaced by yira or heroic fused with rati or love, making him a moral authority. A display of emotions, surfaces the morals of a character. In other words the moral strength of a character is illustrated by his/her emotions.
Gabriel sees Bathsheba Everdene when her wagon is held by the gate-keeper at the toll-bar and with his persuasion, she is allowed to go. Gabriel is not exactly what he looks and even the association of laughter with him, hints at his innocence. His humble hut is compared to Noah's Ark, the interior of which is quite amusing, makes us smile:–

In the corner stood the sheep—crook and also a shelf at one side were rugged bottles and canisters of the simple preparations, pertaining to ovine surgery and physic, spirits of wine, turpentine, tar, magnesia, ginger, and caster-oil being the chief. On a triangular shelf across the corner stood bread and cheese, and cup for earlier, which was supplied from a flagon beneath [FMC 49].

These images of his possessions show his rustic nature, and they arouse laughter. His hesitation in kissing Bathsheba's hand when offered to him, points to his innocence. Much of the hasya of this novel thrives on Gabriel's innocent gestures, possessions and surroundings. Wessex, introduced for the first time is a silent witness of Gabriel's financial ruin in his sheepdog's driving his flock over a cliff. Hardy's description of this event produces Karunā as the emotions of pity and fear are at work. The fire at Bathsheba's form is another event that exemplifies the bhayānak or fearful. The third such event in the novel is the shooting of the braggart Sergeant Troy by Farmer Boldwood.

Beneath the emotions of laughter, pity and fear rati flows through inveterate rocks of ego. To understand the scope of rati in this novel, let us observe the following remarks of Bathsheba:

"I hate to be thought men's property in that way, though possibly I shall be had some day" [FMC 66].

"I should not mind being a bride at a wedding if I could be one without having a husband" [FMC 67].

Such remarks, misogynistic in nature, serve as uddapanyavibhāva as they shock Oak's conventional ideas about love and marriage. Simple, honest and humble as
he is, he does not understand the meaning of these statements and innocently declares:

“I shall do one thing in this life – one thing certain that is, love -- and long for you and keep wanting you till I die” [FMC 68].

These words are spoken by a true lover but he is destined to be disappointed. His proposal to marry her is rejected; and he thinks that “no man likes to see his emotions the sport of a merry-go-round of skittishness” [FMC 69]. Still he prefers to be her protector. The experience of losses and pain matures his sthayībhava of rāti which is and deepened by Karunā:

He had passed through an order of wretchedness which had given him more than it had taken away. He had sunk from his modest elevation as pastoral king into the very slime-pits of Siddm but there was left to him a dignified calm he had never before known and that indifference to fate which, though it often makes a villain of a man, is the basis of his sublimity when it does not. And thus the abasements had been exaltation, and the loss gain [FMC 75].

Hardy in this manner mixes rāti with karunā in the character of Oak. If love fails to remove skittishness of a woman, the lover’s suffering changes her heart in the end. A misogynastic Bathsheba goes from pillar to the post because of her warring ego, which forces her to marry Sergeant Troy. The sāņcāri bhāvas of aveg or agitation garva or arrogance and moha or delusion of the mind emanate her conventional thoughts as much as from her inability to experience true love. The Weatherbury rustics know what kind of a woman, Bathsheba is: “Yes, she’s very vain. ‘Tis said that every night at going to bed she looks in the glass to put on her nightcap properly [FMC 79].

Opposed to the emotions of Oak and Bathsheba are the --- thoughts and feelings of Troy and Boldwood who are seen as “insiders” of the Weatherbury community. Troy “could speak of love and think of dinner, call on the husband to look at the wife” [FMC, 198]. And playing such a role, his actions arouse the...
bīhatsyas, for he fills the readers with þugṣa or disgust. He becomes a symbol of aggressive sexuality in the novel. Similarly, Boldwood’s passion, recklessness and masochism subject him to various humorous situations, provoking smiles and laughter. Both of them are emotionally exiles from the Weatherbury agricultural community which finally, accepts Oak and Bathsheba as representatives of its native emotions.

Far From the Madding Crowd is followed by The Hand of Ethelberta [1876] which ventures into social comedy but fails to explore human comedy. Ethelberta and her sister Picotti represent two aspects of love or rati, love for material prosperity and love culminating in spiritual union, which is represented by the latter. The element of hasya comes into existence with the appearance of three suitors of Ethelberta who decides to marry the elderly, affluent Lord, Mountclere. As these emotions have already been discussed earlier we may proceed to examine Hardy’s second successful novel, the Return of the Native [1878], which emerges from the soil of Wessex.

Since the Return of the Native embodies a clear departure from the central emotions of the preceding five novels let us concentrate on what makes it different from others. First, it creates the atmosphere of tragedy to remind the reader of the Promethean emotion and imagery. It is true that “Clym and his Egdon Heath are specially affiliated to the banished hero Titan, with the fallen benefactor of mankind, but it is the novel’s fire imagery, by inference Promethean that most fully asserts this primary motif”. [Paterson 4]19. The Heath bears a primæval look:

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 [Hardy, RN,1]20.
This delineation of nature is carried on and the likes and dislikes of the Heath are described as under:-

The storm was its lover, and the wind its friend. Then if became the home of strange phantoms and it was found to be the hither to unrecognized original of those wild regions of obscurity which are vaguely felt to be compassing us about in midnight dream of flight and disaster, and are never thought of after the dream till revived by scenes like this [RN 5].

The language and imagery of these two passages is suggestive of primeval emotions that are primarily manifest in Clym Yeobright and Eustacia Vye. They are presented as phantoms of the Heath in that their endeavour to stabilize their emotions fails and their thoughts and actions gradually draw them to destruction, creating the emotions of *sringara*, *Karuna* and *Bhayanak*. These emotions are latent in the transfiguration of the Heath as clym is “permeated with its scenes, with its odours. He might be said to be its product... his estimate of life had been coloured by it. His toys had been the flint krives and arrow heads which he found there, wondering why stones, should grow to such old shapes, his flowers, the purple bells and yellow furze; his animal kingdom, the snakes and coppers, his society, its human haun ters [RN 197]. This description of his childhood experience is symbolic of his growing emotions. His mind is torn between his love for Eustacla and for his mother and two streams of love conflict with his idealism, subjecting him to *glāni*, *sankā srama*, *vīdā*, *āvega*, *vyādhi* and *unmād*. All these *sancaribhayas* claim pity and compassion for the Parisian jeweller who, to fulfill his idealism, becomes an open air preacher after the death of his mother and wife. Finally he emerges as an embodiment of the *Santarasa* as all fires and furies come to an end.

Eustacia Vye is portrayed as the queen of the night of Egdon Heath. Her physical beauty attracts two men to her—one she loves secretly is Damon Wildieve and the other she loves and marries is Clym. It is a universal truth that
the descriptions of physical beauty serve as uddipan for the experience or "āsraya vibhāva. Eustacia "was in person full-limbed and some what heavy; without ruddiness as without pallor, and soft to the touch of a cloud. To see her hair was to fancy that a whole winter did not contain darkness enough to form its shadows... [RN 93]. To these features are added the vivacious images of her eyes and mouth:

She had pagan eyes, full of nocturnal mysteries, and their light, as it came and went and came again, was partially hampered by their oppressive lids and lashes, and of these the under lid was much fuller that it usually is with English women... The mouth seemed formed less to speak than to quiver, less to quiver than to kiss [RN 93-94].

With her pagan eyes, oppressive lids and lashes and mouth formed less to quiver than to kiss She excites rati in the onlooker. This sthayibhava is sustained till her death by water. Hardy creates the Sringararasa very elaborately in this novel but prefers to give it a tragic turn, for what is most beautiful is the most tragic in its destruction. Eustacia’s death is suggested at the very moment of fulfillment. "They formed a very comely picture of love at full flush, as they walked along the valley that late afternoon, the sun sloping down their thin spectral shadows tall as poplar trees, far out across the furze and fern" [RN 235]. Through her oppressive rati she wants freedom and this is desiring against the cosmic order. The emotions of rati bhava, karuna and santa have been effectively created through her character.

Troubled by Clym’s idealism and Eustacia’s unwifely qualities, Mrs. Yeobright is drawn to excite filial love and Karuna. It is the cause of her death because Eustacia ignores her knock at Alderworth, and this even fills her with despondency and anger to which she yields. Her possessiveness of her son is an aspect of rati that appears for the first time in Hardy’s novels. Thomasin’s love for her daughter, Eustacia Clementine is another example of filial love. Thomasin
herself brings innocent love to fruition. Diggory venn, identified with Cain with Ishmil and with Mephistopheles arouses bhaya and its sancaribhavas. Contrasted to him is the emotion of Wildeve who is filled with the sancaribhavas of harsha and the sthayibhava of utsah or enthusiasm.

The Return of the Native is a subtle novel with regard to its emotions and in this particular sense, it may be read as the first novel of the middle phase of hardy's novelistic career. The novels that followed it are the Trumpet Measure [1880], A Laodicean [1882], Two On a Tower [1882] and The Major of Casterbridge [1886]. The Woodlanders [1887] may also be included within this group.

The Trumpet-Major follows the fortunes of varied individuals like Anne Garland, Miller Loveday, his two sons Robert, a sailor and John, Trumpet Major of a regiment of Dragoons and Festus Dertman, nephew of the local Squire. The emotive field of this novel is described as under:

Down to the middle of this century, and later, there were not wanting, in the neighbourhood of the places more or less clearly indicated herein, causal relics of the circumstances amid which the action moves our preparations for defence against the threatened invasion of England by Buonaparte[Hardy V].

At a time when soldiering was going on in England, there was "much trembling to the sex" [TM, 1] and a village near the Wessex coast rejoiced in the physical beauty of Anne Garland with which is fused the detailed preparation for war. Naturally, the central emotion of this novel is the virarasa or the heroic art-emotion. All the descriptions of the Dragoon movement serve as varied sancaribhavas. For instance, in chapter I the first movement is described in these words:

The burnished chains, buckles and plates of their trappings shone like little looking glasses, and the blue red and white about them was unsubdued by weather or wear [TM, 5].
As weather does not have any impact on the equipment of the soldiers, the image—burnished chains, buckles and plates—are suggestive of utṣah, the sthāyībhāva of vīrārasa. The novel is replete with such images. The powerful stream of vīrārasa receives the tributary of Śringara but it is somewhat indifferent to it. When the Trumpet Major met Anne for the first time, he looked with a sort of awe upon the muslin apparition who came forward, and stood quite dumb before her [mother]”. [TM, 26]; and on meeting her second time “He asked Anne to sing, but though she was a very pretty voice in private performance of that nature, she declined to oblige him” This “Muslin apparition”, Anne suffers from pride; and vrda as a sancārībhāva keeps on crossing her, reducing her almost incapable of rati. Uncle Benjy and Festus do provide hāṣya in their conversation but like rati it is also ephemeral. The war preparations which engage the attention of all the characters can only weave the fringes of vīrārasa and as there is no actual fight, this art emotion is also not lasting.

The motiveless villainy of Will Dare in A Laodicean is instrumental in generating the floating feelings of the bhīhatsarasa. George Somerset and Paula Power love each other passionately. Paula is no match for Dare whose actions produce hate, disgust and fear with no emotional retrieval. Towards the end of the novel, the Stanley Castle of Paula is burnt by him and it is rendered no more than a structure of stout walls. Captain de Stancy’s quest of Paula does not arouse real rati in Paula who breaks her engagement with him and marries George Somerset, a young architect. The bhīhatsarasa of this novel is redeemed by the freshness of rati between Paula and George.

Two on a Tower. Hardy’s next novel, has a more decided aim with regard to individuals and their emotions, setting two infinitesimal lives against the stupendous background of the stellar universe “yet with the awareness that of these contrasting magnitudes the smaller might be the greater” in the human estimate” [Blunden 50]. Swithin St. Cleeve and Lady Viviette Constine some ten years his senior, marry secretly, though she is already married to Sir, Blout
Constantine. Supposed to be dead in big game hunting in Africa he is found to be alive and it is this complication that induces satrīkābhavas such as sthāvara and sveda and a congeries of sancharībhavas associated with rati. Having no dimensions of passionate love, it rather depicts the lust of these two ill-assorted individuals and this thinness of emotive perception was behind unpopularity of this novel. It was not “at all to the taste of the Victorian Public” [Evelyn 189].

The Major of Casterbridge is capable of supporting almost all the rasas, although much stress is laid, as pointed out earlier, on the progress of santārasa as the pivotal art emotion. Both as novelist and poet, Hardy in not content with “impressions” [Baker 13] and makes no attempt at the consistency of emotion. This view is dismissed by Professor Schweik who believes that Henchard’s character “implies his continued respect for an older, pre-scientific conception of man’s dignity and worth as amoral agent” [23] and this belief is not at variance with the consistent emotive structure. His emotions arise from his antagonism, doggedness, rashness, disappointment, rivalry in love and some, matters, of chance Henchard’s psychology causes a variety of emotions and in depicting them “hardy gives the fullest nineteenth century portrait of a man’s inner life his rebellion and his suffering, his loneliness and his jealousy, his paranoia and despair, his uncontrollable unconscious” [Showalter 101]. This nature of Henchard is transformed into “a general drama of pain” [MC, 270] and the following art-emotions are surfaced:

i) In order to produce Karuna, Hardy creates a highly suggestive background in these words:

For a long time these was none, beyond, the voice of a weak bird singing a trite old evening song that might doubtless have been heard on the hill at the same hour, and with the self-same trills, guavers and breve at any surest of that season for centuries until [MC 8]

This suggestive description is given just before the haytrussers’ going to the Weydon-Prior fair where the weak bird will be sold for five guineass; an act
that was primarily instrumental in deepening Henchard's tragedy. The image of Suson as “a meek bird” occurs when she asks Henchard to find out a lodging before dark and he turns a deaf ear “to those bird like chirpings” [MC 11]. The image of the weak bird is coupled with the image of the fiery spark of his dark eye” [MC, 11] to suggest the shameful seeling of his wife in a state of drunkenness. When Henchard begins the auction of his wife, the earlier bird image is given a more tragic shade:

At the moment a shallow, one among the last of the season, which had by chance found its way through an opening into the upper part of the tent, flew to and fro in quick curves above their heads causing all eyes to follow it absently. In watching the bird till it made its escape, the assembled company neglected to respond to the workman’s offer, and the subject dropped [MC, 12].

With these descriptions the atmosphere is charged with pity and fear-fear on the part of Susan who murmurs helplessly “Michael you have talked this nonsense often, mind” [MC, 12]. Susan becomes an emblem of nirveda, a sancarilabava, associated with Karunarag; She “bowed her head with absolute indifference [MC, 14] when she was being auctioned. On the face of it, the action was a mirthful gesture on Henchard’s side but its intrinsic value was nothing sort of “a mirthful irony carried to extreme” [MC, 14]. Hardy’s critics like Virginia woolf are of the view that the tragic power of his characters is attributable to a force within them which cannot be defined, a force of love and hate, a force which in men is the cause of rebellion against life, and in the women implies an illimitable capacity for suffering” [Showalter 114]. Broadly speaking, Henchard’s rebellion, against Victorian morality and Susan’s silent suffering can join to strengthen Karunarag in the novel.

After the sale of his wife and child, Henchard becomes a lonely man and is found absorbed in self-creation and this difficult task is heroically accomplished. Unlike the earlier tragic heroes like Clym, he is in full control of
the circumstances. His heroism manifests virārasa and its sthāybhāva utṣāh fills the reader’s heart with harsh and āvega. Henchard’s material achievement is awe-inspiring to the folks of Casterbridge. What is said about him is true:

He’s the powerfulllest member of the Town Council, and quite a principal man in the country round besides... He worked his ways up from nothing when he came here and now he’s a pillar of the town [MC, 33]

Henchard’s elevation to mayorship is the result of his vow of not touching liquor for twenty years and during this long period he remains chaste and dedicated to his financial success. For all these years, he has defended himself against any intimacy with men or women. But he does melt when he sees Elizabeth-Jane for the first time in Casterbridge. He took her hand at parting, and “held it so warmly that she who had known so little friendship was much affected and tears rose to her aerial grey eyes [MC, 39]. It is an Āṅgika [Physical] gesture that introduces a shade of rati in the arid heart of the Mayor of Casterbridge.

The novel is almost devoid of sincere hasya and the śringāraraś is overshadowed by karuna. As far as the rati [love] between Lucetta and Henchard is concerned, it verges on lust or else the latter would not have disclosed her letters written to him to his rival, Farfrae. Clearly enough, it is “an absence of feeling which Henchard looks to others to supply, a craving unfocused loneliness rather than a desire towards another person” [Showalter 149]. But his friendship with Farfrae reveals yet another side of his feeling, his truthfulness unless his interests are hurt. His love for Farfrae makes Elizabeth Jane idealize their friendship.

She looked from the window and saw Henchard and Farfrae in the hay-yard talking, with the impetuous cordiality on the Mayor’s part and genial modesty on the young man’s that was now so generally observable in their intercourse. Friendship between man and man, what a rugged strength there was in it, as evinced by these two [MC, 81]
Under this short-lived emotion, love between Farfrae and Elizabeth-Jane strikes roots. Farfrae's song sung at the three Mariners serves as undāpan vibhāva and it is followed by āngika gestures when Farfrae touches her hair, dress and cheek with puffs:

As Elizabeth neither assented nor dissented Donald Farfrae began blowing her black hair, and her side hair, and her neck, and the crown of her bonnet and the fur of her victarine, Elizabeth saying, O, thank you at every puff [MC, 80].

But Farfrae is very soon attracted by Lucetta who rejects Henchard and prefers to marry Farfrae. She dies and then the bond between Fanfrae and Elizabeth become firmer. All the projections of rāti seem to be shady and they are related to Henchard's tragic figure. In reality the emotions get their vital direction from his thoughts and deeds.

*The Woods Landers* closes the early period of Hardy's career as a novelist. Its events proceed from the inordinate love of George Melbury, a timber merchant for his daughter, Grace. By giving good education to his daughter he aims at rising above his social status, giving way to incongruities that produce genuine hasya or laughter which seems to dominate the tragic emotions. What begins as a social or human comedy results in several untimely deaths and in this manner tragedy broods over human comedy. The hasyārāga emanates from Melbury's humorous obsession as it is glimpsed in his conversation with the quizzical Hintock.

Well now, though it is my own business more than any body else's I'll tell ye. When I was a boy another boy. The parson's son alongwith a lot of others, asked me "who dragged whom round the wall of what? And I said, "sam Barret who dragged his wife is a wheelad chair round the tower when she went to be churched". They laughed at me so much that I went home and could not sleep for shame; and I cried that night till my pillow was wet, till I thought to
They may laugh at me for my ignorance, but that was father's fault, and none o' my making and I must bare it. But they shall never laugh at my children if I have any: I'll starve first [TW, 59].

It is no doubt an expression of humble emotion but it also expresses Melbury's aspiring for a social status and in this lies the inconsistency. For him, Grace is "The social hope of the family" [TW 117] and this thought creates the ripples of hasya. Laughter is aroused time and again whenever Melbury speaks about the care he has taken to educate her. One such event is related to his asking his daughter to examine the counter foil of his cheque-book only with an implicit desire to tell her about the huge sums of money he has spent on her education.

I, too, cost a good deal, like the horses and waggons and corn "She said looking up sorrily."

I did not want you to look at those I merely meant to give you an idea of my investment transactions.

But if you do cost as much as they, never mind. You'll return a better yield" [TUS, 199].

Not only Melbury, even the characters of Giles Winterborne, Dr. Edred Fitzpiers and Mrs. Charmond have been comically created. It is, however, the love between Giles and Marty that has been idealized.

The rasas or art-emotions that are at work in the early novels are primarily स्रिनगार, करुणा and विर. A pair of Blue Eyes and Far from the Madding Crowd are striking for the maturation of स्रिनगार and hasya whereas the Return of the Native and the Major of Casterbridge brood over the dark side of man's life and powerfully arouse and sublimate the करुणारस. There is no doubt a very great variety of emotions and art-emotions in the early novels but the Karunarasa is overwhelming since it tends to leave its everlasting impact on the Hardy reader.
References

1 This is unfolded in The Mayor of Casterbridge[1886], a novel of the middle phase of Hardy’s art experience but the infinite drama of human life had attracted him from the very beginning.

2 Brown considers the voice of the villagers of Wessex as the foundation of Hardy’s feelings and emotions [107].

3 Benedetto Croce. My Philosophy [London; George Allen unwin Ltd., 1949. second Impression 1951]238. Croce feels that the political and the moral ideas constitute the history of man and from this point of view the nineteenth century is a remarkable period of British history.

4 Richards considers historical setting necessary for any historical approach to literature.

5 Arnold, believes that if a man gets “a fresh and free play of the best thoughts upon his stock notions and habits, he has got culture” [7].

6 Husan links emotion with social reality; and in this Hardy’s world becomes a reality


8a. T.S. Eliot, *The Sacred Wood* [London; Methuen & Co. Ltd., First Pub. 4 November 1920, this edition 1964] 57. Eliot also differentiates between feeling and emotion and says that feelings “are not actual emotions at all” [58].

8b. Eliot thinks that objectification of emotion is necessary for the precision of emotion.


   Anandvardhan Explains that mastery in the Vyanyga and Vyayajak powers of words, should concentrate on the rasa [529]


   Explaining the importance of the point of view, Lodge observes the story of an adultery “will affect us differently according to whether it is presented primarily from the point of view of the unfaithful person, or the injured spouse, or the lover or as observed by some fourth party” [Lodge 26]


Michal Millgate, *Thomas Hardy: A Biography* [Oxford: Oxford University Press, 1985] 35. Millgate is the latest biographer of Hardy and he has particularly focused the reader's attention on the emotive field of Hardy's novels.


Thomas Hardy, *The Return of the Native* [New York: Pocket Books, Inc. 1955] 1. For further references to this novel RN has been used. Here emotion is depicted symbolically.


Elaine Showalter, "The Unmawning of the Mayor of Casterbridge". Critical Approaches to the Fiction of Thomas Hardy [London: Macmillan & Co. Ltd., 1979] 101. Showalter is a feminist critic, and is against a male dominated society.