PREFACE

Literary criticism has come to be categorized depending on its approach into moralistic, psychological, sociological, formalistic and archetypal methods. Literary works consequently have been and are discussed employing one of these methods. Although none of the approaches is wholly free from limitations, it is nevertheless useful considering the vulnerability of certain texts to lend themselves to certain categorization. It is important however to remember that certain approaches refuse to be labelled in which case we are helpless as historians of literary criticism what with our habits of erecting walls between methods. D.H. Lawrence's *Study of Thomas Hardy* is a case study of a criticism which combines more than one approach and argues against what Richard Blackmur calls "critical monism."

The *Study of Hardy* even so has material that goes with the psychological approach, not because it deals with the unconscious relation between writer and reader, or the relationship between artist and art or but that it deals with the subconscious patterns which motivate a fictitious character. Thanks to Freudian theories which substantiated the
insights of Literary Naturalism in the early years of the second decade of this century, Lawrence attempted to interpret man in relation to nature, man in relation to himself and man in relation to history. Thus the Study happens to be less about Hardy than about the theory of being.

The opening chapter of this dissertation deals with Lawrence's literary criticism achronologically in general, including the Study of Hardy. The second chapter discusses Hardy's characters in the light of Lawrence's insights. The third chapter is on Lawrence's theory of being. The concluding chapter is an attempt at assessing the significance of Lawrence's criticism.

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