

TRIBHUVAN UNIVERSITY

Future and Love Symbols in Hardy's *Far from the Madding Crowd*

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Letter of Recommendation

This is to certify that Mr. Hari Prasad Sapkota with class Roll No. 95/064, exam roll no. 480125 and T.U. regd. No. 56555-91 has prepared this thesis entitled "Future and Love Symbols in Hardy's *Far from the Madding Crowd*" under my supervision following the format as specified by the research committee, Department of English, Prithvi Narayan Campus, Pokhara. I, therefore, forward it to the Research Committee for final evaluation.

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Approval Letter

This thesis entitled "Future and Love Symbols in Hardy's *Far from the Madding Crowd*"

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Table of Contents

| | Page No |
|---|---------|
| Letter of Recommendation | i |
| Approval Letter | ii |
| Acknowledgement | iii |
| Chapter I : Introduction | 1-7 |
| 1.1 Background of Thomas Hardy | 1 |
| 1.2 Thomas Hardy as a Novelist of Victorian Era | 3 |
| Chapter II: Critics on Thomas Hardy | 8-15 |
| 2.1 Review of Literature | 8 |
| Chapter III: Discussion on Future and Love Symbols in the Novel | 16-31 |
| 3.1 Symbolism-Definition and Forms | 16 |
| 3.2 Hardy's tragic Concept and his novels | 19 |
| 3.2.1 <i>Far from the Madding Crowd</i> | 20 |
| 3.2.2 <i>Jude the Obscure</i> | 22 |
| 3.2.3 <i>Tess of the D' Urbervilles</i> | 24 |
| 3.2.4 <i>The Return of the Native</i> | 26 |
| 3.2.5 <i>The Mayer of Caster bridge</i> | 28 |
| Chapter IV: Analysis and Interpretation | 32-43 |
| 4.1 Analysis of Types of Symbols | 32 |
| 4.2 Symbolism and Fiction | 35 |
| 4.3 The Symbol and Nature Cycle | 36 |
| 4.4 Symbols and Characters | 37 |
| 4.5 Analysis of Symbols in the Novel | 38 |
| Chapter V: Conclusion | 44-50 |
| 5.1 Conclusion | 44 |

CHAPTER ONE

INTRODUCTION

1.1 Background of Thomas Hardy

Hardy was born in rural background on the 2nd June, 1840. His father was a master mason and mother came of a family long established in Dorset. In English Literature the period of about 70 years from 1830 to 1900 is known as the Victorian age. It was also known as scientific age. Thomas Hardy, since 1840 to 1920 was well known as English novelist and poet. While his works typically belong to the naturalist movement, several poems display elements of the previous romantic and enlightenment periods of Literature, such as his fascination with the supernatural.

While he regarded himself primarily as a poet who composed novels mainly for financial gain, during his literary career he was much better known for his novels, such as *Tess of the D'Urberrilles* and *Far from the Madding Crowd*, which earned him a reputation as a great novelist. The bulk of his fictional works, initially published as serials in magazines, was set in the semi-fictional land of Wessex (based on the Dorchester region where he grew up) and explored basic characters struggling against their passions and social circumstances. Hardy's mother named Jemima was well read and educated. However, a family of Hardy's social position lacked the means for a university education, and his formal education ended at the age of 16 when he became

apprenticed to John Hicks, a local architect. Hardy was trained as an architect in Dorchester before moving to London in 1862. There he enrolled as a student at King's College, London. He won prizes from the Royal Institute of British Architects and the Architectural Association. Hardy never felt at home in London. He was actually conscious of class divisions and his social inferiority. However, he was interested in social reform and was familiar with the works of John Stuart Mill. He was also familiar with the works of Charles Fourier and Auguste Comte during this period by his Dorset friend Horace Moule. Five years later, concerned about his health, he returned to Dorset and decided to dedicate himself to writing.

In conclusion Hardy had his Victorian background too. It was the period of scientific progress and inventions. It was the period of machinery inventions and establishment of industries. There was also class conflict between factory owners and laborers. Thus, the industrial revolution occurred in 1832. It made the capitalist richer and prosperous beyond expectations and on the other, it threw thousands of workers and laborers out of employment. However, scientific inventions were highly rooted down. Regarding the effect of science on these areas, V. Rai observes:

Its geological and astronomical discoveries challenged the old Biblical ideas about the age of the earth and the whole span of the life of man on this planet (six thousand years) and thereby lend a powerful support to the German exegesis of the Bible, so

deter mental to its spiritual authority. In 1859 came Darwin's "Theory of Evolution" in the origin of species, which disowned God the creator and averred that the creation had evolved under the operation of natural laws and the universe was violent purpose. This was followed by his descent of man in 1870, which proved a greater bomb-shell. (2)

Thus man was the creation of the omnipotent power and affected by nature. Hardy was also highly influenced by nature. Thus, he is also known as natural poet. He loved nature very much. Most of his literary creations are influenced by nature. Such natural scenarios are highly applied in the novel *Far from the Madding Crowd*. Thus nature is the major symbolic tool throughout the novel. It makes the novel interesting and readable.

1.2 Thomas Hardy as a novelist of Victorian Era

Hardy was mentioned one of greatest novelists of 19th century. The century was highly known as Victorian era. Thomas Hardy was more sensitive towards that atmosphere and applied such events in his works. He assimilated the prevailing currents in his major novels like *Under the Greenwood Tree*, *Far from the Madding Crowd*, *The Return of the Native*, *The Mayor of Caster Bridge*, *Tess of the D'Urberrilles* and *Jude the Obscure*.

He accepted the Darwinism. He believed that there is no god in heaven and all is wrong with the world. The universe is an impersonal mechanism,

which has been moving and working without any guide and controller. The forces besetting the daily life of men are cruel. Hence life has plenty of pain and misery.

Hardy realized the importance of sexual relationship. Where, there is symbolic movements upon sexual inter-relationship. Especially, the symbolic thunderstorm, which is one of the most striking features of *Far from the Madding Crowd* is its physical setting, which has symbolic meanings. The great thunderstorm threatens *Bathsheba's* corn ricks. Oak is presented as a hero to handle such condition. On the other hand, *Norcoms* Hill stands as the symbol of rural background whereas *Bathsheba* stands on the position of male, dominator. *Bathsheba* falls in *Troy's* fatal love and *Troy's* spur is the symbol of sex (love). These following evidences are linked to Victorian era, thus it is generally believed that Hardy's novels reveal a pessimistic view of life. In literature the note of pessimism arises from an acute sense of lose of something dear and valuable to us, whether a friend or some individuals of great value to the nation or humanity. Pessimism also arises from the loss of faith or spiritual and moral values, which were once the governing principles of life but hare now become "a heap of broken images". Hardy's Pessimism" in general is of the second type.

Victorian age was the age of dilemma for the people. They could not decide whether to accept the doctrines of religion or to accept the new science. So most of the works of the time are pessimistic, David Cecil remarks:

The writers of Victorian age like Arnold, Fitzgerald, and Thompson as well as Hardy expressed pessimism in their works. Among them especially Hardy was open to the melancholy implications of the new outlook. He belonged to the country that was passing before his eyes. He noticed every year the old habits were changing to modern life seemed too precarious. (22)

Hardy uses pessimistic views in his novels too. It means, the time, which was influenced by pessimism. Hardy believed in science and Darwinism, Hardy thought that god was indifferent to human beings. Hardy takes the human situation as a struggle between man on the one hand and the omnipotent and indifferent fate on the other.

Thomas Hardy occupies a rare position among the novelists of the Victorian period. He has his sentimental attitude, to life, love and religion upon this sense the novelist David Daiches observes:

Hardy remains a novelist of unusual power and integrity, who added an epic dimension to the familiar realism of the Victorian novel. His tragic vision of life was never adequately formulated and it could not always be counted on the work effectively through fictional material. But his deep sense of conditions that constrict experience, his steady compassionate awareness of all the factors that limits and twist human aims, his striking always

got the elemental in the life of a given time and place, helped to give an unsentimental largeness to his rendering of life that is like that of no other Victorian. (1082)

Hardy as characters are neither male nor female both are born to suffer and to endure all that befall them. Each character struggles for their life and they seem fighting against same forces, whether they meet their tragic end or Comic event. Not only the novel *Far from the Madding Crowd* but also other novels of Hardy are full of symbols. He used symbols and symbols stand for love, future fate and destiny. Even the Mayer of Caster Bridge is like Shakespearean tragedy. The tragedy of Henchard is like the tragedy of his own soul. It is the pride, over ambition, unforgiving obstinacy of Henchard's nature, which cause his down fall. Here, Caster Bridge is a symbol. It means, it's a place but it has its deep symbolic meaning to the major such other events and symbolic movements are clearly mentioned in the novel *Far from the Madding Crowd*.

As far as the novel *Far from the Madding Crowd* is concerned, the whole title seems a symbol. This novel is taken from Gray's *Elegy Written in the Country Churchyard*. So the title has all the associations aroused in us by the memory of Gray's Elegy. The Elegy is full of regret and sadness. Itself it's a symbol. It has also an atmosphere of peace and quietness. The title combines all theme associations in the novel. The title fully expresses the theme of the novel. Hardy believed that people living in the villages far from the crowds of

the city, are rough diamonds. They are men of starling worth. On the other hand, the city people, with their false glitter, with their glow and glamour, are hypocrites, knaves and rouges. Hardy was no lover of the modern civilization of the cities. His heart went out to the village where farmers, shepherds and other rustic people live simple, quiet and uneventful lives.

Finally, the main objective of this study is, therefore to analyze the symbols related with love and future events. Thus symbolism is the focal point for the research. In conclusion, even the Village (rural area) is a whole symbol, which is connected with the title *Far from the Madding Crowd*. Inside the novel, there are so many symbols. These symbols are closely linked with future and love in the novel. The main charm of the novel is the delightful atmosphere of the quiet life of the villages. This atmosphere has been wonderfully captured by the title. The title of the novel is one of the happiest titles in word literature. It captures the very essence of the novel.

CHAPTER- TWO

CRITICS ON THOMAS HARDY

2.1 There is lack of research concentrating on the future and love symbols which are used comparatively in Hardy's *Far from the Madding Crowd*. There are, however, a lot of critical opinions, which are directly or indirectly, related with the subject of this thesis.

Hardy was a regional and natural novelist. He chose Dorset and its neighbouring countryside as the background of his novels. He gave the name "Wessex" to this area. In all his novels the scenes and characters are taken from the Wessex countryside. The Wessex landscape is as important as the human characters. Regarding the realistic picture of the Wessex countryside in the novel *Far from the Madding Crowd*. Hassan observes:

Mid Victorian novel *Far from the Madding Crowd* adjusts the realistic picture of the countryside and the dramatic conventions of the time... *Far from the Madding Crowd* was written for and urban readership under the constant editorial nagging of a distinguished man of letters. The novel's uniqueness and innerness consists in its instinctive identifications and urges in its ecology of ethical and cultural provincialism. (14, 35-36)

With respect to the setting and the types of men and women in Hardy's novels, Cecil opines:

Hardy contrasted for his own view to human existence, to prefer the setting because he thought that in such society human existence appeared at its most elemental, with its naked structure unconcealed by the superficial trappings of more sophisticated modes of existence. (29)

Hardy locates his characters in a well described geographical and historical, largely rural, setting from which their loves and tragedies, ... The central appeal of Hardy's works is his description of place and the setting of characters' outwardly observed emotions. The place and their stories, and the industrial change all around. This Wessex is real but has been given additional imaginary force. Hardy's Wessex is more intense Wessex. Hardy has revived the place in his novels:

It was in 1874, on the publication of his fourth major novel *Far from the Madding Crowd* that Hardy revived the regional term 'Wessex', which had been largely unused since Saxton times.

Over the next 30 years he wrote a series of 15 novels as well as many short stories which were set in various parts of the six countries of southern England's, centered on Dorset. (Bivch 348)

Hardy does not show such events as falling in love at its best or committing a crime. He does not show best moral and spiritual problems either. Rather, he shows these activities in local context. His method is to shift perspectives, tackle the problems obliquely, use odd angles and give multiple views. It is from this the psychology of the characters is drawn out, as an observer. His narrative is straight forward and sequential. The events in the narrative don't have a Zigzag or to - and fro- movement. Hardy's characters are real, life like figures. They are bestowed with common human weaknesses so that we can believe them easily. Moreover, these characters can be assimilated with the ordinary people of our surrounding. Hardy views that natural force is weak in front of the coincidences. Chances play main roles in most of his novels. His pessimism about nature and its competitive force, and the way he uses symmetry and ironic co-incidences establish himself as a remarkable 19th century novelist.

Hardy points ahead to the 19th century with his use of symbolism. And his repeated images to show emotions remind us of post world war novels. Critics associate him with pessimism, gloom, fate and tragedy. He is liberal but an evolutionary pessimist and an atheistic view that sees us as becoming doomed. Hardy is fully pessimist though he has many obstacles in his life. So all forms of obstacles are seen in his novels. He is also loyal and loyalties are seen in the novels. He has presented difficulties in life then solution at last. Characters themselves aren't fully conscious of the passionate love with its

complicated results. They are ordinary human beings subject to ordinary joys and sorrows and common human passions.

Hardy has taken pastoral settings not only to show the pastoral element of the countryside. The more intense thing he wants to present is though countryside seems more peaceful than the city; it is not away from the modern problems. In this regard Vance comments:

Hardy follows George Eliot in helping the novel to come out of age as a serious mode of social and moral exploration, simultaneously showing country life as a site of modern problems of insecurity, love and money and embodying a critique of more idealized and artificial forms of literary representation. (XVI)

It highlights Hardy's nature. He shows the countryside which seems to be quiet and peaceful but there is so much tumult and confusion and really is not far away from the strife and struggle of the city life. Hardy in a single work has tried to present so many ideas. He has incorporated the humorous as well as the catastrophic, the old as well as the modern the pastoral as well as the urban:

It presents a greater variety of moods than any of the others. The range and room of English country life for purposes of fiction he first proved in this story, which is at once comedy,

tragedy, idyll, rustic chronicle, and shepherd's calendar. Into no other book has he put such close and lavish work; none is more vivacious, more characteristic; it contains the essence of his genius. (qtd. in Gibson 364)

Critics say that Hardy has followed the footsteps of George Eliot to a great degree. The creation of rural setting of both the novels Eliot's *Adam Bede* and Hardy's *Far from the Madding Crowd* is the most obviously similar:

Like his predecessor George Eliot, whose early novels (*Adam Bede* (1859), *The Mill on the Floss* (1860) and *Silas Marner* (1861)) appealed to a sense of common humanity by evoking conventional pastoral images and tropes, Hardy turned to pastoralism as a literary landscape for his humanist ideals. (Gerard 332)

Henry James views that Hardy's *Far from the Madding Crowd* is not only similar to Eliot's work of Pastoralism but also in matters of characterization. To some extent, Bathsheba in *Far from the Madding Crowd* and Hetty in *The Adam Bede* can be compared on the basis of the remarks made by James.

Both Hetty and Bathsheba are represented as pretty and vain. But their prettiness and vanity are of two very different kinds. And in her description of the charms of Hetty's prettiness, George Eliot shows herself far more of a poet than Mr. Hardy. Mr. Hardy tells us that:

Bathsheba was beautiful, and gives us an idea of what her beauty was, but he doesn't paint it with the same feeling with which George Eliot paints Hetty's face. (qtd. in Gibson 363)

The reviewers have commented on the influence of George Eliot's style on Hardy, on one hand, and found that most of their handling of nature is in a different tone, on the other:

George Eliot and Hardy were relatively close in their readings of the scheme of natural law, but temperamentally they were very different. Both might have seen nature as a regular system of operating with indifference to human values and aspirations, but the feeling- tone of George Eliot's natural description is ... rather than naturalistic. (Jones 406)

Professor Richard C. Carpenter has lauded the novel for its imagistic design. He opined that one of the reasons that makes this novel as a major work Hardy's good management to create a fabric of images to deepen the emotional and conceptual significance upon the readers. The value of Hardy images in this work can be realized as Carpenter comments:

Far from the Madding Crowd would be merely a kind of melodramatic folk tale about the fair charmer who overplayed her capriciousness and came to insight and repentance almost too late. With this imagery, the novel becomes, formally, a tight

woven texture of symbolic and structural meaning. Without the affective communication of such images the novel would be a in sequential tale of foolish people rather than the powerful probing into the human significance of vanity, desire, and despair which it assuredly is. (345)

Commenting over the novel *Far from the Madding Crowd* Henry James hails it as the true reflector of the countryside in the vicinity of the nature. More importantly pastoral scenes or symbols are highlighted. He says:

Mr. Hardy describes nature with a great deal of felicity, and is evidently very much at home among rural phenomena. The most genuine thing in his book, to our sense, is a certain aroma of the meadows and lanes- a natural relish for harvesting and sheep washing. (qtd. in Gibson 362)

In an identical mode professor David Daiches finds Hardy's description of nature picturesque, fresh and accurate as he remarks:

Far from the Madding Crowd uses a wider canvas and takes a closer look at the nature and consequences of human emotions. There is still an idyllic element. There is still an idyllic element present, but misfortune, coincidence, and the 'infrusion into the pastoral scene of a element of sophisticated selfishness from the

outside world combine to make this love story much more tangled and more violent in its light and shade. (1075)

Hardy was also interested in man's relation to nature. Nature is usually presented as a character in his novels in this regard, Cecil says.

Hardy is primarily interested in man's relation to the universe. Hardy's heroes are concerned with fate and free will and free will means the same thing to them as they would have to Dicken's heroes if they had happened to consider them. (120)

The rise and fall of the characters in Hardy's works are interpreted in different ways. Hardy's own concept of indifferent fate towards the characters is shared by other critics. As *Far from the Madding Crowd* and the return of native are also described as having fate an important role to lead the characters towards tragic end. In this regard David Daichas remarks:

The note of exaggeration and melodrama that are occasionally sounded in the novel can be crude enough, but the novel as a whole is saved by its epic tone, its suggestion that here is a microcosm of human fate. (1076)

According to different critics, Hardy's characters and the events of the novels are observed from different points of view. The events are guided by fate and symbols. The symbols are related to future and love. Thus, future and love symbols are presented in the novel and the characters are guided by such

symbols. Finally, the characters meet tragedies because of their own weaknesses. Really, symbols led to feel towards abstract ideas and represent the future and love.

CHAPTER THREE

DISCUSSION ON FUTURE AND LOVE SYMBOLS IN THE NOVEL

3.1 Symbolism - Definition and forms

The word 'symbolism' denotes the authentic form in its meaning.

According to oxford dictionary Symbol means Sign, mark, object etc looked upon as representing something and Symbolism means representation of ideas by the use of Symbols, Literary and artistic movement (late 19th c) that used artistic invention to express sensual ideas, emotion abstractions in place of realism.

Far from the Madding Crowd is a novel filled with symbols. Symbols make the novel much more sensitive and romantic. Such symbolism and its examples are presented here.

One of the most striking features of *Far from the Madding Croud* is its physical setting which has symbolic meanings, for example, the great thunderstorm, which threatens Bathsheba's corn-ricks, provides an occasion for the author to contrast the firmness and competence of Oak with the careless immortality of Troy. And at the same time, the thunderstorm is a warning in metaphorical forms of the emotional tempest which will soon overtake Bathsheba herself. Oak, who is familiar with the moods of Nature, anticipates

the storm. He tries unsuccessfully to arouse Troy and the drunken workmen to some action. Oak gets to work alone to cover the grain, and Hardy says; "The night had a haggard look, like a sick thing; and there came finally an utter expiration of air from the whole heaven in the form of a slow breeze, which might have been linked to a death." And when the storm comes, it is similarly described, with its mailed army" of lightning, as it springs like "a serpent", with "the shout of a fiend". certainly Hardy is using such images with the intention to create an impression of the forces of nature as hostile to man, and in some mystical way equivalent to the human forces which are gathering momentum in the novel.

Likewise, in contrast to this metaphorical use of setting, there is another piece of description which has different significance. This description is that of the great Barn, with its solidity and timelessness, where Oak and the men shear the sheep. It is "for nobler in design than nine-tenths of our modern churches", and it has stood in this place for four centuries without any change in its purposes. Within this magnificent structure the rhythms of agricultural life have pulsed without change for hundreds of years, forming a pillar of strength against the vicissitudes that overtake individual's lives. Although the principal characters in the novel experience violent transformations, the sheep washing and the sheep shearing go on.

Bathsheba, like other proud women, desires to be dominated by a sexually aggressive man, and until that desire has been subdued, she can't

make a wife for Oak, who is essentially a passive lover, no matter how strong and good he is otherwise. On the surface level, Hardy informs us that it is Troy's ability as a flatterer and dissembler that enables him to capture Bathsheba but on a deeper, symbolic level Hardy brings out other characteristics of their inter-relationship. Through such scenes, Hardy manages to probe far beneath the realistic surface of both of the characters and events.

One of these is the scene in which Bathsheba first encounters Troy as she is walking at night through a thick grove of firs on her farm. In the darkness she is unable to identify the figure who passes her on the path, but suddenly she feels herself caught somehow by her skirt. The stranger turns out to be a soldier whose spur has got caught in her dress. He is revealed to her when he opens the shade of her dark lantern. She sees him, "brilliant in brass and scarlet", his face being "to the darkness what the sound of trumpet is to silence". Hardy by this means conveys to us Bathsheba's inclination toward what impresses and dazzle the eyes. Troy finds it difficult to disentangle his spur from the skirt, the rowel having so wound itself among the gimp cords in those few moments that separation is likely to take a little time.

Hardy is using the shadows a device to warn us in advance of what will happen to Troy and Bathsheba. At the same time, but less obviously, the spur like the sword, a traditional symbol of cruel male potency, is entangled

extricably with the soft tissues of the dress which is to a woman not merely a piece of clothing but an extension of her personality. Hardy is saying symbolically that Bathsheba will be connected with Troy through sex rather than through the romance or respect she could expect from her other lovers.

Finally, Troy demonstrates to Bathsheba an extraordinary skill with the sword; using her as his mock victim. The setting is described with a wealth of feminine imagery that is a key to the erotic tone of the entire scene while Bathsheba herself is passionately excited. The sword itself, even more obviously phallic than the spur, gleams "a sort of greeting, like a living thing." while Troy demonstrates the "murderous and blood thirsty" cuts of which it is capable. Bathsheba obeys Troy's request to stand still without flinching, while he flashes the sword around her in "beams of light. above, around, in front of her" and enclosing her" in a firmament of light, and a sharp hisses resembling a sky full of meteors close at hand" As his final demonstration, Troy fixes a caterpillar which has fallen from the ferns upon the bosom of her dress. "She saw the point glisten towards her bosom and, seemingly enter it", but of course, she is unharmed.

Bathsheba appears as a bold girl anxious for thrills and excitement, and Troy appears as a devil-may-care adventurer, But, more than this, the scene represents, the dominant male force that she really longs for, beneath her cloak of Victorian respectability. This is the clue to her perverse toying with men who are much better than Troy, and her refusal to take the advice of

those who know this man well. What Bathsheba, wants is to rule over a man and also to be dominated by him? This is a paradox which lies at the heart of Hardy's capricious heroines, as indeed it may lie at the heart of most women.

3.2 Hardy's tragic concept and his Novels

The tragedy of Thomas Hardy is said to be more Greek in a certain sense than that of Shakespeare. Fate appears in Greek tragedies like characters hoodwinking erring mortals and laughing upon them grimly. It was fate that controlled the life of the characters. It was an account of the cruel act of fate that man suffered in greek tragedies. But in Shakespeare's tragedies, the heroes meet their defeat and doom neither by the displeasures of God above them nor by the evil intention of fate working on them. In Shakespeare's tragedies, the suffering and death of the heroes result from some kind of flaw or weakness in their own characters. Shakespeare's tragedies character is destiny and the destiny of man is symbolized by his own character.

The tragedy of Hardy is said to be "more Greek" because the tragic pattern of Hardy's novels puts more stress on fate or chance than in the character of the individual. But it is not correct to generalize that Hardy's characters are more puppets in the hands of fate and that they suffer and meet tragedy for no fault of their own. Let's consider some major novels of

Thomas Hardy and try to find out the extent to through future and love symbols.

3.2.1 *Far from the Madding Crowd*

Far from the Madding Crowd is another major work of Hardy. Hardy believes in unforeseen, accidental happenings. Such happenings frequently occur in *Far from the Madding Crowd* and they terrify to Hardy's belief in a hostile fate. Hardy's fate or destiny is malicious and operates in such a way so as to deprive human beings of their expected or desired happiness. The hostility of fate in the novels of Hardy generally appears in the form of unforeseen happenings as in the form of chances, accidents and coincidences. Hardy believed that the expected rarely happens while the unexpected or the unforeseen happens very often. The element of chance and coincidence is not as marked in this novel as in his later novels.

The main character, Bathsheba Everdene, is one of the girls representing the Victorian rural society. She is the whole symbol of Victorian rural society. She doesn't like to be married with a man like Gabriel Oak, who is simple and doesn't flatter Bathsheba. Cosmic irony is presented in the novel by showing the heroine caught into the flattery done by Sergeant Troy. He fascinates Bathsheba with his sword Play. Here the sword playing becomes the extreme symbol of future love.

The tragedies of the characters of this novel are destined by themselves. Gabriel Oak becomes ambitious to many a girl like Bathsheba, but is frustrated being refused by her. Boldwood gets life imprisonment for Bathsheba's wild love. Troy is not the hero of the novel, he is the antagonist, who is ruined by the result of his past activities; he also nearly ruins the life of Bathsheba.

Bathsheba Everdene, the main character, suffers in her life being unable to get Troy, to marry Boldwood, and finally to accept Gabriel Oak as her husband when she has already lost her two suitors. It is full of cosmic irony which makes the characters meet tragedies as the results of their flaws. Gabriel Oak, the hero of the novel, gets his beloved only after a long wait. His happiness at the end of the novel can be said as the result of his true and passionate love for Bathsheba. So this novel is also interpreted as a tragic-comedy. The audiences are not sad with its ending. Because of the union of the main characters (Bathsheba and Oak), the audience is happy. Although, there is happiness at the end of the novel, it is not a comedy because the heroine gets many sufferings in her life and people die. In the union of Bathsheba with Oak, actually she is not happy because it is her compulsion to accept him as her husband. It is her acceptance of the situation not of her own happiness. Finally, all the major events such as the thunder storm, the great barn, the sword play by Troy, the spur and the Valentine Card etc can be interpreted as future and love symbols in the novel.

3.2.2 *Jude the Obscure*

Hardy's last but most extraordinary novel is *Jude the Obscure*. Some of the critics view this novel as a polemic against marriage but some of them say that the main characters reflect many of the crucial issues of contemporary society.

Jude, according to Hardy, victimized by his "cruel fate" is a stonemason, who loves learning. After a brief but unhappy marriage, he moves to Christminster. There he meets his cousin Sue, a modern woman. Both of them are ill-fated lovers up to the end of the novel. Their union as an illicit union that flouts society's convention, and therefore tragedies ensue. Jude is not accepted as a student in the university of Christminster. So he struggles hard in his mission of being a learned man to realize his aspiration and dies unnoticed. Jude begins obscure and ends obscure. He cannot complete his desires and his significances is never fulfilled. The world where the characters of this novel live, leads them to fatality and insignificance, though they are modern people from Hardy's point of view.

The conflict in Jude is due to his flaw, which divides his personality. He is torn between sexual desire and knowledge. He is obsessed with ideals. He makes Christminster into an ideal of his intellectual life and he finds Sue an ideal woman. He is an intelligent and well intentioned as well as good natured,

and yet impulsive and instinctive. His present habit and behaviour is highly symbolized to future love and life living.

He wonders at the meaninglessness and purposelessness of life. He also wonders why he is born. Jude in his ambiguity, conflicts, he is obsessed and so on and represents the divided man of the age. He is a victim of number of remarkable, social, economical and moral phenomena of the time. One of the fundamental issues of the day relates to the nature and value of the educational institutions and religious faith.

At the beginning, Jude thinks Christ minister presents "new wine in old bottles." Jude only resents it because he cannot get admission there. They live together for years but they disagree on various subjects. It is the flaw in Jude's character that makes him carry off the wife of a schoolmaster. Sue takes charge of Annabelle's little boy and produces children of her own. The son of Jude and Arabella eventually hangs his step brother and step sister as well as himself leaving the announcement "Done because we are too many". Sue afterward gets the relief of religion and rejoins her legal husband and Jude also returns back to Arabella and dies unnoticed.

In the novel, the main characters are trapped from the beginning by their own essential selves as well as by external circumstances. The ruin in *Jude the obscure* occurs because of such internal and external circumstances.

Regarding this Date kramer states:

The emphasis shifts almost entirely from the damage caused by social convention and philosophical unconventionality to damage caused nearly purely on psychological grounds. The shift of attention to Sue's sexuality and then the ensuing intensification of the attention broadens and deepens the novel's impact, because the psychological level enhances the sense of unfairness and irrationality of suffering caused by society and philosophy. (178)

Finally, Hardy called the novel a tragedy. It is really a tragedy because the hero suffers only and dies unnoticed. His desire to be a learned man from a stonemason his act of leaving Arabella his love with Sue, and the act of separating her from her legal husband for only his sake, his passivity in homicide and suicide of his son etc are his weaknesses. As a result of these terrifying acts, he suffers and meets his tragic death.

3.2.3 *Tess of the D'Urbervilles*

It is generally regarded as Hardy's tragic masterpiece and certainly it is his most important tragic novel. It is a story of innocence and sophistication of man and nature of history and its relation to the present, concentrated on the destiny of a simple country girl. Her parents' chance of discovering their descent from a noble family sends her to seek the assistance of a degenerate supposed relative to whom she surrenders before parting from him in disgust.

This part of the novel is not a simple seduction story, Tess is no paragon of chastity overborne by force of cunning but a girl simple, sensuous and passionate: who has never been able to come to terms with the world as she finds it and whose strong intelligence keeps her aware of this fact. She gives birth to a baby before marriage, which was not easily baptized. Eventually it dies and she goes to work as a dairymaid in an environment of agricultural richness and peace" A fresh and virginal daughter of nature" is what she first seems to Angel Clare. Hardy describes her courtship in spite of her dark past and the coincidences, which conspire to prevent her from confessing the past before the marriage, with considerable awkwardness. Angels' horror at learning the truth at last, his symbolic sleepwalking with his terrified bride, his desertion of Tess who is forced back at last to live with the man, who first "undid" her, her eventual discovery that this man deceived her in assuring her that Angel would never take her back and her murder of Alec in desperate hate and regret at what he has caused her to lose, all this is forced along with a certain grim relish.

Angel Clare is a much worse character than Hardy seems to recognize while the chain of circumstances that produces the murder with the inevitable hanging of Tess at the end of the novel. His fate is determined by the guilt of Tess murdering Alec but Tess is hanged. She is victimized by her fate if we see her through the author's point of view. Hardy comments on her death

penalty, " Justice was done, and the president of the immortals had ended his sport with Tess." David Daiches remarks:

Tess was the deliberate victim of divine sadism is not really Hardy's view of how the world is governed, nor it is the view of life implicit in the novel. It is a piece of gratuitous savagery and contributes to produce in the reader the feeling which Tess certainly does produce but which a true tragedy does not a feeling of plain anger, of frustration and resentment. Tess is a remarkable novel containing some first-rate Hardy but it is not taken as a whole, a great tragedy. (1080)

The story shows that the novel can be subtitled as 'Tess' because the main character Tess only suffers. The sufferings are the consequences of her own flaws and weaknesses. He is too much supportive nature to support her family, any activities of Angel and Alec are the causes of her sufferings. She herself makes her destiny.

Tess is, a 'total symbol' subsuming, but not identical with, the different 'parts' which have come under critical scrutiny and have been subsequently praised or blamed. It is not a structure of rationalization designed to support a dogma, but the story of a woman whose struggle for self-fulfillment follows a universal or archetypal tragic pattern individualized by the cultural imagination of the novelist. At the other end of the spectrum we have some

brilliant analyses of the pattern of imagery and symbol in the novel as constituting its essential core of meaning, its reality.

3.2.4 *The Return of the Native*

The chief characters in the story are Wildeve, Thomasin Yeobright, Clym Yeobright and Eustacia. The novel opens with the description of Egdon Heath. Nature is presented as a personage, and it is embodied in Egdon Heath.

Egdon Heath, sunk in history, representing both the indifferent world of nature and the stage on which human dramas have been enacted from time immemorial, sets the tone for this somber story of trapped human passions. (Daiches 1075)

Here in the novel Wildeve loves Thomasin Yeobright. She responds to his approach and marries him rejecting her lover Diggory Venn. She has got a Cousin named Clym Yeobright who is fed up with his occupation in Paris. He returns Egdon to become the master of his town. He falls in love with Eustacia Vye and marries her. Eustacia has an intense dislike for Egdon Heath. She thinks the Clym would return to Paris and take her with him to Paris. But when Clym decides not to go to France, she becomes very unhappy. Then, Eustacia's past relation with Wildeve is disclosed. Then she runs away with Wildeve but fate denies their happiness and they are both drowned. Ultimately, Clym becomes a preacher. Thomasin Yeobright is finally wedded to Diggory Venn.

In this novel, the amorous propensities and the limitless urge of sex determine the fate of Eustacia. She is a prey to the uncontrolled appetites of which she is not completely conscious but her entire existence and being is conditioned by her deeply emotional nature. Similarly, passion brings tragedy to Wildeve and ruins the happiness of Clym Yeobright. Hardy in fact develops the idea of psychological future symbolic movement which appears to be more pronounced when we read Eustacia's and mortification caused by unmet longings and her inability to adjust herself with Egdon Heath which symbolizes Hardy's idea of destiny as Eustacia says:

I don't deserve my lot ! O, the cruelty of putting me into this ill conceived world. I was capable of much but I have been injured and lighted and cursed by things beyond my control! Oh how hard it is of heaven to devise such tortures for me, who have done no harm to Heaven at all. (Hardy *The Return of Native* (1878). 354)

Here, the heaven being the symbol of easy life and Eustacia expression her opinions psychologically.

3.2.5 *The Mayor of Caster bridge*

It is a great fictional masterpiece of Hardy in which the characters shape their destiny themselves. The novel is said to have been Hardy's most unified work and never for a moment does the character of Henchard go out of readers minds.

Michael Henchard is the main character of the novel who sells his wife Susan and daughter Elizabeth Jane to a sailor, for five guineas, under the powerful influence of alcohol. About the action of selling his wife by Henchard, merry williams states:

Henchard is not so simple, he is a skilled laborer and a comparatively well-educated man, who only sells his wife because he is drunk. But before that he has already begun to resent her, not because he wants another wife but because she and the child are holding him back from getting on. (103)

After twenty years later, Susan arrives in Casterbridge with her daughter to seek her legal husband. She is surprised to see Henchard as the mayor of Csterbridge town. Having regretted the selling of his wife, Henchard had taken a twenty one years vow not to drink. He remarries Susan and adopts Elizabeth Jane as his daughter. But he cannot evade his destiny by such measures, for his past refuses to be buried. Fate contrives him to be punished for the recklessness of what he did in his youth.

The structure of the novel rests on the effect of Henchard's character upon his own life and upon the lives of others. Susan's ruined life is a direct result of Henchard's rashness; Donald Farfrae receives his start from Henchard; as well as Lucetta's death are also the direct outcome of her past relationships with Henchard. Although Hardy does not attempt to qualify

Henchard's character as good or bad, he has structured the novel in such a way that we cannot forget him.

Sufferings of Henchard are presented in the novel in the context of strongly felt moral order and system of justice, Henchard himself is conscious of this moral order and of the evil nature of his impulses. The intense focus on the conflicting moral impulses within a single figure makes Henchard singularly dominant in the novel.

Henchard, when he is out of work but burdened with a wife and child sells his spouse and child so that he could escape his 'lot'. Though he frees himself of his family and poverty he still remains burdened with the impulsiveness of character, which made him sell his wife, and he regrets it immediately. Here, "fate" is being the real "symbol" of his past activities

The actions intended to redeem the past are still the actions of the originally offender. After a separation of twenty years, when his wife finds him in castorbridge, Henchard sends her five guineas as it to buy her back. His action of buying her back again shows him trying to treat human relationships as business transactions. The twenty long years of abstinence from the drink, which caused the crime, only works to post-pone the punishment that follows the crime. His original desire to sever human ties rebounds upon him. He is eventually cast out of the society.

The tragedy of Henchard is like the tragedy of his own soul. It is the recklessness, pride, over ambition, unforgiving obstinacy of Henchard's nature, which cause his downfall. J. Hill Miller analyzes Henchard's faults and misfortunes in this way.

Sussan, Lucetta, Farfrae had all gone from Henchard one after one. It is both his fault and misfortune or rather it is neither. Hardy's world that if someone by nature seeks complete possession of another person, he is doomed to be disappointed over and over, either by his failure to obtain the woman he loves or by his discovery that he does not have what he wants when he possesses her. Character is indeed fate and 'The Mayor of Casterbridge' is the story of the life and death of man of character, as the subtitle says. Henchard is destroyed neither by and external fate nor by a malign deity, but by the shade from his own sow up throun. (413-414)

So, Henchard meets his tragic end due to his over ambition, his own defects, pride and so on. In the novel, Casterbridge itself is a place but symbolically it represents a market town, where we can get buying and selling of women. Casterbridge also symbolizes the modernization which are seen in Hardy's novels as destructive of an earlier, more primitive rural culture.

CHAPTER-FOUR

ANALYSIS AND INTERPRETATION

4.1 Analysis of types of Symbol

The term “symbol” in literature is specifically interpreted the way there is a range of reference or the way it is applied to a word or a phrase signifying an object or an event beyond itself. There are mainly two types of symbols: Conventional or public symbols and private or personal symbol. Most writers use conventional symbols. Use of personal symbols generates more difficult problems in their interpretation.

Symbols primarily represent the relation between a word and the thing or it may be more accurately fixed by convention. For instance, national flags can be used in any number of contexts with any number of possible contexts. Similarly, there are religious symbols that appear in other things. Visible or audible symbols stimulate a flame of response from the myriad social concerns. The words “condense” and “displace” remind us of Freud's conception of the dream symbol. Social symbols bypass all mental conflict. If it is a symbol of something hostile to people, it is to be rejected, and if it is not, it is to be accepted. Ferdinand de Saussure in his “Nature of Linguistic Sign” asserts:

It is characteristic of symbols that they are never entirely arbitrary. They are not empty configurations. They show at least

a vestige of natural connection between the signal and its signification. For instance, a chariot could hardly replace our symbol of justice, the scales. (12)

There have been disputes over symbols of religion. So far as ordinary experience is concerned, it is essential to keep in mind that spiritual church is the same thing as a dream church in a dream world. In other words, there can be fatal mistakes when symbols are distinguished in intrinsic and extrinsic forms with the final judgment that intrinsic symbol is the reality to which the extrinsic symbols refer.

Contradictions in the individual perceptions and experiences give birth to symbolic expressions. In "Myth and Metaphor," Yeats asserts that:

The poet, then like the king, has two bodies,

One a maternal body where the poems are gestated and born,

and the other the person who is the bundle of contradictions

that sits down to breakfast. (84)

Similarly, Coleridge writes in a letter to William Godwin in September 1800, "I wish to write on the power of words" (155-6). A few years later, Lord Byron voiced much the same aspiration in his "Childe Harold" as "I do believe though I have found them not, there may be words which are things" (89).

Eliot's conception of objective correlative follows the theme of a central symbol with its close relation to metonymic images and mechanical metaphors. In "Under Ben Bulbin," Yeats refers to:

Forms that are or seem
When sleepers wake and yet still dream,
And when it's vanished still declare,
With only bed and bedstead there,
That heaven had opened. (343)

Another infallible poetic production is that of Baudelaire in terms of using symbols. He expresses this conception in a sonnet entitled 'Correspondences,' where all nature is viewed as a temple, a natural temple whose living pillars are the trees. There is a symbolic sense in all things and "every object has its special connection with a spiritual reality" (22).

There was also some sort of dichotomy in Yeats in his later poetry "Blood and the Moon," for instance. "For wisdom is the property of the dead. A something incompatible with life" (234). Merely yearning for purity and extinguishing oneself in silence cannot produce an academic possibility in terms of the symbolist poetry. A particular school of symbolism did not exist because of its vastness of size and variety. Each poet developed and

represented a single aspect of an aesthetic doctrine that was too big for one historical group to incorporate, Yeats writes:

A mound of refuse or the sweeping of a street

Old kettles, old bottles, and a broken can

Old iron, old bones, old rags, that raving slut

Who keeps the till. Now that my ladder's gone

I must lie down where all the ladders start

In the foul rag-and-bone shop of the heart. (336)

These lines acknowledge the limitations of human being. They collide with Yeats' bold idealistic assertions. However, there is also a real dualism. Like the French Symbolists, Yeats had learned the uses of tension and conflict in art.

4.2 Symbolism and Fiction

Symbols and symbolism reveal different attitudes to some, a symbol is antiquated and to others, it is the key to understand the intellectual world enabling people to bring the incomparable into the realm of the knowledgeable thing, the tangible. Symbols are used in the realm of everyday language and figures of speech, e.g. advertisements, political slogans and emblems, parables of religions, writings of foreign and prehistoric cultures, customs, artworks, poetry, fictions and historical figure. They link complex

ideas and traditions. Thus, symbols have been most significant throughout the history of civilization. Many cultures have extraordinary symbolic traditions suggestive of the universality of many of the images and their meanings. There hasn't been single work that offers the overview of symbolism from the earliest time until the present. That's why, though it is a fascinating topic, notions of symbol apparently sound strange from a purely rational, scientific standpoint. Many traditional symbols are ambiguous as not having a single, constant meaning. One can get a tremendous wealth of information from real symbols at different stages dependent upon specific interpretations. The present day human world is completely beginning to miss the purpose served by the symbolic thinking being unable to appreciate the joy that the symbols gave our ancestors. David Daiches in *Critical Approach to Literature* favors the audience saying "it is the duty of dramatist to provide the condition under which the imagination of his audience can most properly operate with the use of stylization and conventional symbols" (191).

Maybe we never got anything out of our fictional course except a strong dislike for analyzing a story to death. Sometime the symbolic interpretation of a story can be seen or fetched.

What we write is really a kind of commentary on everything we have read so far in our life. If we get a kick out of romance novels, and we write one based on our own worried love life which is quite different from most romances, our novel is still a common one what we have read. We find parts

of it heavy going, but it will repay our efforts by letting us look at our own work more perceptively and by enabling us to develop structure and symbols more consciously.

However, we use symbols that can also undercut or change our apparent meaning. Let us take a look at some common symbols and patterns and how they comment.

4.3 The Symbol and Nature Cycle

Nature cycle has a symbolic connection with human life. Different components of nature represent different conditions of human desire and abstract feelings as well as expressions. Since man is a part of the nature cycle, he marks the natural ethics with his own values and traits. Day and night, spring and winter, youth and old days suggest the support of the natural cycle of the world. Light suggests the goodness, darkness signifies evil; spring denotes hope, winter suggests despair and dryness; girl symbolizes innocence and erone denotes evil knowledge impending to death. Such symbols are used on Hardy's novels. As a result he is known as a nature lover.

Northrop Frye argues that we associate images of spring with comedy; images of summer with romance; images of autumn with tragedy; images of winter with satire and irony. Likewise, comedy means a story of social unification; tragedy means a story of social solution and romance means the story in which

the characters are larger than life and encounter wonder usually not found in reality (102).

Images associated with those cycles are usually all we need. At the end of *Nineteen Eighty Four*, a cold April wind kills the crocuses that ought to promise hope and renewal. Similarly, autumn leaves can symbolize an ageing person, a dying society or the onset of evil.

Hence, Hardy's *Far from the Madding Crowd* is undoubtedly a symbolic novel, where every character is controlled by symbols towards future and love. Even the title of the novel itself is symbolic inspired the poem *Elegy Written in a country Churchyard*.

4.4 Symbols and Characters

Characters are the artificial representation of real people in a fiction who are endowed with human capacity. They experience pressure and endure pain. They feel and they act on their feelings and emotions. They believe and act according to their beliefs. They represent a social class, a race, a profession or may be a recognizable psychological type revealing their inner psyche.

Different types of characters recur so often that they have acquired their own names. For example, Eiron symbolizes the one who deprecates himself and appears less than he really is. Anazon symbolizes as imposter who boasts and presents himself as more than he really is. Tricky slave symbolizes hero's helper. Old man symbolizes passer of knowledge. Dark woman stands

for the symbol of lust and temptation, which also means the nature of sexuality. Hero's double represents the dark side of hero's character (Jaffe 64).

Since these images and symbols are much older than what is now socially and politically acceptable, they can cause problems. Readers may see them as affirmation of old, oppressive social values. However, many modern writers now use them ironically to criticize, not endorse, the value of the images originally expressed.

4.5 Analysis of the Symbols in the Novel

It is already mentioned that *Far from the Madding Crowd* is exactly a symbolic novel. Symbolism, a moment, came to be used in literary texts in the second half of the nineteenth century. It was specifically associated with the school of French poets. It emerges out of the work of Baudelaire and is above all associated with Paul Valery, Paul Verlaine, Arthur Rimbaud and Stephen Mallarme. Its development went hand in hand with the movement of Romanticism, which was in fact poetry of the feelings as opposed to reason. Many proponents of the movement actually affirmed that poetry was not made with ideas but with words.

In the novel, Oak and Bathsheba become the star of the novel. Mainly focusing on Bathsheba, she has most of the qualities of the general heroine. But she has also her faults and shortcomings. In spite of her faults, she wins the love and admiration of the reader. Vanity is one of her most conspicuous

flaws. It was a Sunday afternoon, Bathsheba and Liddy were talking to each other. There was an old quarto Bible on the table. Liddy persuaded Bathsheba to try to find out whom she was going to marry by means of the Bible on key. Dismissing the idea first, Bathsheba at last opened the book and from the condition of the pages where the special verse in the book of Ruth occurred it was apparent that the same thing had been tried many times before. The verse was repeated, the book turned round. Bathsheba blushed guiltily. At Liddy's question as to whom she tried, Bathsheba said that she would not tell her. Liddy, the naughty girl that she was, immediately dwelt on Boldwood's position in the church that morning and said that while everybody noticed Bathsheba, he had been quite indifferent towards her.

At this time, Bathsheba suddenly remembered that she had bought a valentine. Liddy suggested naughtily. "It is for Boldwood?" But Bathsheba said that it was for Teddy Coggan Mrs. Coggan's youngest son. It had a gorgeously illuminated and embossed design in the centre was a small oval enclosure this was left blank, that the sender might insert here words of love. Bathsheba was thinking what to write on it. Liddy suggested a verse:

The rose is red,

The violet blue

Carnation's sweet

And so are you.

and Bathsheba consented to insert it and she wrote the lines herself in a small though legible band.

Now Liddy suggested a joke. She said what fun it should be if the valentine were sent to stupid, old Boldwood. Bathsheba paused to think, certainly Boldwood had been a source of trouble in her life. While everybody about her were openly admiring her, here was a man, cold and stern, refusing to be affected in the least by her beauty and youth. And it was intolerable that a girl like Liddy should talk-about it. So she wanted a toss to decide the matter. As it was a Sunday, money couldn't be used in the toss but a hymn book took its place. The toss was in favour of the sending of the valentine to Boldwood. Bathsheba with seeming indifference directed the letter to Boldwood and chose a seal with 'Marry me' inscribed on it. The same evening the Valentine was sent by post to Boldwood. Here, the valentine card is the symbol of extreme passion of love of Bathsheba to Boldwood.

On other hand, her first meeting with Troy, Bathsheba was in the habit of inspecting the farm before going to bed to see that all was right and safe for the night. One night as she was returning home from her usual tour by a path through a young plantation of firs so thickly set that the shade beneath was dark even in midday, she heard footsteps at the opposite end. Soon a figure was gliding past her when something tugged at her skirt and pinned it forcibly to the ground. The spur from the boot of a soldier had become entangled with her skirt. The soldier set about to free her and while doing so

called her a beauty and addressed her in a various highly flattering terms.

When at last Bathsheba returned home she didn't know whether to feel insult or to be happy that her beauty was so highly praised. Gradually she began to feel that she had been uncivil while he was kind and courteous. Thus, Bathsheba's first meeting with Troy is an unforgettable event in the novel, whereas the spur is the symbol of sex and future love affair with Troy.

Bathsheba's next or second meeting with Troy was at the hay-mead where she had gone to watch her men cutting and carting the hay. Troy was also helping the workmen in such work. As soon as Troy saw her, he approached her, saluted smartly and introduced himself. Bathsheba showed by her talk that she was not pleased with him. But Troy, who was an expert in the affairs of women, said that he would prefer curses from Bathsheba than kisses from other women. He addressed her as the queen of the corn-market and used other highly flattering terms. Gradually Bathsheba came under the influence of Troy's smooth, honeyed words although she still showed her irritation. Troy was also not slow to realize that his bait was being successful and so he implored Bathsheba to judge him a little harshly his offence of plain-speaking in praise of her beauty. It was clear from the confusion of Bathsheba that she had fallen in love with Troy. Troy's sweet words lead Bathsheba towards future love.

Finally, on her third and fourth meeting, Troy frequently meets her and helps her in many works. He also induced her to come alone to a lonely place

in the forest to watch his sword exercise. He gave a wonderful sword-display which greatly impressed Bathsheba. While going away he kissed Bathsheba. Thus Troy's conquest was complete.

When Gabriel Oak warned her against Troy, she became very angry and dismissed him on the spot. She also rebuked her female servants. She wrote a letter to Boldwood refusing to marry him. When Boldwood threatened Troy with severe punishment for taking away Bathsheba from him she decided to go to Bath and tell Troy of her decision to break off all connection with him. But on reaching Bath, she felt helpless and she was all alone in a strange place. Besides the saw, when it was too late, that scandal might take hold of her for meeting him alone in that way. Still she had decided to come way when suddenly one day Troy told her that he had seen a more beautiful women in the city and he could not be expected to be faithful to her unless she married him immediately. So out of distraction and jealousy, she married him. Bathsheba Everdene was married to Sergeant Troy. Troy's sword's skill is the symbol of passionate love for Bathsheba. Troy's acting on sword playing becomes the unforgettable events to Bathsheba. it strikes in her mind and reflects as a result, Bathsheba falls in love to Troy. But she doesn't know what will happen next in the coming future. So, clearly, anyone guesses that she is the lady of soft soul.

Hardy first employed the term "Wessex" in *Far from the Madding Crowd* to describe the "partly real, partly dream-country" that unifies his

novel of southwest England. He found the word in the pages of early English history as a designation for an extinct, pre-Norman conquest kingdom. In the first edition, the word "Wessex" is used only once, in chapter 50, Hardy extended the reference for the 1895 edition. Thus, "Wessex" symbolizes a place which is a dream-land. The surrounding and the environment of that place is exactly cool and fresh—on the other hand the village of Puddletown, near Dorchester is the inspiration for the novel's Weatherbury Dorchester, in turn, inspired Hardy's Casterbridge.

CHAPTER-FIVE

CONCLUSION

5.1 Conclusion

Basically, Hardy's novels are based on Victorian background and the concerned society. The Victorian society was influenced by Darwinism and people started to look human-existence through the law of Darwin for evolution but not as the reward of God. The people regarded God to be indifferent towards human sufferings. Not only the works of Hardy but also the works of other writers of that time were influenced by such thoughts. They presented pessimism in their works.

The target and aim of this thesis writing is to analysis and-inteprete the future and love symbols in Hardy's *Far from the Madding Crowd*. Hardy himself believes in pessimism. He loves nature very much, So he is called the writer of nature and natural law and order. The first major undertaking of Hardy was the firm establishment of his imaginative world of Wessex- geography, landscape, folk ways, agricultural pursuits, quaint peasantry as a background for the drama of his main characters. But, along with the beauty, Hardy was impressed from the beginning by the tragic pathos of humanity, caught between its craving for happiness and the harsh limitations of fact, material and social, as well as those rooted in the contradictions of human nature itself. Then as he came to manhood, the views of Darwin and the

positivists displaced the old mythologies and furnished him with an ideology that went well with his natural somberness of mood, so that in his creations a philosophic fatalism goes hand in hand with the more systematic determinism of an age of science. Tragedy was his forte. It early appeared in the ironic patterns of *A pair of Blue Eyes*. It joined with a preference for complicated plots in the malign coincidence of far *from the Madding Crowd, The Return of the Native* and *Tess of the D'urbervilles*. In the *Mayer of Casterbridge* and *Jude the Obscure*, tragedy appears stark and cruel, along with the complicated pattern of accident, and without the benefit of scenic beauty, for here we have the Wessex of brick and mortar instead of that of meadow, heath and sky.

Hardy was a serious and sober thinker, untainted with cynicism or diabolism. But he was of all the great Victorians the one least given to didactic moralizing. Consequently his realism, though thoroughly native in feeling; is most in line with that of continental writers. His philosophy is pervasive, but always in terms of feeling and imagination, always subject to the dominance of the - aesthetic faculty. We resent his intrusions no more than those of some Martian commentator. Hardy is rich in terms of using symbols in his writing. So, he is not only a scientific observer but also he is called a symbolic and poetic observer. He has a sensitive, brooding imagination that loves to play over the past, and sees in the relics of a bygone age symbols of a pomp and power that still can affect the imagination and lives of men. He is forever

noticing those impulses of pagan feeling and religious sentiment that run through generations. He watches the mingling of the finer elemental qualities, sexual devotion, pity, courage, endurance, with the coarser "ape and tiger" instincts. As an observer of peasant life he shows a marked affinity with the naturalism of writers like Zola. His naturalism is suffused with a rare delicacy and beauty.

Hardy's novels are studied mainly from the symbolic point of view. The future and love symbols are main target of the study. The characters of Thomas Hardy in the novel are guided by symbols which are always represented to the characters and lead them towards future. The novel represents that human being gain success not as the blessing of God but as the result of hard struggle.

Most of the great novels of Thomas Hardy are tragedies and a few of them specially *Far from the Madding Crowd* can be regarded as tragic-comedy. This thesis is mainly concerned with symbolism and symbolic events of future love and stands at the point, where future and love symbols are judged not only from the author's point of view but also from the point of view of the readers. One of such prospective trends to show symbolic movements of Hardy's novel and characters are connected with future and love. The symbolic Thunder-storm regarded as an event of future love of Bathsheba with Oak. Oak is familiar with the moods of Nature. He had the habit of fortune telling. He was successful to measure the future trails as a

result, succeed to win the heart of Bathsheba. Fanny Robin was also looted by Troy in faulty love. It was the cause of soft and sweet voice made by Troy. Thus, Troy's sweet voice becomes the symbol of future love to Fanny Robin. Thus, Troy's ability as a flatterer and dissembler that enables him to capture not only Bathsheba but also Fanny. One night, when Bathsheba is found dressed up with dazzling dresses and scarlets walking in the dark, whereas Troy was found dressed up in a soldier's dress with brass and scarlet. Both met in the dark and Bathsheba was caught somehow by her skirt. When they both recognized them, the brass and scarlet became the symbols of future love. So, scarlet is a symbolic motif of pride, passion, and death in the novel. The scene of the sword play wins the heart of Bathsheba and becomes the buzz sound in her spirit.

Finally, the novel itself is rich in symbols and symbolic events. It can be read as a symbolic novel. It can be read as a symbolic novel, which amply uses natural symbols to show the degraded psyche and unfulfilled hidden instincts. If some natural forces suppress human positive desires, the result is frustration and hatred towards one's ownself.

All the characters of Thomas Hardy are undoubtedly leading towards symbolically future and love events. Some have their fruitful life and the rest have a tragic end. On behalf of the minor characters, Fanny Robin meets a cruel fate in the novel. She is young, simple minded, innocent, trusting girl who falls into the clutches of an unscrupulous soldier sergeant Troy. She readily

believes his assurance of marriage and surrenders to him. He does make an appointment with her in order to marry her. But, as ill-luck would have it, she goes to the wrong church mistakenly. Thus, the fate leads her and she isn't able to marry with Troy. Not only she but her infant come to the door of death. It's a tragic end of Fanny Robbin. Thus, Troy's soft voice becomes the future love symbol to fanny and leads her tragic end.

On behalf of Gabriel Oak who loses of his two hundred sheep, as Hardy calls it, "a pastoral tragedy" as the sheep have died an unnatural death due to the foolishness of Oak's young and an inexperienced dog, who rushed the sheep over the rock. It is also a tragedy for Oak who dreams of becoming a prosperous shepherd-farmer and the dream comes to nothing. This tragic event itself becomes the future love symbol to Bathsheba since he worked as a servant of her.

Next, Boldwood was a serious minded and sober type of personality. He lived a lonely life and women had no attraction for him. But the thoughtless sending of the valentine by Bathsheba brings a complete change in his character. He falls blindly in love with Bathsheba and tries to marry her. But he fails again and again as Bathsheba is not attracted towards his serious personality. His unsatisfied passion becomes almost a mania with him. He becomes almost mad. Mentally deranged as he is, he acts rashly in firing in Troy. He is sentenced to murdering Troy. In this respect valentine card is the strong future love symbol on behalf of Boldwood, even he gets his tragic end

in killing Troy. We must express sympathy and directly our heart goes out to Boldwood in sympathy. He is a victim partly of his own abnormal temperament and partly of the cruelty of fate.

She is a young woman with great zest for life, full of high spirits, and the physical and mental vigour of youth. Troy's handsome appearance is a real symbol of her future love. In the mean time, his dash and his flattery swept her off her feet. Being an impulsive and romantic type of woman, she instantly falls in love with Troy who had kindled the fire of her passion. But Troy proves to be faithless to her. He treats her in a heartless manner soon after marriage and wastes her money in horse racing. It happens because the sword playing of Troy becomes a memorable future love symbol to Bathsheba. Likewise, the sight of the dead fanny fills Troy with remorse and repentance and he finds it impossible to live with Bathsheba any longer. He talks to Bathsheba very harshly, thus intensifying the pain which Bathsheba is already feeling on discovering that a love affair had existed once between her husband and fanny Robin. Thus, symbolically Troy is fascinated by fanny's death body as a true wife. It's the event of future love symbol of Troy on behalf of fanny Robin, and the symbol of future fate on behalf of Bathsheba. As a result, Troy pushes Bathsheba away from him and tells her that she is no wife to him because, he says, a legal ceremony before a priest does not make it a marriage. This is a great crisis in the life of Bathsheba. Troy deserts her and goes away. Subsequently he returns to claim Bathsheba but she is stunned to

see him. His insolence provokes Boldwood to fire at him and Bathsheba becomes a widow. Thus Bathsheba's experience of love has been very bitter and tragic. Afterwards, she marries Gabriel Oak and we can be certain that he must have made her happy. Thus Gabriel's past love strikes to future and returns to present, as a result, it turns into marriage between he and Bathsheba and she can not love Gabriel Oak in the ardent and passionate manner in which she loved Troy. It is a sober, chastened woman who marries Gabriel Oak and we have no doubt that painful memories of the past will always cling to her and cause her feel unhappy now and again. Bathsheba's tragedy is due partly to her own temperament, her rashness, wildness and impulsiveness and partly to the cruelty of fate which is responsible for the turn that events take. Thus, the novel is a symbolic masterpiece on behalf of future events and love

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