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Critique of Victorian Bourgeois Morality in Hardy's *The Woodlanders*

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By

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Approval Letter

This thesis entitled “Critique of Victorian Bourgeois Morality in Hardy’s *The Woodlanders*” submitted to the Central Department of English, Tribhuvan University by Mr. Binod Subedi has been approved by the undersigned members of the Research Committee.

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Letter of Recommendation

Mr. Binod Subedi has completed his thesis entitled “Critique of Victorian Bourgeois Morality in Hardy’s *The Woodlanders*” under my supervision. He carried out his research from 2066/05/02 B.S. to 2066/10/21 B.S. I hereby recommend his thesis be submitted for viva voice.

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Abstract

This thesis on *The Woodlanders* tries to expose the ideology of the Victorian society, which privileged materiality over spirituality and ethics. Hardy explores all this through the fictionalized form as he weaves this theme with the love story based on self-interest. In addition, Hardy critiques the values of Victorian upper class people who focused on superficiality, artificiality, selfishness and hypocrisy. Hardy shows that the love between high class and low class people does not last long as it is motivated by material gain. The love between Giles Winterbourne and Grace Melbury, Edred Fitzpiers and Grace, and Fitzpiers and Mrs. Charmond results in failure because of the characters' hypocrisy and materialistic interest.

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I. Thomas Hardy and Victorian Morality

This research makes an attempt to study Thomas Hardy's *The Woodlanders* (1887) from the new historical perspective. It tries to explore the history of Victorian bourgeois moral values in the form of fiction. This novel, in this sense, is an example of fiction as history and history as fiction. History and historical facts are presented in the novel through its narrative. The novel depicts the socio political agenda of the country through the fictional characterization. By fictionalizing the historical events, Hardy suggests that history, once it gets written, can be viewed as a fictional entity. Historical events are presented in the form of details that support fiction. The main purpose of the writer is to show the situation of English people caught in the grip of materialistic life. So, Hardy recreates the history by fictionalizing the events of the Victorian era. This thesis tries to hypothesize that materiality is privileged over spirituality in *The Woodlanders*, which Hardy explores through the fictionalized form. In addition, Hardy critiques the values of Victorian upper class people who valorized the materiality and focused on superficiality, artificiality, selfishness and hypocrisy.

In *The Woodlanders*, Thomas Hardy shows that the love between high class and low class people does not last long as it is motivated by material gain. The love between Giles Winterbourne and Grace Melbury, Edred Fitzpiers and Grace, and Fitzpiers and Mrs. Charmond results in failure because of the characters' self-centeredness. These characters represent the Victorian norms, values and morality. As Victorian upper class people – so-called bourgeois or aristocrats – outwardly considered themselves the most intelligent, strictly moral but they were internally hollow and corrupted. People from upper or bourgeois class paid attention to the material prosperity. Money, wealth and property were the qualification of love.

In the Victorian society, the norms and values were dictated by aristocrats or bourgeois. They gave less value to the spirituality and focused only in artificiality, superficiality, hollowness and hypocrisy.

The criteria of Victorian bourgeois were money, wealth and property for marriage. They counted everything in the money matter. They had no sense of humanity and spirituality. The knowledgeable man was less matter for girl than a fashionable rake with wealth. There was the vast gap between appearance and reality in Victorian aristocrats. Moreover, educated man was less preferable vis-à-vis with rake.

In *The Woodlanders*, Grace Melbury, Edred Fitzpiers represent Victorian upper class and woodsman, Giles Winterbourne, Marty South represent lower class people of Victorian society. As Victorian society was patriarchal, rules and norms were dictated by Victorian aristocratic male. In *The Woodlanders*, Grace Melbury has become puppet on the hand of her father at home and Fitzpiers on the other hand. She becomes the victim of Victorian society. They run after money matter and never think about humanity and spirituality. In *The Woodlanders*, Giles Winterbourne becomes the victim of Victorian bourgeois morality.

Hardy spent only a small part of his life in London. In 1967, Hardy left London for the family home in Dorset and resumed work briefly. Hardy continued his architectural and literary career in earnest. His first novel, *The Poor Man and the Lady*, written in 1867, was rejected by many publishers and Hardy destroyed the manuscript. He was encouraged to try it again by George Meridith, a major writer of the period, and also by Emma Lavinia Gifford he began to consider literature as his true vacation.

Hardy's next novel, *Desperate Remedies*, was published in 1871 and only a modest success. In 1872, Hardy's next novel *Under the Greenwood Tree* was published. It depicts the world of agricultural Britain which Hardy saw being transformed by industrial revolution. In 1873, he published *A Pair of Blue Eyes* under his own name. The story draws on Hardy's courtship of Emma Gifford, whom he married in 1874. In 1874, Hardy's *Far from the Madding Crowd* appeared from which Hardy gained widespread popularity as a novelist. This novel ends on a happy note with Bathsheba finally marrying the right man, Gabriel man. Hardy introduced Wessex in the far from the Madding Crowd. *The Hand of Ethelbert*, Hardy's novel, appeared in 1876 but it could not level of Far from the Madding Crowd.

Hardy moved from London to Yeovil and then to Sturminster Newton, where he wrote *The Return of the Native* (1878). It's often said that this is one of the most Hardy'sque of all novels. Hardy's *The Mayor of Casterbridge* was published in 1886. It is probably Hardy's greatest work. It is the tragic history of Michael Henchard. Henchard falls in the course of the novel from civic honour and commercial greatness into a tragic figure. In 1887 Hardy published *The Woodlanders* which depicts Giles Winterbourne, an honest Woodsman, suffers with the many tribulations of his selfless love for Grace Melbury, a woman above his station in this classic tale of the West Country. *Tess of the d'Urbervilles* (1891) came into conflict with Victorian morality; it explored the dark side of his family connection in Berkshire. In the story the poor villager girl Tess Durbeyfield is seduced by the wealthy Alec D'Urberville. Tess finds work as a dairy maid on a farm and falls in love with Angel Clare, who hypocritically deserts her. Finally she is arrested and hanged. *The Well-Beloved* (1892), this is blatant authorial wish fulfillment on Hardy's part. *Jude the Obscure*, published in 1895, is Hardy's last major statement before he gave up writing novels for good. It aroused the

hostility of conventional readers by its frank handling of sex and apparent attack on the institution of marriage. "Hardy's marriage had also suffered from public outrage on both side of the atlantics abused the authors as degenerate and called the work itself disgusting" (Cecil 49).

For Hardy, Wessex was an ideal location to present a world in which nature plays a key role, people work hard for their living, and fate has a strong hold over human life. Hardy's series of works set in the area are known as the "Wessex Novels". Hardy is also the writer of short stories. His stories are beautifully crafted. His stories such as '*The Withered Arm*', '*The Son's Veto*', and '*The Distracted Preacher*' and often thwarted human passions which he developed more fully in his novels.

In 1998, Hardy published his first volume of poetry, *Wessex poems*, a collection of poems written over 30 years. Hardy claimed poetry was not as all received by his contemporaries as his novel had been, but critical response to Hardy's poetry his warmed considerable on recent year, in part because of the influence of Philip Larkin. However, critically his poetry is still not considered as his prose.

Hardy's poems deal with themes of disappointment in love and life, and mankind's long struggle against indifference to human suffering. His poems lie "The Darkling Thrush" and "An August Midnight" are thought about writing poetry. He published 800 poems, the most famous of which was *The Dynasts*, a long epic poem about the Napoleonic wars, which was composed between 1903 and 1908 was mostly in blank verse. Hardy, in fact, was ideal poet of generation. He was the most passionate and the most learned of them all. He had the luck, singular in poets, of being able to achieve a competence other than by poetry and then devote the ending years of his beloved verses (Cecil 52). Hardy is one of the few writers who made a

significant contribution to English literature in the form of novel, poetry and the short story. His writing is full of delightful effects, beautiful images and striking language.

Thomas Hardy is a famous writer of Victorian period. Basically, his fame lies in his presentation through fiction "a view of life", entirely different from that of his great contemporaries Tennyson and Browning. So, Hardy is a critic of life not of personal character; not an observer of men in society, but of human conditions in the more philosophic sense—an observer who has already made up his mind about his conclusions. The struggle for a tolerable existence, for some equilibrium in the prevailing discord, the latent antagonisms and mutual strife of sexes, and the obstacles besetting the human path are the subjects of Hardy. He believed in satisfying people's desire for the uncommon in human experience. In this regard, Edmund Blunden thinks that the Victorian age had its points. Also Hardy made it clear that "Whatever of pessimism might be attributed to him in matters of personal bulbs or bale and governing scheme of things, he was not at all Swiftian in his estimate of the prevailing morality of the race" (62).

Love and erratic heart are at the center of Hardy's "Woodland story" set in the beautiful Blackmoor Vale, *The Woodlanders* is one of the best novels of the last half century. This novel depicts individuals in thrall to desire and natural law that motivates them. Samuel C. Chew describes it as "the most tender of all Hardy's books (331).

David Lodge reads the novel in the tradition of pastoral elegy. He describes the literary tradition of the pastoral elegy and quotes Northrop Frye on its deep roots in religion and myth. He describes aspects of the book in both these terms. He writes:

The characteristic emotional curve of a pastoral elegy is an extravagant expression of grief which, having worked itself out, modulates into a

mood of resignation, and indeed hope, based on the promise of renewed life in nature. In this book conventional resolution is spilt into two Grace and Fitzpiers go off to "fresh woods, and pastures new" with their lives at least temporarily revived and renewed, while Marty is left behind in the Hintock woods to nourish the memory of Giles. (qtd. in Williams 905)

Like in his other works, Hardy's character portrayal in *The Woodlanders* is superb. Melbury have really been made to live before us. We become not only acquainted with their physical appearance and their visible movements and actions but also with their invisible working of their minds. David Cecil comments: "Hardy's characters linger in our imagination as grand typical figures silhouetted against the huge horizon of the universe; they resemble characters of epic and tragedy" (36).

Hardy's novels deal with the passion of love. All his novels are love stories. In *The Woodlanders*, there are love stories which have been interwoven to form a wonder full pattern. Giles Winterbourne is in love with Grace Melbury, Fitzpiers falls in love with Grace feels fascinated and awed by some of his abilities and skills. Grace is compelled by her father to marry with Fitzpiers. Fitzpiers, soon, falls in love with widow, Mrs Charmond, who is happy in accompany with Fitzpiers. The love affair between Mrs Charmond and Fitzpiers ruin the conjugal life of Grace and Fitzpiers. Grace begins to appreciate the merits of Giles, and she falls deeply in love with him. In fact, she had never loved Fitzpiers so much as she loves Giles now.

Another trend in the story is the love of humble village girl, Marty South for Giles. Marty's love is steady, fast, deep, and trustworthy though it proves to be vain because Giles is hardly aware of Marty's love for him. Paul Harvey states:

Fitzpiers returns from his travels abroad with Mrs. Charmond, and Grace flies for refuge to Giles's cottage in the woods. Owing to delicacy on his part and respect for the properties on hers she is left alone in the cottage and the man she loves, though ill betakes himself to crazy shelter of hurdles, which after a few days of exposure he dies. Mrs. Charmond being now dead Grace and Fitzpiers are ultimately reconciled. Parallel to the devotion of Giles to Grace is the devotion of poor plain Marty South the typical primitive Wessex girl, to Giles. (85)

Giles dies for the sake of love with Grace. Fitzpier, once again wants to love Grace but she rejects. Marty South devoted and dedicated herself for the love of Giles. their love seems very ideal represented innocent village girl. The love affair is interwoven in the above mentioned extract.

The rustic characters in *The Woodlander* provide the comic element. The conversation between rustic characters is the source of entertainment. Robert Creedle is the most popular character in the novel. His gestures match with his speech which makes the reader laugh. The rustics has played important role for the development of the plot in the novel. Tim Tangs is a praiseworthy rustic who brings reconciliation between Fitzpiers and Grace.

Despite the fact that the rustics provide amusement for the readers, Hardy makes a humorous remark also in the course of his narration of events. To support the comedy provided by the rustics. R.P Draper opines:

In *The Woodlanders*, there is a memorable picture of the calves roaming in the ruins of Sherton castle cooling their thirsty tongues by licking the quaint Norman carving, which glistened with moisture. It is a though time and all the rest of the natural order, conspired to eat

away and erase all the structures and features associated with the human presence. (209)

Although these above mentioned critics have analyzed the novel from various perspectives, they have not yet explored the issue of Victorian norms and values in this book. Hence, this researcher seeks to examine these values.

Thomas Hardy's most of the novels reflect the Victorian norms, values and morality of then society. Victorian morality is a distillation of the moral views of people living at the time of Queen Victoria (1837-1901) in particular, and to the moral climate of Great Britain through the 19th century in general. It is not tied to this historical period and can describe any set of values that espouses sexual repression, low tolerance of crime, and strong social ethnic. Historians now regard the Victorian era as a time of many contradictions. The contradiction between outward appearance of dignity and restraint and the prevalence of social phenomena that included prostitution and child labour.

The term morality is defined as the standard or principle of good behaviours. It is a concept, which refers to the social system of morals. It is a societal phenomenon and since human beings create societies, it is a concept created by human beings. It is clear that morality is relative to our environment and does not apply to all persons at all times. The concept of morality is different in different societies. A specific act may be moral, value and lawful in one culture, while the identical act may be punishable by death in another culture. Human being device moral judgments, such as good and evil right and wrong, with the object of furthering law and order in society.

The Victorian society was fully influenced by religion. The Victorian system of morality was relied on the existence of gods or god like beings:

Through the medium of religion they had paralyzed the mind of the people, just as morality had enslaved the spirit. In other words, religion and morality was a much better whip to keep people in submission, than even the club and the gun. It is morality which condemned women to the position of a celibate. Morality was merciless in its attitude to a woman. Once she dared to be herself, to be true to her nature, to life, there is no return, the women is thrust out from the pale and protection of society. (Dylan 20)

The society imposed moral standards on its members based on religion. So the concept of morality in Victorian is different than the concept of modern society. Morality covered the every facets of society from dress to sexual moves.

During the Victorian period, the value of social ethic was strong and the society would play a vital role in the private affairs of people. The society was dominated by belief that an individual's sex and sexuality form the most basic care of his/her identity, and social standing. Sexuality was a taboo subject matter and responsible for the moral decline of society rather than an interest in achieving personal gratification and satisfaction. The society distinguished between sexual relationships that are practiced for biological reproduction and physical gratifications. Sex was allowed only in formal martial status and in fertile age but could not be practiced solely for physical pleasure.

The Victorian period was an undeniably modest society in terms of manners, speech, gestures, and appearances. The society had a very stringent sexual code including a widespread and principled belief that there should be discipline and unobtrusiveness in all sexual activity. (Morgan 12)

The Victorian adopted conservative tradition that stated women were intellectually inferior. There was one set of behaviours, codes, and rules for men and a different set of women. The Victorian women were not allowed to enjoy sexual satisfaction freely and were often considered to be responsible for the moral decline of society if they did. "The Victorian society was patriarchal and the sexual ethics were often hypocritical because the women were held much more accountable for their sexual behaviours than the men" (Morgan 19). Husbands were considered as the superior beings in the house and women were responsible for domestic duties. They were expected to be loyal towards their husbands and to bear child. They were confined within four walls and expected to be submissive and meek. The contemporary law also helped the patriarchal society to establish male supremacy. The contemporary law reinforced the view of male as free, irresponsible, and autonomous and of woman as dependent and responsible of rearing children. That is why the Victorian women never sought 'self-fulfillment' at the expense of the family. Instead, they saw any husband-success as a kind of personal success.

This research will take New Historicism as a methodological approach and will try to explain Thomas Hardy's *The Woodlanders* as critique of Victorian bourgeois morality. In *The Woodlanders* materiality is privileged over spirituality. Hardy's novel depicts the class conflict between the upper class so called bourgeois and lower class or proletariat.

This thesis will be divided into four chapters. The first chapter will be introduction and second chapter will be a discussion on New Historicism and on the basis of this tool the text will be analyzed in third chapter and at the end i.e. chapter four main theme of the thesis will be concluded.

II. New Historicism and the Text

New historicism, basically, a term that emerged in the early 1980s, opposes formalism and New Criticism's focus on the text as an autonomous entity. Stephen Greenblatt's *Renaissance Self-Fashioning from more to Shakespeare* (1980) is usually regarded as the first book from which new historicism developed as a mode of literary theory. New historicism is a term that refers to the parallel reading of literary and non literary text. Moreover, it blurs the hierarchy that privileges either the literary text over the non-literary text as in New Criticism or the non-literary text like history over literary text as in old Historicism or biographical-historical criticism. Stephen Greenblatt, Louis Montrose, H. Aram Vesser are some of the prominent New historicists. According to New historicist every literary text has its situation within the institution, discourses and social practices that constitute the overall culture of particular time and space. In this regard Louis Montrose takes new historicism as, "a shift from an essential or immanent to a historical, contextual and conjectural model of signification and a general suspicion of closed system, totalities and universals" (393).

New historicism, as a critical approach to literature, rejects both the autonomy of individual genius of the author and the autonomy of the texts. Instead, it views the literary texts as only foregrounded form of politico-cultural, social and economic background. So, it is obviously inseparable from the historical ground; and the author is also in the grip of historical circumstances of the period the texts' production as

Frye said that a "history is a verbal model of set of event external to the mind of the historian" (400).

Thus, history is an embedded element to literature and vice-versa since literature is not simply the consequence of history rather it actively makes use of history through its participation in discursive practices. In this regard, Louis Montrose asserts: "The new(er) historical criticism could claim to be new in refusing unexamined distinctions between 'literature' and 'history', between 'text' and 'context', in resisting a tendency to posit and privilege an autonomous individual-whether an author or a work-to be set against a social or literary background" (398). To emphasize this view of Montrose, M.A.R. Habib says, "The new historicism argued that analysis of literary text could not be restricted to texts themselves or to their author's psychology and background; rather the larger contexts and cultural conventions in which texts were produced needed to be considered" (766).

By coining the terms 'historicity of the text' and 'textuality of histories' Montrose further states:

By the historicity of the texts (mean to suggest the historical specificity, the social and material embedding, of all modes of writing-including not only the text that critics study but also the texts in which we study them; thus, I also mean to suggest the historical, social and material embedding of all modes of reading. By the textuality of histories, I mean to suggest, in the first place, that we can have no access to a full and authentic past [. . .]. In the second place, those victorious traces of material and ideological struggle are themselves subject to subsequent mediations when they are construed as the

"documents" on which those who profess the humanities ground their own descriptive and interpretive texts. (410)

This is to say textuality of histories means that no one has completed and authentic histories in textual forms because s/he is not completely familiar and his/her contiguity to reach up to it unwillingly happens to be fictional. It is thereby one has to pile up some reminiscences through the use of his/her creative imagination. Likewise 'historicity of the texts' signifies the actual historical issues mentioned in the texts to notice similar relevant activities in which socio-cultural, political, economic and even material surroundings embedded of that historical period help one to locate the texts on the basis of its production. In this sense, we give emphasis text rather than the foregrounded materials which avoid so many voices of underprivileged people. It is an attempt to rewrite history in order to champion the marginal, the outcast, and the long suppressed figures. In this way, it can be stated that the historical context in which a literary work appears is not a factual, independent series of events which exists apart from the reader.

In contrast with this earlier formalism and historicism, the New historicism questions its own methodological assumptions, and is less concerned with treating literary works as models of organic unity than as "fields of force, places of dissension and shifting interest, occasions for the jostling of orthodox and subversive impulse." It also challenges the hierarchical distinction between "literary foreground" and "political background (763). In other words, it occupied a place as a critical approach to see literary and non-literary works equally being based their historical context. Thus it blurs the hierarchy, prejudices and biases of the literary and non-literary texts particularly to give privilege to the former over the latter. Moreover, new historicism even changes its critical eye to view history as objective monolithic, linear, causal,

static, homogenous and authentic by implanting another eye that sees everything equally according to social, economic, political and cultural aspects. Thus, new historicists take history as matter of interpretation, perception and subjective. Hence, new historicism dismisses all these traditionally established facts and proceeds by taking history as heterogeneous, unstable, progressive and preamble.

New historicism and cultural criticism share a good deal of the same theoretical ground. Both of them focus on the historical context, social cultural and economic background of production of text. Cultural criticism cannot be separated from new historicism. These theories directly oppose structuralist and new critical assumption about objectively, timelessness, autonomous verbal object.

H. Aram Vesser writes, in the preface of *The New Historicism Reader*, that New historicism really assumes:

That every expressive act is embedded in network of material practices; that every act of unmasking, critique, and opposition uses the tools it condemns and risk falling prey to the practices it expresses; that literary and non literary "texts" circulate inseparably; that no discourse, imaginative or archival, gives access to unchanging truths or expresses unalterable human nature; and that a critical method and a language adequate to describe culture under capitalism participate in economy they describe. (2)

For Veesser, the new historicist' assumptions of expressing, unmasking, critiquing and circulating the embedded religio-cultural socio- political materials on to the common ground of the access of all the people change the unchangeable, alter the unalterable and separate the inseparable human truths.

While talking about new Historicism, Michel Foucault's contribution for its development must be acknowledged. In other words, though Michel Foucault did not propound new historicism as a theoretical modality, new historicism borrows many ideas of Foucault such as discourse, representation, truth and power.

Michel Foucault, a poststructuralist thinker, came with the new idea about discourse, power, truth, and representation. He also questioned of truth and said truths are created by making discourses, which are made through knowledge. For him power is matter of representation. Through representation power is created and through power truth is created. So, these key terms create circular relation of power. Network of power, truth and discourse empowers certain institutions which subjugate or encircle other powerless institution with certain distorted images. So, power having institutions that exercise power by creating discourse with domineering ideologies that even enhances to formulate 'truth' so as to dominate or marginalize other institutions. He is of the opinion that discourses are rooted in social institutions and that social and political power operates through discourses.

So, Foucault attempts to negate official history because it documents information in linear order by sidelining other hidden information that later may become the core medium to expose politics of official history opposing official history Foucault argues, "Effective history, however, deals with events in terms of their most unique characteristics, their most acute manifestations" (94). In his first volume of *History of sexuality* he claims, "Power is everywhere [. . .] power comes from below; that is there is no binary and all encompassing opposition between ruler and ruled at the root of power relations and serving as a general material" (93-94). He assumes that power is not force of prohibition rather it has productive nature.

Michel Foucault does not believe in linear history and says history does not have its objectivity. Therefore, he proposes genealogical study of history to unearth significant facts to make history complete, meaningful and instead rejects archeological history. For him "history is the concrete body of development with its moments of intensity, its lapses, its extended period of feverish agitation, its fainting spells; and only a metaphysician would seek its soul in the distant ideality of the origin" (85-86).

He is aware of the fact that the historian cannot escape from the time and space where he wrote history. History is written from the perspective of historian. The position, a historian occupies in the society determines the history he writes. Foucault in his essay, "Nietzsche genealogy, history" states that "devotion to truth and the precision of scientific methods arose from the passion of scholars, their reciprocal hatred, their fanatical and unending discussions, and their spirit of competition, their personal conflicts that slowly forged the weapons of reason" (83-84). He criticizes the traditional history which seeks the lofty origin. Foucault departing from the traditional concept, reforms the role of historian. A historian, for Foucault, has a three-fold task. First, while confronting the one reality, a historian should be in favour of the use of history as a parody. Second, he should be against singular human identity. And thirdly, the investigations' should be directed against objective truth.

Foucault criticizes the traditional method of writing history which reconstructs a comprehensive view of history and refreshes the past as a patient and continuous development. Those devices must be systematically dismantled and dismissed. He is in the favour of effective history as he further clarifies:

History becomes "effective" to the degree that it introduces discontinuity in to our very being as it divides our emotions,

dramatizes our instincts multiplies our body and sets it against itself.

"Effective" history deprives the self of the reassuring stability of life and nature, and it will not permit itself to be transported by a voiceless obstinacy toward a millennial ending. It will uproot its traditions and restlessly disrupt its pretended continuity. (93)

Thus, on the basis of Foucault's idea regarding the analysis of history, it is cleared that he is in favor of effective history, i.e. genealogical to approach to history which explains the loopholes of history, observes the suffering of repressed, dominated marginalized and underprivileged people. His view about reality, identity, truth, power, and knowledge have given sufficient effort to new historicism to rethink about these ideas and make contextual study of the text to get meaning of the text.

Discursive Practices

Discourse is Foucaultian concept which deserves the equal position to construct the ideas of power and knowledge. Discourse is one of the disciplines which came to prominence in late 1960s. The word discourse is often used as shorthand for discursive formation meaning large heterogeneous discursive entities. Discourse creates power which ultimately creates knowledge which is truth. So, there is the network of discourse, power and knowledge. But all of these components are subject to change because truth becomes a perpetual object of appropriation and domination. This implies that discourse is always in a process of formation, correlation and transformation, which take place after a certain epoch.

This concept of discourse is obviously very different from Anglo-American concept that connects the term discourse only to language or to social interaction. It is so because for critical theorists like Foucault, discourse refers to well bounded areas of social knowledge. And this social knowledge is reflected in discourse.

Foucault views discourses are rooted in social institutions and that social and political power operate through discourse. The discourse, therefore, is inseparable from power because discourse is a ordering force that govern every institutions. It enables institutions to define discourse exclude others who are not in power.

Discourse tells us of the rightness or wrongness of something and consequently influences our attitude, opinion and behavior. The exclusive function of discourse is to serve as a transparent representation of things and ideas standing outside it.

Therefore, it is directive, too. M.H. Abrams in *A Glossary of Literary Terms* writes:

Discourse has become a focal form among critics who oppose the deconstructive concept of a "general text" that functions independently of particular historical condition. Instead they conceive of discourse as social parlance, or language in uses and consider it to be both the products and the manifestation not of a timeless linguistic system, but of particular social condition, class structures, and power relationship that alter in the course of history. (262)

As discontinuity is one of the major themes of Michel Foucault's work, it is evident that he would obviously support the thesis that behind every linguistic form exists a function cherished by general layer of pragmatic rules or conditions. Foucault thinks of discourse in terms of bodies of knowledge. It is closer to disciplines than to the linguistic system or grammar. For Foucault, disciplines have two senses: one, it refers to scholarly disciplines such as science, medicine, psychiatry, sociology, and next, it refers to disciplinary institutions such as prison, school, and hospital. Therefore, Foucault's idea of discourse can be established as the historical relationship between scholarly disciplines and institutions of social control.

In "Truth and Power" Michel Foucault revisits the major theoretical trends and question of his career, Foucault spends much of his career tracing the threads of truth and power as they intertwine with the history of human experience. He especially loves to study asylums and prisons because they are close to an encapsulated power structure. Using techniques gathered from psychology, politics, anthropology and archaeology, Foucault presents the analysis of the flow of the power and power relations.

Foucault sees every action and every historical event as an exercise in the exchange of power. He has spent large bulk of time analyzing the ebb and flow of power in different situations and with relevance of different aspects of human life. Structure organizes and broadens the web of power. The overall volume of power rises with each individual involved in the play. The society is a huge web and much of the power in very active terms: "isn't power simply a form of war like domination?" It is difficult to sort out just who is fighting the war, since Foucault seems to learn towards the war of all against all nations. Power flows simultaneously in different directions and different volumes according to the various terms of power relations in the network of power exchange. Regarding power and truth Foucault says, "Now I believe that the problem does not consist in drawing the line between that in a discourse which falls under the category of scientific truth and that which comes under some other category, but in seeing historically how effects of truths are produced within discourses which in themselves are neither true nor false" (qtd in Adams 1139). He further asserts that power is not only repression, it is something positive:

In defining the effects of power as repression, one adopts purely jurisdiscal conception of such power, one identifies power with a law

which says no power is taken above all as carrying the force of a prohibition [...] What makes power hold good, What makes it accepted is simply the fact that it does not only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. (1139)

Foucault is the philosopher of discontinuity his study does not see the development of different discourses in the linear episteme running to the present. Though his main concept regarding discourse is best expressed in his book, *The Archaeology of Knowledge*, Foucault's other works like *Order of Things*, *History of Sexuality* (Vol. I) and *Discipline and Punish* also touch upon the issue of discourse. In all these books Foucault refuses to accept the linearity of the development of discourse. These books attempt to clarify how disciplinary institutions create and develop discourses in different fields of human knowledge. *Madness and Civilization*, for example, deals with madness and shows how discourse is defined by clinical institutions like the hospital.

For Foucault, discourse is the knowledge; knowledge is collected into disciplines and the disciplines which are his concern are those of the human sciences. If this is true, then is not Foucault's work just an academic commentary on academic knowledge? And if this is also true then does not our claim that Foucault's work is 'critical' seem equally limited? But behind these questions lies problem with the long history of its own. There is relation between academic disciplines and the broad social, political and historical areas outside. These specific discourses must not be taken as a global entity because their histories are quite distinct. Some discipline (History and mathematics) have long history while others (economics and psychiatry) do not have.

Discourses have number of components which are: objects (the things they study or produce); operations (the methods or techniques or ways of treating these objects), concepts (term and ideas which are routinely found in the discipline and which may constitute its unique language) and theoretical options (those different assumptions and theories on the basis of which discourses are formulated). With the help of these components a discourse produces effects and is itself produced. But all of these components are subject to change.

Foucault proposes innumerable histories; histories of distinct and different discourses in terms of their transformations and retentions. He suggests that various discourses of period may form an episteme. The episteme is not a theme which unites the different discourses rather it is a space. Hence, instead of imagining a single and essential historical principle in each period Foucault posits the episteme as a non-unified, multiple and complex field of play. Foucault's discourse is discontinuity because it rejects the theories of historical change which retain the idea of a 'deeper' continuity commonly called tradition. Foucault's discourse analysis at least offers a way of calculating strategies for historical transformation. Hence the centrality of Foucault's rethinking of history has discourse for political practice. Hence, political practice cannot simply transgress or overthrow disciplinary formations. Historically it never has done, (political practice did not transform the meaning or form of the discourse (54 Foucault discourse and politics). Political practice has always intervened hysterically at the level of the rules of formation hysterically at the level of the rules of formation of discourse. The relation between political practice and social disciplinary techniques can be very direct. They no longer have to pass through the consciousness of speaking subject not through the efficacy of thought.

Foucault's conception of discourse is indispensable for an understanding of the role of power in the production of the knowledge. Thus, discourses are the embodiment of power. To have knowledge of the other and to describe them in discourse or in imaginative texts is to exercise power over and other people are directed to validate the self by excluding and subordinating them. Knowledge implies taking sides and texts become the instruments of power.

Ideology and Interpellation of Subject

Traditionally, ideology has referred to system of ideas, values and beliefs common to any social group; in recent years, this vexed but indispensable term has come to be associated with the process by which social subjects are formed, reformed and enabled to perform in an apparently meaningful world. In the well known formulation of Althusser's essay "Ideology and Ideological State Apparatuses", "Ideology is a 'representation' of the imaginary Relationship of Individuals as Subject." (Ideology: An Introduction, Eagleton)

It is well known that the expression 'ideology' was invented by Cabanis, Destutt de Tracy and their friends, who assigned to it as an object the (genetic) theory of ideas. When Marx took up the term fifty year later and he gave it a quite different name even in his early works ideology is the system of ideas and representations which dominate the mind of man and social group.

Althusser's concept of ideology is a system (with its own logic and rigour) of representations (images, myths, ideas or concept, depending on the case) endowed with a historical existence and role within a given society ... ideology, as system of

representation, is distinguished from science in that in it the practice of social function is more important than the theoretical functions (76).

Marx and Engels had thought of society as a structure consisting of three fundamental levels—the economic base, and the superstructure, consisting legal and political institutions on the one hand, and ideology on the other. They thought of ideology as sum of the forms in which men and women were conscious of the production relations and of the class struggle by which their society was in reality constituted. Althusser adds the fourth level, which is science, to this society. His concept of science is the science of the historical materialism, So, by describing ideologies as system of representation in which the 'practico-social' function is more important than the theoretical function. According to him, there are two fundamentally distinct forms of discourse at work in capitalist societies - science, which provides us with real knowledge of those societies, and ideology, which does not. Ideology social function, for Althusser, but this function is not that of producing knowledge of real knowledge of real historical conditions of society.

Marx and Engels had spoken of ideology largely in terms of forms of 'consciousness', Althusser argues that ideas were held to be the reality governing human life. Marx and Engels view ideology as including the literary and cultural products which are a part of it as a set of discourse whose function is to justify and maintain the position of ruling class in a society that is based (as all societies have thus far been) on the economic exploitation of one class by another. Ideology is the discourse of class interest (19). Marx and Engels develop a systematic philosophy they call the materialist conception of history. According to this conception, a given society consists fundamentally of the forces and relations of production of its members' material lives. Out of this economic base arises a *super structure*, consisting

of that society's legal and political institutions and of all society's forms of consciousness, or ideology, including literary and cultural production. Since human history always been the history of class struggles reflecting the positions of the antagonistic classes in society, especially that of ruling class.

We need to examine one aspects of Marx's materialist conception of history in order to understand its basic outlines. Any society consists of two classes one is bourgeois and the next is proletariat. Engels defines these term in his "The communist Manifesto", by bourgeois" he means to the class of modern capitalists, owners of the means of social production and employers of wage-labour. By proletariat, the class of modern wage labourers who, having no means of production of their own, are reduced to selling their labour power in order to live (CM 219). In Capitalism Marx writes that modern society consists of three major classes: bourgeois, proletariat, and landowners. Nevertheless, he thinks of capitalism fundamentally as a mode of production that increasingly divides society into two economically antagonistic classes the bourgeois and proletariat. The proletariat own none of the commodities they produce, except food and shelter they can buy in order to sustain themselves as labourers. Furthermore, as a result of increasing division of labour, the work of the proletarian loses all individual character and pleasure for him. As Marx and Engels writes, He becomes an appendage of the machine, and it is only the most simple, most monotonous and most easily required knack that is required of him. (CM. 227). Not only, therefore, are the lives of the vast majority of society under industrial capitalism reduced to an inhuman level of subsistence, Marx and Engels comment, but not even this subsistence can be guaranteed them, because of the constant crises of overproduction and unemployment caused by the fluctuations of the market. As Marx

and Engels write, “the bourgeois is 'incompetent to assure an existence to its slave within his slavery’” (CM 233).

Marx and Engels had spoken of ideology largely in terms of 'forms of consciousness'. Although, Marx developed the scientific concept of ideology, he continued to use pre-scientific language in describing it, because the process of developing the fully systematic terminology appropriate to the science he had discovered was a long and difficult one. Althusser argues, according to the principles of this science articulated elsewhere, ideology has little to do with consciousness. It is a profoundly unconscious phenomenon. Althusser writes:

Ideology is indeed a system of representations have nothing to do with 'consciousness': They are usually images and occasionally concepts, but it is above all the structures that they impose on the vast majority of men, not via their 'consciousness'. They are perceived-accepted suffered cultural objects and they act functionally on men via a process that escapes them. (77)

He means that ideology is primarily the kind of discourse that we do not consciously appropriate for ourselves, rationally judging it to be true. It is not the kind of discourse to which, having critically reflected upon it, a person makes a conscious act of assent. Rather, ideology comprises the stream of discourses, images, that are all around us all the time, in to which we are born, grow up, live, think and act.

For Althusser, "ideology is a particular organization which goes to constitute human beings as subjects and which produces the lived relations of production in society" (18). As a term ideology covers the various political modalities of such relations from identification with the dominant power to an oppositional stance towards it. It is the name of all the discourse in society that does not, like science,

represent the reality of that society. It is the way in which men and women live their relationship to reality, it represents, the imaginary relationship of individuals to their real conditions of existence. Althusser argues that ideologies exist materially as a set of practices within an institution. An institution functions primarily by ideology; and by the ruling ideology in a given society. All ideology even before the rise of bourgeoisie, interpellates individual as subjects. It leads us to believe that we are subjects in the philosophical sense free and responsible centers of thought and action and ensures that we remain subjects in the political sense submissive to the ruling class.

"Ideology hails or interpellates individuals as subjects" (Althusser 128). This means first of all that most fundamental category of ideology is that of the subjects. It is in bourgeois ideology that the term subject first arises, but Althusser argues that the same category was at work in earlier ideologies under different names such as Soul or God. The concept of the subject is one in which an individual human being is believed to be the independent origin of their own thoughts, actions and emotions. For Althusser, society consists of complex set of relations between the mutually interacting practices by which they are constituted. Individuals do not determine these practices or their relationship; rather, the practice and their relationship determine the lives of the individuals. Each human being exists on an, individual inserted into the complex set of practice-by which their society produces the material conditions of its members' lives. Althusser further states: "It is ideology that causes individuals whose lives are in reality determined by their insertion in a complex series of social practices to believe that they are free subjects the origin and source of their thoughts, emotions and actions" (89). Ideology recruits subject among the individuals or transforms the

individual into subject by that very precise operation which Althusser has called interpellation or hailing.

The discursive practices have no universal validity but are historically dominant ways of controlling and preserving social relations of exploitation. Human experience is shaped by social institutions and specifically by ideological discourse. Althusser's theory abandons the orthodox interpretation of ideology as false consciousness in favour of a theory which situates ideology firmly within material institutions (political, Juridical, educational, religious) and conceives ideology as a body of discursive practices, which when dominant, sustain individuals in their places as 'subjects'. Every individual is interpellated or hailed as a subject by a number of ideological discourses, which together serve the interest of the ruling classes Foucault also emphasizes that discourses are always institutions. He shows social and political power works through discourse.

III. Victorian History and *The Woodlanders*

Thomas Hardy presents the fictitious setting and characters in the novel, *The Woodlanders*, in order to prove the theme of Victorian morality, values and norms. Hardy's characteristically combines this strategy with the more conventional one for advancing bourgeois values in the Victorian novel by exposing the unworthiness of gentry and aristocratic. He sympathized with the resentments of the lower classes, yet was also invested in positioning them as different from those who, like himself, were constructed as implicitly meriting their higher level of social distinction by virtue of their internalization of middle-class standards of decorum and behaviour. Hardy shifts this conventional Victorian dynamic downward somewhat to the boarder between the working and the lower middle classes, and for him it is more often the shortcomings of the working classes rather than the excesses of the upper classes that serve to illustrate by contrast the greater worthiness of his more bourgeois protagonists. Although Hardy's use of minor rustic characters does expand the social sympathies of the Victorian novel, the behaviour typical of them also throws into greater relief the

self-control, self-sacrifice, and appropriately regulated desire that manifest the seeds of that genteel subjectivity crucial to the social as well as the romantic success of his early rural protagonists.

In the first place, in *The Woodlanders* (1887) the village that the characters inhabit is central. Situated, as usual, in Hardy's fictional county of Wessex, Little Hintock is a small working community. Its inhabitants make their living off the sale of timber or cider. Working in the wilderness from generation to generation, the villagers feel a strong kinship with the forces of nature. As a general rule, they entertain a complex relationship with the city-dwellers: they are glad for the business they provide but feel estranged from their values and morals. Thomas Hardy's Wessex, the part-real, part-dream country of his novels and poetry has been celebrated in the Great Western literary work. During the inter-war era it presented Dorset as a landscape of would-be timeless character, definitively rural, traditional and hierarchically ordered. Despite Hardy's apparent disclaimer to the popular representation of a Victorian 'Wessex' effectively immune from time and change, Dorset, the historical county, was all but eclipsed by the imaginary space of 'Wessex', a cultural configuration that became all the more complex given Hardy's own use of both fictional and real name locations, and his provision of maps to supplement his work. It is also significant, thematically, that Hardy rarely used the term 'Dorset', choosing that of 'Wessex' for the landscape of his novels. In this complex construction of a definitive literary landscape drawing on actual locations, the celebration of Wessex, perceived and presented in terms of a prevailing rural, historically-led Englishness. It exemplified an important dimension, one of many, comprising an overall, collective expression of English identity, a celebration of Englishness that tapped historical, literary, aesthetic and topographically-led

perspectives in this particular context. Englishness was not confined by the constraints of a rural idyll; it was equally constitutive of urban, industrial and imperial-international identifications; Englishness accommodated them all. So, this shows that by associating the imaginary place Wessex to the real English place Dorset, Hardy historicizes the English identity.

The Woodlanders, by no means, is one of the Hardy's greatest novels. It contains an interesting plot and characters who have been made to live. In *The Woodlanders* we can identify four distinct love stories which have been interwoven to form a wonderful pattern. Giles is in love with Grace, who in the early stage of story does not care much for him. Fitzpiers falls in love with Grace who though not very much in love with him, feels fascinated and awed by some of his abilities and skills. Pressed by her father Grace soon marries Fitzpiers. Then Fitzpiers falls passionately in love with a widow, Mrs. Charmond, who fully reciprocates his love. The love affair between Fitzpiers and Mrs. Charmond wrecks the married life of Fitzpiers and Grace. Grace has by now begun to appreciate the merits of Giles and she falls deeply in love with him. In fact, she had never loved Fitzpiers so much as she now loves Giles.

Another trend in the story is the love of a humble village girl, Marty South for Giles. Marty is dedicated herself in love affair with Giles. Morally, the central character is perhaps Marty South, with whom the novel begins and ends. The narrative perspective moves from one character to another: from Barber Percomb to Marty South, thence to Melbury, then in turn to Giles, Grace and Fitzpiers, then back to Giles, and so on. Hardy presents fictitious characters arranging the plot. The plot is organized around a series of over lapping triangles: Marty-Giles-Grace, Giles-Grace-Fitzpiers, Grace-Fitzpiers-Mrs Charmond, together with those formed by Fitzpiers, Mrs Charmond and the unnamed lover from Carolina, and by Fitzpiers,

Suke Damson and Timothy Tangs - and, in the background, yet another formed by Melbury, Grace's mother and Giles's father. Inevitably, these reflect on each other, the more so as there are number of scenes in which two members of the triangle discuss the absent third: Fitzpiers discourses to Giles about the possibility of loving Grace, Felice Charmond reveals the depth of her passion for Fitzpiers to Grace. While they are huddled together for warmth in the wood, Marty and Grace meet every week to put flowers on Gile's grave. The narrator draws the reader's attention to the parallels most notably between Felice Charmond's solicitude for the injured Fitzpiers and Grace's for the dying Giles. These parallels reach their climax on the night of Fitzpiers injury, when Grace admits Felice and Suke into his room with the words, "Wives all, let's enter together!" (205). Love, in this novel is of many kinds, including the silent fidelity of Marty South as well as sexual desire felt by Suke Damson, the conscientious loyalty of Giles as well as the helpless infatuation of Felice Charmond.

It is tempting here to draw a distinction, whether in psychological or in moral terms, between these worlds: woodlanders and outsiders, desperate for stimulus, and the honest folk of Little Hintock but the novel does not allow us to do so. Fitzpiers goes to Felice against his will, as is suggested by the sleep-riding episode but this occurs after Giles has reached out to the flower on Grace's bosom "with the abstraction of somnambulist" (172). That both he and Grace recognize this as an echo of gesture Fitzpiers had made to Mrs Charmond further associates the two men: the rural Giles and the metropolitan Fitzpiers are both in love with women denied them by the boundaries of marriage and social status. Fitzpiers explains that his isolated life as doctor in a country village leaves him charged with emotive fluid, 'with no means to disperse it' (97). Mrs Charmond marks the same point when she says that little Hintock, "has the curious effect of bottling up the emotions till one can no longer hold

them” (49). For all three, love is, as Fitzpiers says to Giles, 'a subjective thing', an inner feeling projected on to another person. There real nature of the other in Giles’ ironic summary of Fitzpier’s philosophical musings.

Marty’s love for Giles, like his for Grace, is better founded. Giles is a “good man, and Marty’s love for him is understandable, but they never speak of love” (274). And Giles is unaware of her feelings. Giles does have some hope that his love for Grace might be returned, but time and again the novel reveals their “lack of mutual understanding. Grace does not recognize the apple -tree Giles points out to her” (36); “he has never heard of her visit to Mrs. Charmond” (57).

The account given of love in *The Woodlanders* is atypical of Hardy’s work only in that there is less emphasis here on its possible joyousness. Grace feels on “indescribable thrill” at the time of her first meeting, with Fitzpiers, when she thinks she sees him looking at her in the mirror, which leaves her “as if spellbound” (106). Something like this happens to most of Hardy’s lovers, quickening the pulse and awaking the senses, so that they feel more fully alive. But it is often ambiguous, as it is for Grace. Fitzpiers acts on her 'like a dram' and makes her feel intoxicated' (136). Fitzpiers drinks too much and kisses Grace and embraces her in his arm for a moment and he masters upon her then Grace becomes senseless and intoxicated with Fitzpiers. She dreams of being irradiated by love, “flushed by the purple light and bloom of her passion” (144). There was in Grace's mind sometimes a certain anticipative satisfaction, the satisfaction of feeling that she would be the heroine of an hour, moreover, she was proud, as a cultivated women, to the wife of a cultivated man. The sense of love is a transformative experiment, about which Hardy writes again and again. Melbury remarks to Giles how in the woodlands “the whitey brown creeps out of the earth over us” (28); it certainly creeps out over the experience of love. Mr.

Melbury utters above lines when his daughter returns back to the country by gaining education.

The first meeting between Grace and Fitzpiers further interest in Grace, since he believes that she has visited him in a dream. After his meeting, Fitzpiers fancies himself more in love with Grace than ever, although his 'love' of Grace is not an individualized desire to be with her alone, but a manifestation of his need to project his feelings one to another. Fitzpiers humorous explanation of this to Giles indicates that Hardy is critical of Fitzpiers' indistinct love; "Fitzpiers love is a form of narcissism. Fitzpiers admits that "I am in love with something in my own head and no thing-in-itself outside it at all" (89), because Fitzpiers never views Grace as herself, but always at as part of an ideal form. She is "a piece of live statuary" (108). Initially Fitzpiers has no intention of marrying Grace because of her lower social standing and is merely using her "as an object of contemplation for the present [. . .] to keep his soul alive and to relieve the monotony of his days" (102). Perhaps because of the presence of a rival, though, Fitzpiers' feelings for Grace last longer than they would have ordinarily. At times, for example, he is under the impression that "the idea had for once completely fulfilled itself in the objective substance. Which he had hither to deemed an impossibility" (109). Fitzpiers idles away much of his time in dreamy contemplation. This is hardly surprising, as we are early told that he prefers the ideal world to the real, and he has little to do in little Hintock. He is, therefore, strongly imaginative, but in keeping with Hardy's somewhat negative presentation of him. After learning Grace's presentation of him his identity, "his whole attention was given to objects of the inner eye, all outer regard being quite disdainful" and "he constructed dialogues and scenes in which Grace had turned out to be the mistress of Hintock manor house, the mysterious Mrs. Charmond, particularly ready and willing to be

wood by himself and nobody else” (95). After that he becomes tired of Grace and becomes infatuated with Felice Charmond.

Giles too is caught between the classes, baring lost his chance at prosperity with the property he controlled and being forced after John South's death to live in the hut and become a travelling cider-maker. We are meant to condemn Fitzpiers for feeling that he belongs to a completely different “species” than the labouring classes (136). The country folk immediately interpret Fitzpiers’s experiments as a sign that he has sold his soul to the devil (24) and could not get past their won “conventional errors and crusted prejudices” to appreciate his genuine medical skill (237). Hardy writes:

They are consistently hostile toward women. Who step out of their subordinate roles consuring Felice Charmond’s self-display thinking that Grace deserved ‘a good shaking’ for following her won desires and condemning her for ‘queening it’ over the repentant Fitzpiers (274).

Giles has the moral traits that characterizes the truly gentle soul, in undisciplined Fitzpiers, the conventionally loose gentleman as rake, who gives in not only to the sophisticated enticements of Felice Charmond, but who also cannot resist the cruder sexual offered by the work women Suke Damson. Giles's very scrupulousness causes his death, while the worthless Fitzpiers recovers wife and status.

Hardy tries to depict the Victorian values, norms and morality by presenting various characters in the novel, *The Woodlanders*. Hardy excels at depicting both the high and low class people in the novel. This kind of ambivalence about class identity is what we might expect given Hardy’s own declassed position. Hardy complicated

treatment of class issues in the novels arises not just from the more generalized conflict between educated and customary ways of life but also from more particular construction of class sensibilities. Like other Victorian novelists, Hardy implicitly contrasts the purer motives of his 'Middling' protagonists with the shallower values of the gentry, but strikes a more complicated balance in distinguishing them as well from the classes from which they have sprung. characters like Stephen Smith and Grace Melbury may lament the alienation from their origins caused by the 'artificiality' of their educated manners, but they are also keenly aware of the ways that being 'natural' is also implicated in the crudeness and physicality that conventionally stereotype the rustic lower classes in Hardy's novel. Hardy's refusal to toward Giles Winterbourne's Chivalrous self-denial with success signals perhaps a clearer acknowledgement of the ideological contradictions implicit in Victorian constructions of class. Hardy confronts more directly the potency of Physical desire, the hypocrisies of respectability and the brute power of money in destroying even the most worthy desires for self-improvement in his rustic protagonist.

Critique of Bourgeois Morality

As Victorian upper class people were motivated by material aspect and they thought that being wealthy and prosperous was considered the superior and intellectual. Mr. Melbury thinks so and enrolls his daughter Grace in fashionable boarding school. "Grace demonstrates that her finishing school education has conferred upon her [Grace]; she was made of good material" (22). Mr. Melbury has made his daughter as good material and through which he expects to get benefits. She [Grace] is good material to begin with and possesses the "brains and good looks" to do justice to the investment her father has made. Mr. Melbury wants her to marry with Fitzpiers, the chief attraction of marriage with Fitzpiers is not his material or social

standing in itself, "but the possibilities of refined and cultivated inner life, of subtle psychological intercourse" (124).

Mr. Melbury is highly ambitious and wants to educate his daughter. He says:

I heard you wondering why I've kept my daughter so long at boarding-school, looking up from the latter which he was reading a new by the fire and turning to them with the suddenness that was a trait in him. 'Hey ?' he asked with affected shrewdness. 'But you did, you know well now, though it is my own business more than any body else's, I'll tell you. (25)

Mr. Melbury utters the above expression when Giles Winterbourne goes to ask Grace for marriage. Mr. Melbury's expression is highly *indifference* and humble emotion which made it difficult for them to reply. Winterbourne's interest was of a kind which did not show itself in words' listening he stood by the fire, mechanically stirring the embers with a spar-gad. Grace finds herself "the social hope of the family" (73). She thinks herself the most educated girl from boarding school. Her father, Mr. Melbury loves her and counts her among his "investment transactions" and expects her to yield a good return by marrying into a higher position in society.

While describing Melbury's state of mind at the prospect of marriage between Grace and Fitzpiers, Hardy begins to push at the time of the Victorian novel. "Could the real have been beheld instead of the room in which he but would have been filled with a form typical of anxious suspense, largeeyed, tight lipped, awaiting the issue" (136). It is the paternal hopes and fears so intense should be bound up in the person of one child. Mr. Melbury seems to be suspicious towards the Grace's future. Mr. Melbury, as a timber merchant, is busy. His mind is preoccupied with business. "He walked up and down, looking on the floor his usual custom when undecided" (27). It

is cleared that the Victorian people are materially motivated as they forget to decide the usual custom.

The idea of marrying Grace gets the upper hand when Fitzpiers asks her in the wood whether she can accept him as her suitor especially, when her first suitor, namely Giles Winterbourne, is no longer in picture. She replies that having refused to marry Giles Winterbourne, she has begun to pity him and in fact she has begun to like him even more than before.

Giles Winterbourne works in the house where Marty South works. They think that the house is the source of their income in the town of Sherton Abbas. Both of them are worried to lose the house. They talk "Yes. I am afraid it may seem that my anxiety is about those houses which I should lose by his death, more than about him. Marty, I do feel anxious about the houses [. . .] after "fathers death they will be Mrs. Charmond's ?" (30) From above lines we know that the property is being auctioned and it will be the Mrs. Charmond. In the Victorian period the property was auctioned. Grace being impressed by the Victorian norms, values and morality, she underestimates the Marty South. Grace says: "Ah, poor Marty! I must ask her to come to see me this very evening. How does she happen to be riding there ?" (38). Grace knows that Marty south sits with the coachman, with rags dress. Mrs. Charmond who is infatuated with Fitzpiers but Fitzpier is attracted to Grace Melbury then Charmond says: "I think sometimes I was born to live and do no thing, no thing, no thing but float about, as we fancy we do sometimes in dreams" (51). Victorian upper class women represented by Mrs. Charmond, a widow, are helpless and blame herself as a inactive women. It is understood that Victorian women depended on their husbands.

In the victorian period, especially in 19th century in England. Women were considered as puppet on the hand of man. It is clear from these lines:

Melbury, feeling from the young man's manner that his own talk had been too much at Giles and too little to him, repented at once. His face changed, and he said, in lower tones, with an effort: 'She's yours, Giles, as far as I am concerned. (48)

Mr. Mellbry laments when he agrees to give his daughter to Giles. He says: "I did not foresee that, in sending her to boarding-school, and letting her travel and what not to make her a good bargain for Giles, I should be really spoiling her for him. Ah, it's a thousand pities!" (66). When, Grace replies to him that she is able to decide for herself then Melbury says, "Come into breakfast, my girl!" and 'as to Giles, use your own mind. Whatever pleases you will please me" (69). From these lines he wants to uplift the status of his daughter. Time and again, he tries to persuade not to marry with Giles from poor background as he is highly materially oriented man of Victorian period.

Unfortunately, Giles happens to lose his inheritance. Giles' father loses the property which belongs to him. He is informed with informal notice written with charcoal on the wall. The notice is "O Giles you've lost your dwelling place, And therefore Giles you will lose your Grace" (91).

His heart is full of agony and mind is full of curiosity about the authorship. Giles writes a letter to Melbury about their agreement on marriage which should be cancelled and they themselves are released from any obligation on account of it. When Melbury knows the fact that he becomes happy and says "very honourable, Giles very honourable" (92) thinking that to keep her up to her own true level. But Grace is interested to continue her engagement with Giles and she says, "I have made up my mind that I should like my engagement to Giles to continue" (92).

Mr. Melbury is much fascinated with the upper class people like Fitzpipers. Fitzpipers lives in the slope of the hill, in the house of much pretension, both as to

architecture and as to magnitude, than the timber merchant's. His dwelling place is comparatively modern. Grace is also impressed with the doctor Fitzpiers. Once she says. "I am afraid poor she was going to say that she feared Winterbourne" (118).

Victorian upper class people were hypocritical and self-centered. Fitzpiers represents the Victorian upper class people who is ambitious, moves into the woodland village of little Hintock. He is caught by the eyes of many villages girl. Suke Damson is a girl from Little Hintock is seduced by Fitzpiers. Fitzpiers also falls in love with Grace Melbury and he goes to ask Mrs. Melbury and Mr. Melbury to marry with Grace. When Mr. Melbury Knows he is too surprised and his hand trembled as he laid by walking stick. He is too much happy and says:

‘Grace would make a mark at her own level some day. That was why I educated her. I said to myself, ‘I’ll do it cost what it may; though her stepmother was pretty frightened at my paying out so much money of year after year. I know it would tell in the end. ‘Where you have not good material to work on, such doings would be waste and vanity’ (129).

Mr. Melbury agrees with Fitzpiers and says "If she is willing I do not object, certainly. Indeed added the honest man, It would be deceit if I were to pretend to feel anything also than highly honoured personally; and it is a great credit to her to have drawn to her a man of such good professional station and venerable old family" (129).

Victorian upper class people are interested in the luxurious life or they wanted to spend their life with very comfortably. From above lines Fitzpiers comes to be known as the sophisticated family and well-learned and highly professional man with whom Melbury wants to marry his daughter Grace. Upon her he [Mr. Melbury has invested much more money despite his wife's disagree with his intention to educate

her. Melbury's respect for Fitzpiers was based less on his professional position, which was not much, than on the standing of his family in the country in bygone days.

From the lower class Giles winterbourne is defeated every where. He loses every thing. Mr. Creedle says to Giles "You've lost a hundred load of timber well seasoned; you have lost five hundred pound in good money, you have lost the stone windered house that's big enough to hold dozen families" (147). Giles is very sorry to listen from Creedle. After knowing the fact that Grace says "No, I could have never married him" (147). Grace, since she is brought up in the Melbury's family which is highly impressed by aristocratic norms and values. She also does not count the poor like Giles.

Fitzpier's meeting with Mrs. Charmond has far-reaching consequences on seeing him, Mrs. Charmond at once recognizes him as the man who had fallen in love with here many years ago, when she was a girl in her teens. However, Fitzpiers is not able to recognize her till she reminds him of the circumstance in which they had met in the city of Heidelberg where he was at that time a medical student.

Now all the incidents of the past come back to Fitzpiers' mind and he feels delighted to have met the person with whom he had fallen in love and from whom he had been separated because of her mother's interpenetration. From this time onwards, Fitzpiers begins to pay regular visit to Mrs. Charmond's house, much to the surprise of Grace, Mr. Melbury and the villagers in general.

This extract is the proof which shows the doctor's inflatuation with Mrs. charmond:

The doctor's professional visit to Hintock House was premply repeated the next day and the next. He always found Mrs. Charmond reclining on a sofa, and behaving generally as a patient who was in no

great hurry to lose that little. One each occasion he looked gravely at the little scratch on her arm, as if it had been a serious wound. (160)

Grace's suspicion is confirmed when one day she meets Giles Winterbourne who tells her that he had seen the doctor riding in the direction of the town of Middleton Abbey. Grace had come to know that Mrs. Charmond had gone to that town for a brief stay there; and it now at once occurs to her that her husband must have gone to meet Mrs. Charmand there.

The same evening Grace's suspicion is further confirmed when she learns from Suke Domson that she had never suffered from toothache in her life, and that all her teeth intact and in an excellent condition. This means that Fitzpierz's explanation about Suke's presence at his house early in the morning one day had been utterly false. This further means that Fitzpierz had been having an illicit love affair with Suke before getting married to Grace.

Soon Grace gets more evidence to support her suspicions. One night when Fitzpierz returns home, he is found asleep in the Saddle of the horse which he had been riding. On opening his eyes, exclaims "Ah Felice! (178). Felice is the first name of Mrs. Charmond; and Grace at once understands that her husband has returned from a visit to that lady. Furthermore, one day Grace overhears Fitzpierz talking to himself and saying that it had been a mistake on his part to have got married so early in his life. These lines are the expression of brute within Dr. Fitzpierz:

I can't lie here any longer; he muttered striking a light he wandered about a room. 'What have I done, what have I done for her! He said to his wife, who had anxiously awakened. I had long planned that she should marry the son of the man I wanted to make amends to; do ye

mind all above it. Ah! But I was not content with doing right, I wanted to do moral. (179)

Grace's feeling towards her husband now being to undergo a change. One sign of this change is that her early interest in Giles Winterbourne has returned. Giles's homely life no longer offends her refined tastes. Giles's comparative want of culture does not now jar on her mind. Giles country dress does not hurt her eyes. There now arises in her heart an endless pity for his man to whom he had done a great wrong by refusing to marry him and by getting married to another man.

Mr. Melbury now suggests to Grace that she should go to Mrs. Charmond and urge that lady to give up her relationship with Fitzpiers and to ruin her life. Grace says that she would not humiliate herself by taking such a step. Thereupon Mr. Melbury himself goes to Mrs. Charmond and pleads with her that she should give up Fitzpiers and stop meddling with the married life of Grace.

Mrs. Charmond feels greatly upset by Mr. Melbury appeals she even bursts into tears when he has gone away. But nothing comes of Mr. Melbury's effort in this direction One day Mrs. Charmond happens to meet Grace in the wood outside the village. Grace accuses him of being in love with Grace's husband, but Mrs. Charmond admits to Grace that she is having a sexual relationship with Dr. Fitzpiers. At the same time Mrs. Charmond says that she is helpless in the matter and it is not within her power to give up Fitzpiers. It means, both Mrs. Charmond and Dr. Fitzpiers are unable to abandon their sexuality. It is verified by the following extract uttered by Mrs. Charmond:

'You are so simple, so simple! Cried Felice. 'You think, because you guessed any assumed indifference to him to be a sham, that you know the extremes that people are capable to going to ! But a good deal more

may have been going on than you have fathomed with all your insight.

I can not give him up he chooses to give me up! (201-02)

However, on going home, Mrs. Charmond writes a letter to Fitzpiers asking him to stop visiting her. But Fitzpiers finds it impossible to give up Mrs. Charmond because he has become infatuated with her.

Edred Fitzpiers seems too much hypocritical and self centered. As he appreciated himself that "I've come from London today." I am quite wasted her. I am the man of higher education. There is nobody to match men in the whole country of Wessex as a scientist. [. . .] yet I am doomed to live with trade people" (210).

Hardy tries to portrait the hypocritical people of Victorian society through the character Edred Fitzpiers. In this way, Thomas Hardy criticizes the Victorian norms, values, and morality in the novel, *The Woodlanders*, by illustrating the various characters and their activities.

‘Subjects’ and their Resistance

Victorian society was highly influenced by the materiality, artificiality, superficiality and hypocrisy. Victorian upper class people were selfish and self-centered. Due to their selfishness they valorized only hypocrisy and material aspect of life. Thomas Hardy, a Victorian writer, reflects the then society in *The Woodlanders* through the various characters. In the novel, *The Woodlanders*, Hardy presents mainly two kinds of characters belonging to upper class and the lower class. Edred Fitzpiers and Mrs. Charmond represent the higher class and Giles Winterbourne and Marty South represent the lower class. In Victorian period life of people was ruled by social convention, norms, values and morality. As they were highly impressed with money matters, wealth and property, superstition and respectability ruled their lives.

Hardy shifts this conventional Victorian dynamic downward somewhat to the border between the working and the lower middle classes, and for him it is more often the shortcomings of the working classes rather than excesses of the upper classes that serve to illustrate by contrast the greater worthiness of this more bourgeois protagonist. Although Hardy's use of minor rustic characters does expand the social sympathies of the Victorian novel, the behaviour typical of them also throws into greater relief the self control, self-sacrifice, and appropriately regulated desire that manifest the seeds of that genteel subjectivity crucial to the social as well as the romantic sources.

In *The Woodlanders*, Hardy presents the material aspects as power by which Hardy tries to depict the subjectification of the characters in the novel. He tries to depict the Victorian social activities through the characters. In the novel the characters like Mr. Mellbury, timber merchant, very ambitious father of Grace Melbury wants to educate his daughter and to marry with the boy from higher level or upper class, well-born doctor Edred Fitzpiers. Grace Melbury is in love with the person from lower class called Giles Winterbourne who is sincere and hardworking. Mr. Mellbury using material success as power dominates the poor people like Giles Winterbourne and tries to destroy the interest of his own daughter.

Hardy also tries to show the resistance against the materiality in the novel through the characters like Grace Mellbury and Giles Winterbourne. When Mellury wants to marry his daughter with the doctor from upper class family that's why he had admitted her [Grace] in the fashionable boarding school. His intention is to lift up the Grace's status with the equality of Edred Fitzpiers. Grace's marriage is completely controlled by her ambitious father. Grace sometimes shows her hope to marry Giles Winterbourne, a rustic man who has lost his cottages under the life hold system. She

is after all persuaded by her father to marry Edred Fitzpiers, an intellectual dilettante and philanderer. When Grace is expected to marry with Ered Fitzpier from upper class and not allowed with Giles. But, Grace's intention is to love with Giles. Mr. Mellbury tries to dominate the poor man Giles. Giles tries to resist Melbury while driving car. Giles says, "It got darker and darker, and I said - I forgot the exact words - but I put my arm round your waist, and there you let it stay till your father, sitting in front, suddenly stopped telling his story to farmer Bollen, to light his pipe" (37). It is an expression of resist when he is rejected to marry with the girl whom he loves.

Giles decides to give Christmas party and invites Grace and her parents to come as chief guests, thinking that he can get Grace by attracting them in the party. It is also resistance of Giles to win the heart Mr. and Mrs. Mellbury. "Winterbourne laughed coldly won't money do anything, he says: "If you've promising material to work upon ? Why should not a Hintock girl, taken early from home and put under proper instruction, become as finished as any other lady, if she's got brains and good looks to begin with ?" (99). Fitzpiers and Grace's marriage is decided then Winterbourne gets angry with the Grace and her parents.

Mr. Melbury's attempts to persuade his daughter to marry Fitzpiers is not followed immediately. Grace does not agree rather she resists against her father's decision. Grace utters, "And I feel it is a false one. I wish not to marry Mr. Fitzpiers. I wish not to marry any body; but I'll marry Giles Winterbourne if you say I must as an alternative" (140). Her expression makes Mr. Melbury upset about her marriage with Fitzpiers. Grace is dedicated to Giles Winterbourne. When Fitzpiers underestimates the Giles Winterbourne. Grace says, "I think you underestimate Giles Winterbourne. Remember I was brought up with him till I was sent away to school, so I can not be

radically different" (149). She argues with Edred Fitzpierz when he talks about Giles as a poor family background, cider making, trades man.

Edred Fitzpiers breaks the relationship with Grace. When her father tries to persuade Grace to write a letter to Mrs. Charmond not to interfere between Edred Fitzpiers and Grace, Grace does not agree with her father by expressing that once she loved Mrs. Charmond but now she no longer loves her. She does not care about her. Melbary says: "You ought to care; you have got into very good position to start with. You have been well educated, and you have become the wife of a professional man of unusually good family. Surely you ought to make the best of your position" (184-5). Grace resists that she would not be educated rather to remain in the village in Little Hintock, like Marty south. She wishes to be equal with the position of Marty south. Again, Grace says, "Because cultivation has only brought me inconveniences and troubles. I say again, I wish you had never sent me to those fashionable schools you sent me to those fashionable schools you set your mind on. It all arose out of that, father" (185). After listening to this expression of Grace. Melbury is much grieved. Grace further expresses that she has never got any happiness outside Little Hintock and she has suffered many a heartache at being sent away. She used to bear it and think that her parents were not in so good position as her friends.

Grace's position as a deserted wife is not secure in the village. So, Melbury says, "I do not like this state that you are in- neither married nor single. It hurts me, and it hurts you, and it will always be remembered against us in Hintock" (146). Mr. Melbury forces her to marry with the Edred Fitzpiers. Grace is suffered from her father at her village of little Hintock and she has been puppet in the hand of Edred Fitzpiers who sometimes walks with Mrs. Charmand, a rich widow, thinking that to gain materiality from her. And he is playing very cruelly with her sincerity. When

Grace knows that the Giles is ill she feels sympathy toward him. Fitzpiers always threatens her. He speaks, "Have you been kissing him during his illness?' 'Since his fevered state set in?' 'yes' 'on his lips ?' 'Yes'. 'Then you will do well to take a few drops of this in water as soon as possible! 'If you don't do as I tell you, you may soon be like him! 'I don't care ! I wish to die" (167).

From those lines we can find the power and resistance. Fitzpiers use his power to persuade Grace but she resist. It is cleared she has married with Fitzpiers for her father's sake not for herself. Intentionally she is in love with Giles Winterbourne. Through Suffering, Grace Comes to know Giles's true love for her and hopes to remarry him. Grace is torn between Winterbourne and Fitzpiers but she finally chooses to live with Fitzpiers after Giles's death. Her future life might be unhappy, but she chooses not to die but to live.

When Giles is outside of hut in the stormy night and he is ill and semi-conscious. Grace loves him as she has no other man in the past, as she would never love another man in future. At this time, her heart is throbbing with passion for Giles. At this time, her love for Giles has reached its climax and has become irrepressible. She says that it is only the man-made law, and also the divine law which have compelled her to keep her love for him under control.

Feeling that she is largely responsible for Giles's critical condition resulting from his exposure to wind and rain, she feels deeply repentant of having kept but all to herself and having let him sleep outside in the wind and the rain. In fact, now she would not even mind his sleeping inside the hut with her provided he gets all right. She cannot bear to see him in this critical condition and so she walks the whole distance to the village in order to get medical help.

She does not even hesitate to contact her husband, and to ask him to attend upon the sick man. It is another matter that Giles's life cannot be saved, but she has tried best. When Fitzpiers now seeks reconciliation with her, she tells him that she still looks upon Giles as her betrothed lover. She feels no shame in describing Giles as her ex-husband. Later, she starts paying regular visits to Giles's grave in order to pay her tribute of flowers and tears to his memory.

She had been in love with Giles's since the time Fitzpiers was reported to be living with Mrs. Charmond as her lover and she continues to love him even after his death. As for Giles, he had loved her throughout his brief life. Though her father forced Grace to marry with Edred Fitzpiers, she time and again resists upon her father's argument while persuading her. In fact, she deeply loves Giles. Hardy tries to show the use of power through the material aspect of life and resistance of power through various characters in *The Woodlanders*. In the novel, Mr. Melbury is impressed by material aspect of life. He forces Grace to marry Fitzpiers in spite of the fact that she loves Giles Winterbourne as he comes from poor social background. Similarly, Mrs. Charmond is a rich widow, who hates the poor people like Marty South. There is the domination of power in the novel. Hardy illustrates such characters to resist the power in Victorian period. Though Edred Fitzpiers is a high class, well-born and educated man, Grace does not agree to marry him. She resists her father's decision to marry him. In this way, Hardy has tried to show the use of power through the material aspect of life and resistance of power through various characters in *The Woodlander*.

IV. Conclusion

This Research on Hardy's *The Woodlanders* exposes the ideology of the Victorian society, which privileged materiality over spirituality and ethics. Hardy examines all this through the fictionalized form of the novel. In addition, Hardy critiques the values of Victorian upper class people who focused on superficiality, artificiality, selfishness and hypocrisy. Hardy shows that the love between high class and low class people does not last long as it is motivated by material gain. The love between Giles Winterbourne and Grace Melbury, Edred Fitzpiers and Grace, and Fitzpiers and Mrs. Charmond results in failure because of the characters' hypocrisy and materialistic attitude.

The struggle between content and form is one that has occupied historians for more than a century. In many ways, the field of history – and of historiography – as we know it was in its infancy during the Victorian era. Along with its development historical novel evolved as well. This blurring of the line between history and fiction appears to have given more authority to pure fiction as historical source. Thus it becomes fruitful to examine the works of these 'unconscious historians' in order to reveal another side to history. Thomas Hardy, in particular, is an extremely valuable

source for the history of life in southwestern England during the nineteenth century. He achieves the creation of historicity through his fiction usually unconscious of historical documents through the medium of fictionalized social commentary. What this does is to create a record of rural society for later generations to examine as both a work of deliberate fiction and as a historical creation. So, his novels, informed as they are by his own experiences rather than simply by book-knowledge, are an accurate account of rural life through all of the century's developments, one which provides us with an alternative to academic cultural histories.

Hardy situates his novel *The Woodlanders* (1887) in his fictional county of Wessex, Little Hintock is a small working community. Thomas Hardy's 'Wessex' is the part-real and part-dream country of his novels. It has been celebrated in the Great Western literary work. Despite Hardy's apparent disclaimer to the popular representation of a Victorian 'Wessex' effectively immune from time and change, Dorset, the historical county, was all but eclipsed by the imaginary space of 'Wessex', a cultural configuration that became all the more complex given Hardy's own use of both fictional and real name locations, and his provision of maps to supplement his work. Hardy rarely used the term 'Dorset', rather choosing that of 'Wessex' for the landscape of his novels. In this complex construction of a definitive literary landscape drawing on actual locations, the celebration of Wessex, perceived and presented in terms of a prevailing rural, historically-led Englishness. So, Hardy historicizes the English identity by associating the imaginary place Wessex to the real English place Dorset.

Although Thomas Hardy uses the fictitious Wessex and characters, he situates the novel in the late nineteenth century England which is known as Victorian period in the literary and political history. Through this novel Hardy critiques the bourgeois

values of the Victorian period through *The Woodlanders*. In the novel, Hardy writes about distinct love stories which have been interwoven to form a wonderful pattern. Giles is in love with Grace, who in the early stage of story does not care much for him. Fitzpiers falls in love with Grace who though not very much in love with him, is drawn by his education, skills and wealth. After being pressed by her father Grace soon marries Fitzpiers. Then Fitzpiers falls passionately in love with another rich widow, Mrs. Charmond, who fully reciprocates his love. The love affair between Fitzpiers and Mrs. Charmond jeopardizes the married life of Fitzpiers and Grace. Finally, Grace begins to appreciate the merits of Giles and she falls deeply in love with him. In fact, she had never loved Fitzpiers so much as she now loves Giles. This interweaving of love stories based on self-interest reflects the situation of the Victorian bourgeois values as so-called wealthy people made rules to suit their interest. They sacrificed love for wealth, which is what has been fictionalized through *The Woodlanders*.

In the novel the relationship and love among Grace Melbury, Giles Winterbourne and Edred Fitzpiers meets with a tragic end as they come from high and low class background. The failure of love can also be attributed to their self-centeredness and excessive materialistic tendency, which is the characteristic of nineteenth century England. The conflict among the characters in the novel *The Woodlanders* results from the Victorian bourgeois ideology and values of the nineteenth century England, and dislocation of its characters' different social class interest, of which Hardy is very much critical. George Melbury is a man of low social standing, whose determination that his daughter Grace Melbury marry well into a high class family is driven by his low class status and his quest for material prosperity at the cost of ethical and moral values such as love, humanity

and feeling for others. His decision to educate her daughter comes from ill-treatment as a child at the hand of the parson's son, who laughed at him for his poverty and ignorance. He values her expensive education not for its own sake but for the wealthy husband it might attract, and he treats her as a 'mere chattel,' an investment that will pay off by advancing his family's status. When his wife feels comfortable with Grace's marrying simple and poor rustic man, Giles Wnterborne, Mr. Melbury wants his daughter to marry a materially a prosperous man. Though Grace loves Giles, he overtly puts pressure on his daughter to court the new doctor, Fitzpiers so that they would be materially prosperous and socially superior. He is insensitively triumphant over Grace's supposed enticement of Fitzpiers and urges her on him against her will, unable to see past the snob value of the "venerable" Fitzpiers' name to understand how the doctor's own failings have contributed to his lack of success in the world.

Mr. Melbury is so obsessively driven by the materialistic attitude that he is intent on securing his daughter's life in economic and social terms. He ultimately becomes successful to resist his wife and daughter's resistance. When his wife says that Giles loves Grace and he is honest, Mr. Melbury angrily retorts why their daughter should be sacrificed to a poor man. He proposes another alternative in case of his inability to get his daughter married to Fitzpiers. He has had his eye on a rich widow Mrs Charmond with whom he intends to send his daughter over to abroad. This shows Melbury's determination to financially secure his daughter's life at any cost.

The characters in the novel show the Victorian norms, value and morality. They are self-centered, hypocritical and materially oriented. They only think about material aspect of life and neglect the spirituality. Victorian upper class

people like Edred Fitzpiers and Mrs. Charmond exhibit their interests in spending their time luxuriously and they do not care about humanity and spirituality. They privilege materiality over spirituality.

In this way, Hardy by fictionalizing the story of imaginary characters exposes the bourgeois Victorian values – quest for material prosperity and so-called hypocritical self-centered norms and values of the middle class Victorian people.

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