

Chapter 1

Hardy and Determinism

1.1 Thomas Hardy and his Works

Thomas Hardy (1840-1928) was born at Upper Bokhampton in Dorsetshire, England. Later, he called the region as Wessex in his novels. He is one of the leading novelists of the nineteenth century in England. He got trained as an architect and began to practice in 1867, though he soon became disillusioned and sought another medium for expression-Writing. The underlying theme of much of his writings, of many of the novels, the short poems, and the great epic-drama. He locates his characters in a well described geographical and historical rural setting from which their loves and tragedies can be made more poignant. The central appeal of Hardy is his description of place and the setting of characters' outwardly observed emotions.

As a novelist, Hardy represents some of the contradictions. The pessimistic side of the Victorian England is represented in most of his novels; where there is no hope, no sense of calm of mind and all passions are spent. Margaret Drabble in *The Oxford Companion to English Literature* (1992) says:"The Underlying theme of many of his novels, the struggle of man against the indifferent forces that rule the world and inflict on him the sufferings and ironies of life and love."(433) Hardy portrays his simple and innocent characters in his novels.

Far From the Madding Crowd (1874) is Hardy's fourth novel and his first major literary success. It originally appeared, anonymously, as a monthly serial in *Cornhill Magazine*, where it gained a wide readership and critical notices which were plentiful and mostly positive. Hardy revised the text extensively for the 1895 edition, and made further changes for the 1901 edition.

Besides *Far from the Madding Crowd* (1874), his other popular novels are: *The Poor and the Lady*(1867),*Desperate Remedies*(1871),*Under the Greenwood Tree*(1872),*A Pair of*

Blue Eyes(1873),*The Hand of Ethelberta*(1876),*The return of the Native*(1878),*The Trumpet-Major*(1880),*A Laodicean*(1881),*Two on a Tower*(1882),*The Mayor of Casterbridge*(1886),*The woodlanders*(1887),*Tess of the d'Urbervilles*(1891),*Jude the Obscure*(1895)and *The Well-Beloved*(1897).

Hardy's short story collections are:*Wessex Tales*(1888),*A Group of Noble Dames*(1891)and *Life's Little Ironies*(1894).Similarly,his poetry collections are:*Wessex Poems and Other Verses*(1898),*Poems of the Past and Present*(1901),*Time's Laughingstocks*(1909),*Satires of circumstance*(1914),*Moments of vision*(1917),*Late Lyrics and Earlier with Many Other Verses*(1922),*Human Shows,Far Phantasies,Songs and Trifles*(1925)and *Winter Words in Various Moods and Metres*(1928).His Individual poems are "The Photograph"(1890)and "The Convergence of the Twain"(1915) as well as his plays *The Dynasts*(1904-1908)are his works.

1.2 Theoretical Modality and Issue in the Text

The research stands on the Deterministic Theory and the concept of Free Will as the major theoretical tools. Concepts of determinism given by different thinkers and Schopenhauer's notion of Free Will are instrumental in conducting this research in the text, *Far From the Madding Crowd* by Thomas Hardy.

Determinism is the philosophy that argues that every event, including human cognition and action, is causally determined by an unbroken chain of prior occurrences. No elements of surprise or wholly random events occur. This being said it doesn't mean it denies free will, completely. There are two major divisions in determinism: Compatibilism (accepting free-will, to certain extent) and Hard Determinism (free-will denied completely).

Compatibilists maintain that determinism is compatible with free will. To illustrate their position, compatibilists point to clear-cut cases of someone's free will being denied, through rape, murder, theft, or other forms of constraint. In these cases, free will is lacking not because the past is causally determining the future, but because the aggressor is

overriding the victim's desires and preferences about his own actions. Thus, they argue that determinism does not matter; what matters is that individuals' choices are the results of their own desires and preferences, and are not overridden by some external (or internal) force. So they accept a mixture of both – fate and free will.

Hard determinism refers to the fact that future events are necessitated by past and present events combined with the laws of nature. All facts about the past and the present, and knows all natural laws that govern the universe. Such an entity is able to use this knowledge to foresee the future. Gordon Belot (1995). *New Work for Counterpart Theorists: Determinism*. *British Journal for the Philosophy of Science* 46 (2):185-195. Recently Carolyn Brighthouse and Jeremy Butterfield have argued that David Lewis's counterpart theory makes it possible both to believe in the reality of space time points and to consider general relativity to be a deterministic theory, thus avoiding the 'whole argument' of John Earman and John Norton. Butterfield's argument relies on Lewis's own counterpart-theoretic analysis of determinism. Carolyn Brighthouse in his writing, "Determinism and Modality" published in *British Journal for the Philosophy of Science*, 1997, says: "the whole argument contends that a substantivalist has to view General Relativity as an in-deterministic theory" (4). Gordon Belot argues that this "form of substantivalism is unable to capture other genuine violations of determinism" (6). He says the alleged examples of indeterminism should not be seen as a violation of a form of determinism that physicists are interested in.

A recent trend is to suppose that agent causation accounts capture, as well as possible, our pre-reflective idea of responsible, free action. "But the failure of philosophers to work the account out in a fully satisfactory and intelligible form reveals that the very idea of free will (and so of responsibility) is incoherent" (Strawson 1986). Smilansky (2000) takes a more complicated position, on which there are two 'levels' on which we may assess freedom, 'compatibilist' and 'ultimate'. On the ultimate level of evaluation, free will is indeed incoherent.

In *Oxford Advanced Learner's Dictionary*, the word 'Free Will' is defined as "The power to make your own decision without being controlled by God or a FATE (IDM) of your own free will because you want to do something rather than because somebody has told or forced you to do it" (1019).

Thomas Hardy's *Far From the Madding Crowd* projects the issue of transition from the deterministic control of life to the celebrant state in which life is under rational restraint. In simple terms, this novel discusses how Bathsheba Everdene, the heroine of the novel achieved emancipation from the grip of determinism. In the outset the novel begins with the description of the usual life in the village. The pattern of rustic life has run as usual. Bathsheba is the heroine in this novel she is also a village girl. Her beauty and charm are her extra asset and marks of her identity. Even in village her social standing is higher in comparison to that of others. Her distinct social position and her bewitching beauty produced in her mind the impression of being superior and senior to other village people. She, as a result, entertains a big ambition.

Are two major characters Bathsheba and Gabriel overpowered by deterministic forces like social surrounding, economic constraints and biological drives? Hardy's *Far From the Madding Crowd* answers in the negative. This work of Hardy presents how characters struggle hard to overcome the harmful effects of wild passion, untamed ambition and social circumstance.

Unaffected by the deterministic forces, Hardy's two characters Bathsheba and Gabriel transcend the domain of determinism by exercising consistently their strong will power and free will. The protagonist, Gabriel Oak is trying to make a living on his own as a farmer, but a stroke of bad luck compels him to take a job as a shepherd for a beautiful young woman, Bathsheba Everdene who has recently inherited her uncle's farm and commands a large number of workers and servants. Oak ironically personifies the rustic setting, not only because of his surname but because of the intimacy with which he communes with nature,

and his fondness for playing the flute seems designed to evoke an image of Pan. He is making his future despite various boundaries to him. He goes beyond the social forces and creates his own fate that is under his control.

Oak has an awkward history with Bathsheba -- he has known her before her windfall, but in her independent spirit she spurns his love. As the head of Weatherbury farm, however, she can't get by on her independence alone, and she needs Oak's expertise in ensuring her sheep are healthy and fit for wool production. Her romantic attention turns toward a profligate soldier named Francis Troy who, through an unlikely error, has just barely avoided wedding Fanny Robin, one of the Weatherbury servants. Bathsheba's eventual marriage to Troy breaks the hearts of Oak and another rival, a neighboring farmer, Boldwood whose affections she once teased and whose obsessive nature erupts at a most climactic moment in the novel. She is much determined to fulfilling her wishes even at the cost of social stigma. She does not take notice of the remarks people make about her in the society. Rather she does everything for the sake of her emotions. She is not guided by the social forces. Moreover, she paves the path herself and walks along very boldly. Thus Hardy portrays these two characters in order for proving that human beings' fate is already determined by some invisible forces prior to their birth. Instead, we human beings with the help of our will power create our fate through actions and live accordingly as Gabriel and Everdene do in the text, *Far From the Madding Crowd*.

Bathsheba's growing ambitions and her eager wish to climb social ladder create in her uncontrollable sense of vanity, pride, rashness and emotional frailty. Instead of curbing her crazy passions and outer temptations, she starts giving free rein to her passions, desires and drives. Once, a shepherd farmer poses marriage to her. She reveals her true original color in her response to his proposition. She is terrifically cold towards this shepherd farmer, Gabriel Oak. She demonstrates air of supercilious vanity. She says that Gabriel Oak has to think about his privilege and position before proposing her marriage. She also remarks that she

cannot accept any rustic fool like him. She insists that she is looking forward to finding a handsome sophisticated groom worthy of being her life-partner.

This harsh response of Bathsheba Everdene is a dagger to his heart. But Oak is fair and franks enough to assume a humble and apologetic tone. Frightened by the horrible pride and ambition of Bathsheba, Gabriel oak never dares to go near Bathsheba. From distance he continues to observe Bathsheba and her growing relationship with her friends. Bathsheba is rash, impulsive and unnecessarily ambitious. She has no idea of moderating her ambitions. Economically, she is boastful of her socio-economic status. She likes to raise her socio-economic level by marrying a wealthy, sophisticated urban youth. That is why she is used to looking down upon the village men as ill-bred and clumsy fools. She is so ambitious that the entire spectrum of rustic virtues like humbleness, simplicity and plainness of manners has no existence at all. On the basis of all these activities it can be said that Bathsheba is a pawn of deterministic constraints. She gives in to social determinism. She yields to biological determinism. Her reason and common sense are confined to the castle of determinism.

Excluding Gabriel Oak, lots of village boys come to ask for her hand. But Bathsheba persistently refuses to accept either of them. She does this act of refusal persistently because she sees handsome, prosperous, dashing qualities as the criteria of choosing life-partner. Although there is no concrete judgment on this view of Bathsheba the handsome heroine Bathsheba is enslaved by her biological and socio-economic parameters. She has been driven by unconstrained sense of emotions and passions.

Rational consciousness and common principle of moderation are alien to her. She is looking for a groom who is prosperous and powerful, an urban glamorous figure who can excite her ambition and vanity. She is proudly bent upon elevating her social position. Humble and rustic ideals have no appeal and attraction to her. She forgets the fact that she too was born in village. She finds rustic values and customs dull and disappointing. What excites and fascinates her emotionally is urbanity and crazy for urbanity. She is obsessed with

symbols of prosperity, sophistication and manners. All these likings and passions of Bathsheba give us a glimpse that she is a typical figure of determinism. None of the dramatic course of actions succeeds her life. But suddenly, one day a strikingly handsome and sophisticated handsome urban man enters the village of Bathsheba whose name is Sergeant Troy. He comes to this village carrying a gun and had a shining sword. In the very beginning of Mr. Troy's arrival, the novelist does not tell anything about his purpose of coming to the village.

Sergeant Troy begins to explore this village who is startled by the simple panorama of rustic lives. The humbleness of village people is, in a sense, alien to him. Outwardly, he appears to be deeply affected by the idylls of village. Inwardly, Sergeant Troy is not touched by the purity of village life. The pristine beauty of the village produces a kind of puzzling impressions in him. He is a man gifted with martial spirit, produces a fine impression of being a follower of rustic life but his anti-rustic prejudice continues to work. Hence the research aims at presenting the bogus nature of Mr. Sergeant Troy. On the basis of the gap between his act and intention it can be said that Sergeant Troy is a hypocrite. His arrival in village is evil intention of poisoning and polluting the purity of rustic consciousness and ideals. He too is driven and guided by deterministic forces.

Like Bathsheba's life, the life of Sergeant Troy is also under the grip of biological and metropolitan determinism. Sergeant Troy develops close acquaintance with Bathsheba. She is also delighted to meet him. Within a few days they become close friends. They pass many hours talking to each other. It seems their hopes, dreams and views are almost similar. Their friendship gradually takes the form of emotional infatuation. Their increasing emotional attraction makes them think about marrying. They do not think about the proverb- Marry in haste and repent at leisure.

The research concentrates upon how hastily Bathsheba and Troy develop instant liking and develop emotional attraction. Their emotional inclinations are instantaneous. The

instantaneous nature of their emotional intimacy offers the research a convincing ground that their choices of life are determined by biological inclinations. When infatuation between flirtatious Troy and boastful Bathsheba culminates at the highest level, they get married. They expect that their marriage will bring contentment and pleasure. In comparison to Sergeant Troy, Bathsheba expects a lot from her marriage. A few months pass with a sense of relative calmness in their conjugal life. Troy also tries to be a loyal and sincere husband of Bathsheba. In this way their conjugal life proceeds calmly.

When a few months of their conjugal life passes, Bathsheba is inwardly haunted by loneliness, dissatisfaction and tastelessness. Her marital expectation fails to reach the expected level of ecstasy and excitement. The creeping sense of disaster and haunting agony of loneliness weakens the foundation of her conjugal solidarity. Increasingly, she is troubled by a sense of incoming disaster. But she displays a great deal of audacity in overcoming the haunting sense of loneliness and disastrous premonition.

In this way, another incident takes place which affects Bathsheba's life much. In fact, Sergeant Troy has already impregnated a girl called Fanny Robin before his marriage to Bathsheba. When Troy's former beloved comes to the village where the newly married couple has been residing, he feels much sad and ashamed. The vices and evil deeds he has committed turn antagonistic to his new conjugal life. Bathsheba is really hurt. At this painful moment, she regrets taking the decision of marrying Mr. Troy in haste. Her high expectation from the conjugal life ruins and her dream of having romantic conjugal life with Mr. Troy gets shattered. Her life turns a pool of miseries and agonies.

This dramatic twist in her life leads her towards hatred for Mr. Troy. Indeed her dream of having a romantic life does not turn into reality. Her sense of reverence and regard for Sergeant Troy collapses. She becomes repentant for marrying him. She realizes that her life has lost rhyme and rhythm. New awakening comes over her. She feels used up. Her anger at Troy wells up. His life is already ruined by the burden of suffering. Bathsheba determines

to give her life to different directions. She decides to break her relation with Sergeant Troy. The moment Sergeant Troy's dark realities are exposed, he no longer remains a figure of appeal and attraction. Even Bathsheba does not have any enthusiasm for him. Instead of reacting aggressively against Sergeant Troy's betrayal, Bathsheba assumes cold and silent attitude. Within her silence she expresses lots of her attitude. Her silence in the moment of the disastrous disclosure communicates lots of things.

From this moment onward Bathsheba is no longer going to act on impulse. She has actually overcome her willingness to succumb to psychological drives. She appears to be victorious when the question of how far she is efficient in transcending determinism. Prior to the dramatic example of disastrous disclosure, her choices, her activities and her opinions are, to a large extent, gets determined by socio-economic surroundings, biological drives, heredity and inherent psychosexual impulses. She used to be highly impulsive and emotional. She used to give free rein to her passion.

After the tragic twist in her marriage with Sergeant Troy, Bathsheba develops a kind of serenity, silence and contemplative mind set. All of her prior and previous enthusiasm, excitements and emotional eccentricity disappear giving a way to the contemplative and rational mentality. The sensible mentality grows gradually in her. As a result she gets to the conclusion to break her relationship with Troy. When Sergeant Troy comes to know about Bathsheba's innermost decision to abandon him, he pleads her for not forsaking him. He frequently and continuously requests her. She turns her ear deaf to his plea. His act of betrayal has hardened her heart so much that any pity and kindness from her towards him is virtually impossible. Wounded by the betrayal of Sergeant Troy, her heart, which is frozen with rigidity, reveals no token of grace and compassion.

With a hardened heart, Bathsheba breaks with Sergeant Troy. She separates and detaches herself from the faded charm of Mr. Troy. This independent move and autonomous approach of Bathsheba illustrate that Bathsheba has gone beyond the dictate and demand of

determinism. This posture of transcendence marks a moment of Bathsheba's emancipation from the constant temptation of determinism. When Bathsheba returns from Mr. Sergeant Troy, she comes to live her own rustic mode of life. She again takes recourse to her premarital mode of life. The research aims at expressing the view that by the time Bathsheba returns to her premarital phase of the village life, she becomes totally a new woman. She regains newness within her. She is a woman with a new self. The marital disaster and lots of ups and downs of her lives create new self in her life.

The new aspect of Bathsheba deserves readers' attention. This new Bathsheba, a woman whose vision, aspiration and thoughts are not under the grip of deterministic forces. Rather, she is guided by free will. She has arrived at the stage of taking decision independent of plenty of constraining forces of determinism. Her calm and contemplative life continues. When a few months pass, she starts romanticizing with the shepherd farmer Gabriel Oak. It is a necessary emotional game. Her budding romance with Oak shows how consciously chosen and reasonably handled love it is between Oak and Bathsheba.

The sensible romance between Gabriel Oak and Bathsheba develops in a serene way. Finally, when Gabriel Oak proposes marriage to her, she happily accepts it and consequently Gabriel Oak and Bathsheba becomes a new couple. Her final acceptance of Gabriel Oak is a permanent proof of her victory over deterministic fate, which is also called the fate of determinism. Prior to the tragedy of her marriage with Sergeant Troy, she was the pawn of determinism. The moment she happily accepts Gabriel Oak, she no longer remains a pawn. She turns out to be the person of emancipation. Hence the research focuses that transcending determinism is the crucial issue in Thomas Hardy's *Far From the Madding Crowd*.

Chapter 2

Forms of Determinism

2.1 Determinism

Determinism makes a claim that human choices are determined by environmental forces, biological drives, heredity, socio-economic forces and other peculiar individual forces. The theory of determinism denies free will to human beings. Furthermore, the concept of determinism makes us assume that there is no scope of making choices independent of deterministic imperatives. Choices are always limited. In *Oxford Advanced Learner's Dictionary* the word 'determinism' is defined as "the belief that people are not free to choose what they are like how they behave because these things are decided by their surrounding and other things over which they have no control" (417). The concept of determinism as defined above hints at the supposition that there is no optimistic ground to assert human free will independent of the categorical forces of determinism. The core and crux of determinism offers the conviction that human beings are products of those forces that shape their upbringing, socialization, biological drives and genetic make-ups.

Determinism is the theory that all events and states of affairs are determined by antecedent events and states of affairs. This claim can be made precise in several different ways. Determinism has at its core the idea that everything that happens is fully determined by what has gone before it. Every event has antecedent causes which were sufficient to ensure its occurrence. While many philosophers do admit the notion of a probabilistic cause, a world in which some events have merely probabilistic causes will not be a deterministic world. In *A Dictionary of Philosophy* Thomas Mautner views determinism in the following way:

For determinism to be true of a world, each and every event in the world must have a deterministic cause. Views about causation affect the formulation of the thesis of determinism. It offers a bleak and gloomy vision of man kinds. It

robs human beings of their freedom of choices and the free choices of action.

(105)

In the light of determinism human beings appear as beings denuded of their free will to surpass and upgrade themselves independent of the forces of determinism. The philosophy of determinism, if applied to the pervasive level, generates dark and pessimistic predicament.

Discussion on determinism has often been motivated by the question whether human freedom of action is possible if the universe behaves as a deterministic system. If everything human beings do have some prior event as determining cause, how can any of it be a matter of free choice? If current behavior of human beings is fixed by the way things had been long before they were born, surely the idea that human beings are in control of their own actions would be of some illusion.

According to *Encyclopedia Britannica*, determinism “in philosophy, is the theory that all events, including moral choices, are completely determined by previously existing causes that preclude Free Will and the possibility that human could have acted otherwise”. The theory holds that the universe is utterly rational because complete knowledge of any given situation assures that unerring knowledge of its future is also possible. Pierre-Simon, Marquis de Laplace, in the 18th century framed the classical formulation of this thesis. For him, the present state of the universe is the effect of its previous state and the cause of the state that follows it.

2.2 Variations in Determinism

[Determinism](#) is a broad term with a variety of meanings. Corresponding to each of these different meanings, there emerges a different problem of Free Will. Causal determinism is the thesis that future events are necessitated by past and present events combined with the laws of nature. Such determinism is sometimes illustrated by the [thought experiment](#) of [Laplace's demon](#). Imagine an entity that knows all facts about the past and the present, and

knows all natural laws that govern the universe. Such an entity may be able to use this knowledge to foresee the future, down to the smallest detail.

Logical determinism is the notion that all [propositions](#), whether about the past, present or future, are either true or false. The problem of Free Will, in this context, is the problem of how choices can be free, given that what one does in the future is already determined as true or false in the present.

[Theological determinism](#) stresses that there is a God who determines all that humans will do, either by knowing their actions in advance, via some form of [omniscience](#) or by decreeing their actions in advance. The problem of free will, in this context, is the problem of how our actions can be free, if there is a being who has determined them for us ahead of time.

[Biological determinism](#) is the idea that all behaviors, beliefs, and desires are fixed by our genetic endowment. There are other theses on determinism, including [cultural determinism](#) and psychological determinism. Combinations and syntheses of determinist theses, e.g. bio-environmental determinism, are even more common.

Indeterminism, on the other hand, though not denying the influence of behavioral patterns and certain extrinsic forces on human actions, insists on the reality of free choice. Exponents of determinism strive to defend their theory as compatible with moral responsibility by saying, for example, that evil results of certain actions can be foreseen, and this in itself imposes moral responsibility and creates a deterrent external cause that can influence actions.

Determinism is the view that every event, including human cognition, behavior, decision, and action, is [causally](#) determined by an unbroken [chain of prior occurrences](#). Determinists believe the universe is fully governed by causal laws resulting in only one possible state at any point in time. With numerous historical debates, many varieties and philosophical positions on the subject of determinism exist, most prominently the debate involving [compatibility and incompatibility](#). Determinism should not be confused with [pre-](#)

[determinism](#), which specifically factors the existence of [God](#) into its tenets. It is the philosophical idea that every event or state of affairs, including every human decision and action, is the inevitable and [necessary](#) consequence of antecedent states of affairs.

Modern physics shows that the universe is [in-deterministic](#). With profound effects on the atomic scale of microscopic processes, we will find it valuable to distinguish [pre-determinism](#) from the [adequate determinism](#) that we have in the real world and obvious in the classical physical laws that apply in the macrocosm. Determinism is a modern name for [Democritus'](#) ancient idea that causal laws control the motion of atoms, and that everything - including human minds - consists merely of atoms in a void.

In the West, the Ancient Greek atomists Democritus' and fellow materialist Leucippus put it, an absolute [necessity](#) leaves no room in the cosmos for [chance](#). Nothing occurs at random, but everything for a reason and by necessity. They are the first to anticipate determinism when they theorize that all processes in the world are due to the mechanical interplay of atoms, but this theory does not gain much support at the time.

Compatibilism is a form of determinism that argues man is free as long as his own will is one of the steps in the causal chain, even if his choices are completely predetermined for physical reasons or preordained by God. And fatalism is a special form of determinism where every event in the future is fated to happen. Fatalism does not normally require that any causal laws or higher powers are involved. The core idea of determinism is closely related to the idea of [causality](#). But we can have causality without determinism, especially the soft causality that follows an uncaused event that is not predictable from prior events.

Despite [David Hume's](#) critical attack on the necessity of causes, many philosophers embrace causality and determinism strongly. Some even connect it to the very possibility of logic and reason. And Hume himself believed strongly, if inconsistently, in [necessity](#). "it's impossible to admit any medium betwixt chance and necessity" (45). It is the necessity that seeks for an opportunity to meet the demand of the time. In fact this happens spontaneously.

The law of causation, according to which later events can theoretically be predicted by means of earlier events, has often been held to be a priori, a *necessity* of thought, a category without which science would not be possible. The idea of [indeterminism](#) appears to threaten [causality](#) and the basic idea of causal law. But it does not.

Indeterminism for some is simply an occasional event without a cause. We can have an adequate causality without strict determinism. Strict determinism means complete predictability of events and only one possible future. [Adequate determinism](#) provides statistical predictability, which in normal situations for physical objects approaches statistical certainty.

2.3 Determinism and its Nexus

It is assumed that human thinking is determined by the theory of casualty. Events are caused by prior (uncaused) events, but not determined by events earlier in the causal chain, which has been broken by the uncaused cause. Determinism is critical for the question of Free Will. Strict determinism implies just one possible future. Chance means that the future is unpredictable. Chance allows alternative futures and the question becomes how the one actual present is realized from these [alternative possibilities](#).

Determinism is adequate enough for us to predict eclipses for the next thousand years or more with extraordinary precision. Belief in strict determinism, in the face of physical evidence for indeterminism, is only tenable today for dogmatic philosophy. We survey ten modern [dogmas of determinism](#). [It](#) can be argued that because our actions are determined by our motives, our character and values, our feelings and desires, in no way leads to the conclusion that they are *predetermined* from the beginning of the universe.

In the 1960s, neo-Marxism, an amalgam of theories of stratification by Marx and Max Weber, gained strong support among a minority of sociologists. Their enthusiasm lasted for about 30 years, ebbing with the breakup of the Soviet system and the introduction of postindustrial doctrines that linked class systems to a bygone industrial era. The persistence

of social and economic inequality is now explained as a complex outcome of factors, including gender, race, and region, as well as global trade and national politics.

Societal determinism is generally associated with the thought of Charles Darwin. Writer, Richard Peter, examines three elements of late nineteenth century society: imperialism, as the urgent moment of sociopolitical necessity, Social Darwinism as compelling ideology of an imperial capitalism and environmental determinism as first version of modern geography. He further says:

To legitimate imperial conflict and conquest, sociological principles are derived from biology using the methodological linking device of the organic analogy. Fundamental differences between humans and the rest of nature could not be comprehended within this methodology. Though aimed at a science of society, Social Darwinism in general and environmental determinism as its geographic versions were forced to assume a quasi-scientific form in racism, and nature was given a casual power that could not be scientifically justified. (11)

Marxism, by comparison, provides a theoretical basis for scientifically comprehending the relations between nature, production, and society. Following Social Darwinism rather than Marxism prevented geography from achieving a science of environmental relations.

Some contemporary philosophers, however, have tried to show that there is no real problem here and that if we only remove certain misconceptions the whole dilemma will be resolved. These alleged misconceptions fall into two classes. There is first the view that what misleads us into taking determinism seriously is the belief that universal causal determinism might be proved. But, it is argued, it can be shown that this is not so and hence we do not worry about determinism.

To say that any given event is uncaused is surely to say that such an event is random. What is random is not freer than what is caused. The correct moral to be drawn no doubt

from Professor Popper's arguments, for example, that some events are unpredictable is that some events are random and this is certainly a refutation of classical determinism. But it does not take us a step nearer to a justification of the belief that we are responsible for our actions, that there are times when we could have done and when we therefore merit praise and blame. The writer, A. C. Macintyre says:

Thus to show that behavior is rational enough to show that it is not casually determined in the sense of being the effect of a set of sufficient conditions operating independently of the agent's deliberation or possibility of deliberation. So the discoveries of the physiologist and psychologist may indefinitely increase our knowledge of why men behave irrationally but they could never show that rational behavior in this sense was casually determined.

(36)

If we understood the expression cause of behavior in this way, to say that our giving of reasons supplied a sufficient determining cause of behavior would be to utter an empty tautology.

The second stage of the determinist argument is as such. It suggests that there are empirical grounds for believing that we can always be mistaken about rational behavior that it may on the surface be influenced by rational considerations and yet be in fact wholly determined by antecedent causes. The evidence for this, it might be suggested, is ingenious set of reasons to explain why he acts as he does. This is certainly strong evidence that being able to give a rational justification of one's behavior in no way precludes that one's behavior is wholly causally determined. But it provides a reason for staying in the room.

Determinism in the West is often associated with [Newtonian physics](#), which depicts the physical matter of the universe as operating according to a set of fixed, knowable laws. The "billiard ball" hypothesis, a product of Newtonian physics, argues that once the initial conditions of the universe have been established the rest of the history of the universe follows

inevitably. In this sense, the basic particles of the universe operate in the same fashion as the rolling balls on a billiard table, moving and striking each other in predictable ways to produce predictable results.

Newtonian mechanics deals only with caused events. Before the discovery of [quantum](#) effects and other challenges to Newtonian physics, "uncertainty" was always a term that applied to the accuracy of human knowledge about causes and effects, and not to the causes and effects themselves.

Newtonian mechanics as well as any following physical theories are results of observations and experiments and so they describe "how it all works" within a tolerance. However, old western scientists believed if there are any logical connections found between an observed cause and effect, there must be also some absolute natural laws behind (and these are given by God). Belief in perfect natural laws driving everything, instead of just describing what we should expect, led to searching for set of universal simple laws that rule the world. This movement significantly encouraged deterministic views in western philosophy.

By now not only we see that we are not able to describe a very small piece of reality exactly but also we moved from direct to statistical formulations of physical laws. Many of today's scientists still understand physical laws as rules that drive the world and believe there must be some most basic rules all the others are derived from, but this view is much weaker now than in the Newton's era.

2.4 Societal Determinism

Environmental determinism needs explanation. It originated as a set of ideas introduced into the mainstream of American geographical thought and practice by Ellen C. Semple, on the basis of her selective interpretation of Friedrich Ratzel's nature-culture relationship. In that relationship, the environment affects all aspects of social and economic development. Though often treated as part of geography's distant and shameful past, for half a

century environmental determinism provided many students of society, not only geographers, with a theoretical guide for generalizing about the world.

Environmental determinism seemed to offer early-twentieth-century geographers a scientific foundation for theories by which it was possible to understand how people lived and acted in a changing world. Author Stephen Frenkel in his research article “Geography, Empire, and Environmental Determinism” notes:

The framework of environmental determinism allowed linkage of climatic conditions and other aspects of the physical environment to virtually everything, from culture, regional character, and political organization to the rise of civilization. The thesis, that northern Europeans were energetic, provident, serious, thoughtful rather than emotional, cautious rather than impulsive assumed environmental determinism. (14)

The apparent logic of environmental determinism is less understandable for cultural and racial matters. The thesis gave authoritative credibility to the scientific racism of the time. Environmental determinism provided an acceptable expression of otherwise contentious ideas.

American residents of the Canal Zone considered it common sense that whites were unable to live in the tropics for long periods, that blacks from the Caribbean had dark skin because of the climate, and that the tropics caused a host of climatically specific diseases. These beliefs were assumed to be scientifically valid and morally neutral, because climatic influence on humans was an empirically proved fact.

Environmental determinism rationalized a theoretical position by which the whites considered it natural that different races should be treated differently and that races could be ranked according to environmentally based biological differences. In practical application, this meant pay and privileges based on race. Thus African employees enjoyed far sparser benefits than did whites, because being accustomed to the tropics and the different mode of

living they do not require special quarters or a frequent change of climate, which is so necessary to the health of the more skilled employee from a temperate zone.

Human nature in this context meant racial hierarchy. Also axiomatic was a general agreement that "native races within the tropics are dull in thought and slow in action" (Huntington 35). Africans were thus capable only of manual labor. By contrast, the white population, coming from a temperate climate, was both bold and strong. Yet this perspective was contradictory. How could bold, strong whites be so unsuited to physical labor? Environmental theory provided an answer. Because Americans were climatically out of their element, "the very rules of nature force the fair-skinned man to do only skilled or supervisory work" (Price 155). The climatic framework did more than divide workers into tropical and temperate categories. An environmentally defined ability to work was conflated with perceived national attributes. Southern Europeans, dark-complexioned and native to warm climates, were more tolerant of heat than northern Europeans or Americans, so the former were hired as overseers.

2.5 Free Will: Gateway of Transcending Determinism

Transcending determinism means salvation from the slavery of bio-societal determinism. It means going beyond the dictate of determinism that can also be understood as emancipation from the compulsive choice dictated by deterministic circumstances.

Schopenhauer's theory of transcending will is also an equally essential tool. He assumes that individual motives, self-centric egoism and limits of determining forces can be transcended by asserting profound talent to reach the willless world where free will can be exercised without any subjective hindrances.

Schopenhauer believes that actions are caused by a combination of one's unchanging character and a motive occurring in one's consciousness. This is the basis of claim that all actions are determined. There is no freedom of the will. But his discussion of the issue is of considerable subtlety. He makes an important distinction between different senses of

freedom. He concludes that the truth of determinism doesn't make us any less inclined to feel responsible for our actions.

Schopenhauer brings to light a distinction between freedom to will and freedom to act. Freedom to act is the ability to do something, if one wills to do it. This freedom can be removed by external obstacles to action by constraining motives, laws, threats of various conscious consequences. Schopenhauer accordingly lists physical freedom, moral freedom and intellectual freedom as the three species of freedom to act. The deeper question however is whether there is any freedom to will this or that course of action. Schopenhauer arrives at his admirably straight to this question by examining the only two available sources of evidence: consciousness of us and consciousness of things other than ourselves.

About the art of transcending deterministic self an empirical subjectivity

Schopenhauer says:

The empirical character, like the whole man, is a mere appearance as an object of experience, and hence bound to the forms of all appearance- time, space, and causality- and subject to their laws. On the other hand, the condition and the basis of this whole appearance... is his intelligible character, i.e. his will as thing in itself. It is to the will in this capacity that freedom, and to be sure even absolute freedom, that is independence of the law of causality, properly belongs. (97)

Schopenhauer's philosophical process of going beyond the confinement of determinism stands in sharp contrast to Nietzschean idea of self surpassing and self transcending.

Nietzsche is in support of self surpassing which is achieved by asserting will to power. For the evolution of individual self and subjectivity Nietzsche prescribes heroic necessity of self overcoming, self surpassing and self mastery. Nietzsche's idea of self mastery is brilliant approach of overcoming deterministic dichotomies.

Concerning selfless freedom and impersonal sense of manhood, Nietzsche is of the following conviction:

Affirmation of free will is powerfully countered by a fastidious revulsion from almost everything he encounters, certainly among his contemporaries. This tension is fairly closely parallel to the one regarding life: all of life, or only the noblest, best, strongest kind. To affirm selfless self is as glamorous as noblest awakening. (77)

The awakening is significant in the sense that it empowers people to have a free outlet of emotions and ideas they have. Human beings grow free and independent provided that will power is assimilated and with the help of that they should get ready to face normal ups and downs in life without any preconception.

Thomas Hardy's *Far From the Madding Crowd* projects how the major characters affirm their free will by going beyond the limitations and boundaries of social dictates which determine the actions of individuals. The research aims at examining how psychologically tormented characters like Bathsheba and Gabriel transcend the social and economic forces at the temporal shame and criticisms in the society she is living in. she undergoes many levels of complications and difficulties in the course of her conjugal life that continually triggers her to take actions that motivate her to go ahead. She challenges normative patterns of the society and builds up a new domain of freedom and free thought. The central logic of the research is that the possibility of transcending the determinism comes from the climax of intense individual's adverse sufferings and hardships. Hence the major theoretical tools through which the research is laid on are determinism and the theory of Free Will.

Bathsheba is caught in the trappings of societal imperatives, tight grip of biological urges and certain dictates of heredity. In the initial phase of her conjugal life, her choice of action is under control of deterministic forces of life. After she knows who Sergeant Troy really is, her fascination with the emotional dimension of life disappears. She humbles

herself. Once she was proud and ambitious. After the failure of her marital life with Sergeant Troy, she receives freedom from her morbid dependence on biological drives.

2.6 Transcending Determinism and *Far From the Madding Crowd*

In the very beginning even the Gabriel Oak is misled by his moderated nature ambition and rusticity of his upbringing. In the novel each character is afflicted with anguish, agony and torturous sufferings. Their tormenting suffering and irretrievable sense of loss ultimately empower them to transcend the limits of their deterministic existence. Hence, the research is based on the theory of free will. Nietzschean concept of self surpassing and self transcending is used as an essential tool. In addition, the present research moves around the theoretical perspective of Schopenhauer's theory of viewing thing independent of causality, reason and spatio-temporal dimensions. Every will is determined in a certain place and time. It is the geographical phenomenon that affects the deeds of people. Desires are temporal and spatial. The materialistic world motivates people to get inclined towards having and obtaining the tangible goods which are the sources of physical amenities. People are always engaged in fulfilling desires since there is the chain of wills which continually keep emerging. Commonly human beings are bound to such social forces which are emerging at every moment of our life conditioned in certain time and space. But Bathsheba goes beyond such social forces and creates her life style as she wishes.

Bathsheba is awake to the hypocritical stand of Mr. Troy. Once she has expected a lot from Mr. Troy. She anticipates that her marriage with Mr. Troy will bring Edenic bliss in her life. In contrary to her expectation, she comes to comprehend that Mr. Troy does not love her genuinely. As a result, she feels lonely and alienated. While her loneliness is growing rapidly, she happens to know about a shocking truth. Sudden disappearance of dishonest Troy shocks her. In a sense she is torn between the one- sided courtship of Mr. Boldwood and the fear of being haunted by the sudden arrival of Mr. Troy appears on the scene. Small scuffle breaks

out between Mr. Troy and Mr. Boldwood. This scuffle leads to the tragic and disastrous end of Mr. Troy and the degeneration of Mr. Boldwood into insanity.

After Everdene's experience of the catastrophic collapse of Mr. Troy and Mr. Boldwood, she gets disillusioned and comes to take things and events that have taken place in her life much normally. She is overwhelmingly engaged in seeing the positive aspect of life. She grows much powerful inwardly and perceives things around her with the sense of liberty and freedom. She is promoted and lets her feelings get free outlet. The social and cultural forces do not seem strong enough to affect her and mobilize accordingly.

The writer very subtly draws picture of the characters who carry unique qualities that is to say indeterminate currents of thoughts which eventually lead to the expression of independence and uncontrolled desires. Bathsheba, who has undergone manifold complications and challenges in her life, happens to face an ambivalent situation. Hardy further discloses the fact that Bathsheba does not confine her to the boundary drawn by the economic, psychological and biological forces. She does not compromise with the existing norms and values. Rather she goes beyond to respect her vision and self-consciousness. On the whole she transcends the determined responsibilities and liabilities imposed on her by the surrounding forces.

Chapter 3

Triumph over Determinism

3.1 *Far From the Madding Crowd* (1874):

Setting: England (Norcombe Hill, Weatherbury, Casterbridge, Bath, All souls and All Saints Church, Lulstead Cove, Greenhill), and United States

Characters: Bathsheba Everdene is an intelligent, independent young beauty, poor but well-educated. She rises in the world when she inherits her uncle's farm, then shocks everyone by deciding to manage it herself. She has three suitors: Gabriel Oak, William Boldwood, and Sergeant Francis Troy.

Gabriel Oak, Bathsheba's first suitor, is an honest, reliable farmer who loses his smallholding when a new sheepdog drives his flocks over a cliff. He loves Bathsheba unselfishly; although she rejects his offer of marriage, he remains her loyal friend and right hand man through many difficulties.

William Boldwood, the second suitor, is a respected middle-aged farmer who, despite his reserved character and impressive personal dignity, falls madly in love with Bathsheba. Eventually, he can't bear not being with Bathsheba. He shoots Francis Troy when he "comes back from the dead" to retake Bathsheba as his wife.

Sergeant Francis Troy, the third suitor, is a handsome, superficially charming young man of great natural ability but little character. Bathsheba elopes with him after a brief courtship.

Fanny Robin is a simple country girl who leaves her post on Bathsheba's farm to follow the man she is in love with, Sergeant Troy, who has promised to marry her. The marriage never takes place, and she later dies in childbirth at the Casterbridge Workhouse.

Liddy Smallbury, Bathsheba's servant and confidante, a light-hearted young country girl.

Other than the characters mentioned above, there are many others in the book, who principally work on Bathsheba's farm and generally have little effect on the course of the plot. They are an important feature of Hardy's novel as they show the opinions of the ordinary people and how the main characters would be judged by the public. They include characters like Joseph Poorgrass, Laban Tall, Jan Coggan, Jacob Smallbury, William Smallbury, Mark Clark, Henery Fray, and others, and are sometimes referred to as the 'rustic chorus' or a 'philosophical party'. They appear together to provide dramatic relief by their humour. They are also the mouthpiece of the novelist, and their comments are not only humorous but also full of wisdom. Hence, they are called in 'philosophical party'. They give us much information about the central characters. One of the members of their party informs Bathsheba about Gabriel's character as: "See how in crook shines a he beats the rick with it. And his smock-rock is burnt in two holes, I declare! A fine young shepherd he is too, ma'ma" (52-53).

It is also through their dialogue that we notice the overall behavior of Troy and Boldwood. Mrs. Coggan finely conveys Bathsheba about the serious and solemn nature of Farmer Boldwood as:

'Never was such a hopeless man for a woman! He's been courted by sixes and sevens-all the girls, gentle and simple, for miles round, have tried him. Jane Perkins worked at him for two months like a slave, and the two Miss Taylors spent a year upon him, and the cost Farmer Ives's daughter nights of tears and twenty pounds' worth of new cloths; but lord-the money might as well have been thrown out of the window'(78).

Hardy is always ahead to give the description of the nature of his characters. Besides, he also uses them to bring the attributes of the characters in exhibition. Therefore, they are Hardy's mouthpieces, what he does, they assists him do the same.

In the novel, *Far From the Madding Crowd*, the hero of the novel Gabriel Oak is a shepherd lives in Norcombe Hill, who loves Bathsheba and proposes to her but she rejects him directly and later moves to Weatherbury. She has inherited her uncle's big farm and property after his death. Not only this, she is a woman of great charm and beauty so she is too proud. Most of the pages of the novel cover the rural or pastoral activities like Sheep rearing, hay making, bee hiving, sheep fair, corn market etc. Bathsheba sends valentine to the neighboring farmer Boldwood with the expression "Marry Me"(98). It's a joke and evokes his emotions but ultimately he is rejected by her.

She elopes and marries with Sergeant Troy in Bath, who lives in Casterbridge, but his real love is seen in dead Fanny Robin. Before meeting Bathsheba, he has promised to marry Fanny; on the wedding day, however, the luckless girl goes to the wrong church, called All Souls but Troy is waiting for her in another church called All Saints. Their marriage could not take place and she is pregnant of Troy, and later dies in Casterbridge workhouse while giving childbirth. He gently kisses her corpse and tells the anguished Bathsheba, "This woman is more to me, dead as she is, than ever you were or are or can be" (281). He orders and spends all his money on a white marble tombstone with the inscription "Erected by Francis Troy in beloved memory of Fanny Robin"(299).

After that he leaves home and wanders along towards the south then a false rumor of his death is spread all around that he has been drowned while bathing in Lulstead Cove and a coastguard found his cloths. He is not dead but goes to United States where he made a precarious living in various towns as a professor of Gymnastics, Sword exercises, Fencing as well as Pugilism. Finding nothing worthwhile there, he later returns to England. Troy began to play the role of Dick Turpin which is a play about a Legendary highwayman, in Greenhill fair. Boldwood again forces Bathsheba to marry with him but she refuses and says that according to law she has to wait for six years. Boldwood organizes a jovial Christmas party for Bathsheba with the intension of engagement. Knowing this, Troy comes to claim his wife

by covering his face in Boldwood's house. Some discussion occurs there and in a fury, Boldwood shoots Troy dead, and tries to shoot himself but someone saves him. Before he is declared for sentenced to death but later he is imprisoned for life. At last, Bathsheba and Gabriel get marry and the story ends in a feast.

3.2 Transcending Determinism in *Far From the Madding Crowd*

Thomas Hardy's *Far From the Madding Crowd* firstly shows how Bathsheba and Sergeant Troy are enslaved by deterministic forces which can be termed as economic and social forces. They are victimized by threatening forces extant in the society. Their actions are affected by the dictates of the society. They are simply the puppets at hands of social boundaries. Human beings have erotic drives which compel them to surrender their dignity and decency to the cruel grip of the determining forces of the society. They fall prey to bio-drives, economic constraints, and the effect of surrounding, psycho-sexual urges and heredity. In the very beginning of the text, Hardy's *Far From the Madding Crowd*.

Bathsheba Everdene, the central character in the text, *Far From the Madding Crowd*, is loved sincerely by the Shepherd farmer Gabriel Oak. Gabriel Oak has no exterior motive behind expressing his pure love for Bathsheba. He is honest in expressing his love for her. He is untroubled by emotional complexity and sexual urges. He is rustic Shepherd-farmer, a person who has grown up in the rural area and is still attached to the countryside occupation. He is so innocent that he cannot differentiate whether Bathsheba loves him or not. But Bathsheba is quite contrary to him. Her position in village is somehow greater than that of Gabriel simply because she holds economic power that she has inherited from her uncle.

Hence the remarkable aspect of Bathsheba is that she is incomparably beautiful. It is quite customary for her to reject the pure love offered by Gabriel Oak. Her vanity is increased by leaps and bounds. She is looking forward to receiving the love of a man who can be above her socio-economic station. How could she exchange her heart with someone like Gabriel Oak below her social position? She seeks for an urbane, highly refined, elegant and

glamorous man. It can be said that she is besieged by her biological drives and urges. She is simply carried away by inherent biological drives and vulnerability.

It is pretty certain that she becomes a victim at the social and economic determining forces. Biological urges which are natural affect her and consequently she forgets her positions of being from the well-to do family and surrenders to that force unconsciously. Furthermore, she forgets her own inner conscience and succumbs to the biological determinism. Even though she succumbs to the bio-drives, she finally overcomes all the conflicts and contradictions emerging from her absolute surrender to the social and biological determinism. Hence the research aims at showing dramatically how Bathsheba transcends the limitations of deterministic forces. By narrating vividly Bathsheba's victorious transcending of determinism, the research demonstrates how the major protagonist, Bathsheba in the text, *Far From the Madding Crowd* seeks to achieve inner realization and knowledge. She, finally, resists the temptations provided by irresistible forces of determinism.

In the beginning of the text, Bathsheba is infatuated by the lusty and self-blinding forces of biological drives. But later on, she sacrifices her inner will which can be observed in her changing attitude and reaction to Gabriel Oak's love. But she, at last turns out to be repentant, and makes a return to Gabriel, an embodiment of rustic love and innocence. By choosing Gabriel as her life partner Bathsheba produces every impression of being an incomparable heroine guided consciously by free will.

Bathsheba is a boastful and dignified figure. She is conscious of her social position and proud of her beauty and chastity. She is driven by her ambitious inclination and urges, too. That is why she berates and downplays the significance of spotless love offered by a village simpleton Gabriel Oak. The following lines extracted from the *Far From the Madding Crowd* illustrate the fact that Bathsheba is infected by her vanity, psychic drives, Bio drives, and the effect of socio-environmental forces:

‘Mr. Oak’, she said, with luminous distinctness and common sense, ‘you are better off than I. I have hardly a penny in the world- I am staying with my aunt for my bare sustenance. I am better educated than you- and I don’t love you a bit: that’s my side of the case. Now yours: you are a farmer just beginning and you ought in common prudence, if you marry at all which you should certainly not think of doing at present, to marry a woman with money, who would stock a larger farm for you than you have now’. (39)

This above mentioned extract is highly suggestive of her cynical attitude towards an innocent simpleton village man. She adopts a cynical attitude towards love given by a Shepherd farmer. Within this extract which is cited above Bathsheba’s increasing ambition can be seen. She has got inner sense of growing ambition her social standing which is slightly higher than that of Gabriel Oak.

3.3 Deterministic Orientation of Bathsheba

In Bathsheba’s flat rejection of Gabriel’s proposal it can be claimed that the operation of determining social and biological forces affect Bathsheba’s life. She is deviated from responsibility towards her own life because she is seduced by a set of deterministic factors. Just because her social standing is higher and she is incomparably beautiful should not have made her so intoxicated. This awakening from intoxication in Bathsheba is nothing more than the product of her response to deterministic forces.

On the one hand, Bathsheba is led astray by the tempting urges and impulses which are deterministic in nature. On the other hand, she fails to perceive far more admirable qualities in Gabriel Oak who is the paragon of rustic virtues like humility, humanity, innocence and idyllic graces. Such characteristics of Gabriel Oak are overlooked by Bathsheba. She is unable to realize the crucial importance of those virtues which are, in point of fact, the saving graces of life. The following extract highlights Bathsheba’s dramatic negligence of Gabriel Oak’s virtues that is also symptomatic of Bathsheba’s surrender to the

monstrous temptation of deterministic urges: “Farmer Oak had one- and- a- half Christian characteristics to many to succeed with Bathsheba: his humility and superfluous moiety of honesty. Bathsheba was decidedly disconcerted” (39-40). Gabriel Oak appears as rustic figure uncontaminated by vices, greed, lust, sophistication and unrestrained ambitions. He is above the enslaving and dominating forces of determinism, and capable of taking a firm decision independent of the principle of biological and socio-economic forces.

Gabriel behaves apologetically and straightforwardly frank. He does not hide complex feelings and not reserved too. So the question of feeling shame does not arise in the life of Gabriel Oak. A glimpse of Gabriel proposing marriage Bathsheba, and listening to her response show how patient, apologetic and easy-going Gabriel Oak is. The following extract works as a strong proof of the fact that Gabriel is free from the emotional complexities and contradictions:

He broke in passionately: But don't mistake me like that! Because I am open enough to own what every man in my shoes would have thought of. You make your colors come up your face and get crabbed with me. That about you not being good enough for me is nonsense. You speak like a lady- all the parish notice it, and your uncle at Weatherbury is, I have heard, a large farmer- much larger than ever I shall be. May I call in the evening or will you walk along with me o' Sundays? I don't want you to make up your mind at once, if you'd rather not. (40)

This citation shows how cool, calm and consistent Gabriel is. He is imperturbable and he does not feel offended, even after being rejected by Bathsheba. He just takes it easily and reacts to Bathsheba's refusal and rejection in a light-hearted way. This kind of moderate and likeable response proves that Gabriel Oak is not enslaved by his lust, passion and innate bio-urges. Even he seems to have stood above the way of thinking determined by the prevailing socio-economic hierarchy.

On the contrary, Bathsheba's haughty, over-reactive and overassertive disposition is likely to push her to the sideline of life governed by social and hierarchical rules and forces. Just because she has slightly high social position; she starts looking down upon those who are below her. She dislikes Gabriel's marriage proposal. The following paragraph exemplifies the condescending manner of Bathsheba:

Well, then, why did you come and disturb me? She said, almost angrily, if not quite, an enlarging red spot rising in each cheek. You have made an admission *now*, Mr. Oak, she exclaimed with even more hauteur, and rocking her head disdainfully. 'After that, do you think I could marry you? Not if I know it'.

(40)

Certain pride and sense of haughtiness overtakes the rational bent of Bathsheba's mind. That is why she approaches Gabriel disdainfully. Hence the research sets up the fact that Bathsheba is governed and guided by forces like surrounding, drives and heredity that are highly deterministic in nature. But Gabriel Oak is right from the beginning overcomes the irresistible forces of deterministic temptation.

The moment Bathsheba is encouraged to think about marrying a gentleman-farmer, Mr. Boldwood; she does not show any interest in the person since he belongs to the rural area. She is inclined towards the sophisticated and urbane life style as well as life partner. This is why she rejects people having rustic and village background. She is no more interested in fresh people. Rather she is tempted by the glittering life style of the city. When she talks to Mrs. Coggan, Bathsheba's bias and hatred towards rural life becomes pretty clear. Her materialistic thought is much questionable and incomparable to that of the other characters. Her consciousness about the conjugal life or on the whole gets clear here:

"Who is Mr. Boldwood?" said Bathsheba.

"A gentleman-farmer at little Weatherbury,"

"Married?"

“No, miss.”

“How old is he?”

“Forty, I should say- very handsome- rather stern-looking and rich”.

“What a bother this dusting is! I am always in some unfortunate plight or other.” Bathsheba said complainingly. (77-78)

This extract is pervaded with Bathsheba’s widespread sense of disinterestedness. She is indifferent to the ethos and spirit of rusticity. What can confidently be claimed is that she is sure to fall prey to the magic and spell-binding charm of urban values, mentality and trend.

After rejecting Mr. Boldwood and Gabriel Oak, Bathsheba looks forward to finding an eye-catching, glamorous youth, Sergeant Troy who comes to his native Weatherbury from the urban area Casterbridge. He comes to the rural area of Bathsheba carrying a gun on his shoulder. He represents the seductive forces of urbanity after which the village people hanker. Since he embodies the attributes of urbanity, Bathsheba gets much interested in him. She is no more conscious of the fact what seems much attractive is indeed heinous inwardly. He embodies the seductive forces of modern urban area. Sergeant Troy is described in a careful way by the novelist. The following descriptive sketch taken out from the text best sums up the dashing and dazzling personality of Sergeant Troy:

Troy was full of activity, but his activities were less of a locomotive than a vegetative nature; and never being based upon any original choice of foundation or direction, they were exercise on whatever object chance might place in their way. Hence, whilst he sometimes reached the brilliant in speech because that was spontaneous, he fell below the commonplace in action, from inability to guide incipient effort. He had a quick comprehension and considerable force of character; but, being without the power to combine them. (161)

Though Sergeant Troy is depicted as a powerful and exciting urban personality entering rural area, he seems like a puzzling figure having lots of inabilities and infirmities. Outwardly, Sergeant Troy appears to be a fine and virtuous character. But he too has weaknesses. The probable shortcomings of Sergeant Troy will come out. Like Bathsheba, Sergeant Troy is also a man without any genuine and moderate passions. He has got vaulting ambition. Like Bathsheba, he is too overpowered by his own passion. Both Bathsheba and Sergeant Troy have got similar features and their inclination and perception towards life is almost similar as well. They cannot be easily guided by the emotional urges. Rather they are complicated in this regard.

3.4 Deterministic Orientation in Troy's Life

Both Sergeant Troy and Bathsheba belong to the same boat since they are similar in many cases. The way they perceive the world around is the same. They are the product of plenty of deterministic forces. He seems to be the romantic target of Bathsheba. Hence, the research stresses on Bathsheba's response towards the dashing and dazzling urban youth, sergeant Troy.

He comes to hear many things about Bathsheba. When he first meets Bathsheba, he tries to win her favor and attention in a straightforward manner. He directly praises Bathsheba. He seems to influence her passions. He tries to entrap Bathsheba through his passionate glimpse and attractive personality. The following extract is highly illustrative of the case in point:

I again say you are a most fascinating woman. There is nothing remarkable in my saying so, is there? I am sure the fact is evident enough. Miss Everdene, my opinion may be too forcibly let out to please you and, for the matter of that, too insignificant to convince you, but surely it is honest, and why can't it be excused? (165)

Sergeant Troy strives to excite the unconscious drives of Bathsheba. He shows his flirtatious nature. He is also a man dominated by passions and naturalistic factors and so is Bathsheba as a woman governed by similar kinds of emotions. Hence Sergeant Troy's trick of the trade is going to produce deterministic fall-out.

The exchange of feelings between Bathsheba and Sergeant Troy takes place. Their love sharing the moments of sadness and happiness together and thus they pass their time in the romantic mood. Soon they become very much intimated. Bathsheba does not exercise any kind of reasoning behind Sergeant Troy's increasing nearness with her. She reveals her modest and shy nature. Beneath her shy and demurring nature is hidden her fascination with those things that excite our psychic weaknesses. Displaying her reluctance to move hand in hand with Sergeant Troy's temptation, Bathsheba indirectly tries to know many things about him. In her attempt to know she loses self-conscious reason. And, she succumbs to the tempting drives and passions.

Once, they are talking to each other. In a relaxed and casual mood, they are enjoying informal talk mixed with romantic affection. All of a sudden, Bathsheba expresses her wish to go back to her house assuming that she has wasted time by talking. When Bathsheba asks Sergeant Troy time, he very cunningly grasps this opportunity and expresses his repressed desire: 'What haven't you a watch, miss?' (169). Bathsheba very instantly responds to his statement that she is going to buy a new watch for herself. He interrupts in the middle; then tries to give his gold watch which he is bounded around his wrist.

Sergeant says that he wants to give her his gold watch as gift but she hesitates to accept. Having seen her hesitation, he continuously convinces her. Hence the gold wrist watch represents the materialistic world that determines the thought process of people as well. It shapes the mind and makes people do accordingly. It has got the tempting power that draws attention of the people. Indeed, Sergeant Troy attempts to win Bathsheba's heart and mind just by offering such material objects. He does not love her but he likes her beauty

which is likely to fade away with the passage of time. Bathsheba is so innocent and thus hastily gets to conclusion that he loves her much. She assumes the gold wrist watch as a symbol of love and care. The following extract would yield a ground to display Bathsheba's gradual decadence into the bottom line of the hell of deterministic forces:

The Sergeant brought his hand to the cap on the slope of his head, saluted, and returned to the distant group of haymakers. Bathsheba could not face the haymakers now. Her heart erratically flitted hither and thither from perplexed excitement, hot, and almost tearful, she retreated homeward, murmuring. 'O, what have I done! What does it mean! I wish I knew how much of it was true'.

(171)

This above cited extract highlights the gradual submergence of Bathsheba to the destined movement dictated by hidden or open, direct or indirect seen or unseen forces of society.

Without asserting her free will to project of self what Bathsheba tends to do is to look forward to not a moment of victory but a moment to submit to forces external to one's self.

Sergeant Troy's sword, whereby he performs miraculous tricks in front of Bathsheba, is also a symbol of masculinity that tempts the delicate aspect of feminine self. He shows different ticks of miracle which has had enticing influence in Bathsheba. At first, Bathsheba is amazed at Sergeant Troy's heroic hue. There is no option left for her except yielding to the magnificent and miraculous aspects of Sergeant Troy pseudo-glittering personality.

Though Sergeant Troy's tricks performed by the use of sword startles her, she is, by no means, enticed and impressed by his pseudo-valorous show of tricky strength:

Behind the luminous streams of this *aurora militaries*, she could see the hue of Troy's sword arm, spread in a scarlet haze over the space covered by its motions, like a twanged harpstring, and behind all Troy himself, mostly facing her; sometimes, to show the rear cuts, half turned away, his eye nevertheless always keenly measuring her breadth and outline, and his tightly closed in

sustained effort. Next, his movements lapsed slower, and she could see them individually. The hissing of the sword had ceased, and he stopped entirely.

(177)

This extract is subtly expressive of the fact that Bathsheba is gradually enslaved by her inherent psycho-sexual drives and the determining forces of social upbringing. Her heart is gradually tilted towards the crazy and passionate personality of Sergeant Troy. Actually, Sergeant Troy is the person who is ineffectual and inherently vulnerable. But his outward semblance and façade give every impression of being a strong and dazzling personality.

Sergeant Troy is an embodiment of those urban norms which can seduce us. He represents those forces and factors that usually determine the individual choice and individual free-will. Sergeant is an individual being and an embodiment of deterministic forces. If he is isolated as an individual being, he appears to be a prey of deterministic spell. If he is taken as an embodiment of deterministic impulses, he poses a kind of situation in which Bathsheba is sure to surrender to the temptation of constraining forces of determinism.

When the rustic romance between Bathsheba and Sergeant Troy is blossoming, Troy has to depart from Bathsheba. At the moment of his departure from Bathsheba for a few days, Bathsheba inwardly realizes the massive hold he has had over her. At the parting moment he kisses her. He utters a few loving and caring words. Later on, she returns to her cottage. She sits on chair. She thinks for several days. Some of the marriage proposals also come to her. Especially she rejects marriage proposal from Mr. Bolwood. Knowingly or unknowing, Bathsheba comes to comprehend how weak she is in front of the splendid influence of Sergeant Troy.

3.5 Transition from Determinism to Free Will

After Sergeant Troy's departure from her, she feels vulnerable. She starts realizing that her inner self achieves completion only if she returns to the loving arms of the urban man

Sergeant Troy. The following extract indicates her gradual descent into the temptations of plenty of constraining and determining forces:

Bathsheba, in spite of her mettle, began to feel unmistakable signs that she was inherently the weaker vessel. She strove miserably against this femininity which would insist upon supplying unbidden emotions in stronger and stronger current. She had tried to elude agitation by fixing her mind on the trees, sky, any trivial object before her eyes, whilst his reproaches fell, but ingenuity could not save her now. (194)

Actually the foot cause of Bathsheba's imminent fall is prompted by her own inherent frailty. Her sheer inability to examine the evolving events and episode proves how blind she is to the deceptive warmth of lover's arms.

In the absence of Sergeant Troy's company, Bathsheba develops a sort of maddening blindness. The mounting sense of maddening passion for Sergeant Troy is itself an illuminating example of her complete surrender to the biological determinism. The following point clarifies the issue:

Was Bathsheba altogether blind to the obvious fact that the support of a lover's arms is not of a kind best calculated to assist a resolve to renounce him? Or was she sophisticatedly sensible, with a thrill of pleasure, that by adopting this course for getting rid of him she was ensuring a meeting with him, at any rate, once more? (205)

This moment, in which Bathsheba reveals her desire to be with Sergeant Troy, marks the most critical moment in their life. It marks the turning point in her perception of herself as a rustic being having lofty ambition. She aspires for something which is its beyond her social position. She becomes a bit reactive. Rashness and impulsiveness are twin traits of Bathsheba's personality. These two personality traits play the key role in hastening her confinement in the prison house of biological determinism. She herself departs from her

village and begins her hunt for Sergeant Troy. Their affair contends for some time and both of them get marry. Expecting lots of happiness from Troy Bathsheba enter the tie of marriage. Their marital life takes moment. Conjugal harmony proceeds ahead. The wedded partners are much more bemused.

In the course of time, Bathsheba starts to have sinister premonition increasingly, she intuitively feels the possible disaster in her life. She smells like a rat in the personal life of Troy. The more suspicious she becomes the more sense of loneliness and estrangement comes to torment her. The lonely moment of suspicious contemplation advocates that the research stands on the hypothesis that Bathsheba grows so strong that no social and economic forces can affect her badly. She strongly challenges enslaving and life damaging forces and releases her from the strong hold of the social forces. The following extract highlights the attempts of Bathsheba towards the glorious world of free will and selfless choice:

Bathsheba was lonely and miserable now; not lonelier actually than she had been before her marriage; but her loneliness then was to that of the present time as the solitude of a mountain is to the solitude of a cave. And within the last day or two had come these disquieting thoughts about her husband's past. Her wayward sentiment that evening concerning Fanny's temporary resting-place had been the result of a strange complication of impulses in Bathsheba's bosom. (274)

This extract brings into light the rising temper of Bathsheba. Deep down in her heart, certain cause of fear, discontentment and impending sense of disaster is rooted. That is why she feels constantly tormented by the heavy burden of restlessness and the deepest agony. After having come across a number of ups and downs in the course of selecting life partner, she gets exhausted and restless. Her boastfulness goes off with the passage of time. Eventually she stops at the gate of the pool of sufferings and miseries which does not let her live a life of independent individual.

3.6 Affirmation of Free Will

When Bathsheba's inner pain of restlessness increases, Fanny Robin comes to inquire about Sergeant Troy. Fanny Robin is the former beloved of Sergeant Troy. When Bathsheba comes to know that her husband Sergeant Troy already impregnated a girl called Fanny Robin, she becomes devastated. What a paradise she has expected from him, and what a hellish circumstance is created by him. Bathsheba feels cheated and abused by Sergeant Troy. She is so shocked. But she later on overcomes her perplexing feeling of being cheated by Sergeant Troy. Moreover, Bathsheba realizes the vicious truth committed by Sergeant. He has had hand in the murder of an infant. He is terribly faithless to his former beloved. When this kind of naked impressions of Sergeant Troy comes, she becomes totally astounded. She goes so far as to contemplate suicide also. The following extract sums up the point:

Bathsheba indulged in contemplations of escape from her position by immediate death, which, thought she, though it was an inconvenient and awful way, had limits to its inconvenience and awfulness that could not be over passed; whilst the shames of life were measureless. Yet even this scheme of extinction by death was but tamely copying her rival's method without the reasons which had glorified it in her rival's case. (278)

In a state of complete mental shock and devastation, Bathsheba is contending to assert her free-will. She makes up her mind to cut off her conjugal relation to Troy. She decides to return to her pure self through mature awareness. Though she is guilty of marrying Troy in rash mood, she finally overcomes her repentance.

When Sergeant Troy finds her in a mood of taking bold decision to separate from him, Troy pleads with her to go with him. Troy persuades her. He convinces her. Her own inner voice occasionally tells her to go to Troy as his wife. But proud, assertive and awakened Bathsheba does not succumb to the charming words of Troy. She decides to act on free will. She transcended the magnetic pull of deterministic constraints. The following extract is

dramatically illustrative of Bathsheba's latent power of going beyond the dictates and demands of determinism:

Then Troy spoke. 'Bathsheba, I come here for you!'

She made no reply.

'Come home with me: come!'

Bathsheba moved her feet a little, but did not rise.

Troy went across her.

'Come, madam, do you hear what I say?' he said, peremptorily.

A strange voice came from the fireplace- a voice sounding far off and confined, as if from a dungeon. Hardly a soul in the assembly recognized the thin tones to be those of Boldwood. Sudden despair had transformed him.

(351)

Bathsheba, a victim of the dictates of determinism is transformed into Bathsheba, an individual whose choice of action guided by free will; whose choice is independent of the ruling passions of life.

Having rejected the second passionate and sentimental plea, Troy, Bathsheba transcended the determining impact and effect of socio-economic and psycho-biological drives and urges. Not only this, Bathsheba's blindness of passion is subsided. She becomes able to see the tender, genuine and loving qualities in Gabriel Oak whom she has castigated disdainfully. Hence it becomes pretty clear that by marrying Gabriel Oak and rejecting the pseudo-glamorous Sergeant Troy, Bathsheba produces a bold evidence of being a lady capable of thinking, acting and performing independent of the dangerous dictates and demands of determinism.

Chapter 4

Vindication of Free Will

Thomas Hardy's *Far From the Madding Crowd* brings into the forefront the issue of the transcendence of determinism. This novel tells us how Bathsheba Everdene is previously under the grip of deterministic forces, and how she finally overcomes all the limitations of determinism. In the very beginning she takes a bad decision because her choices are constrained by biological and socio-economic imperatives. She does not make a conscious decision. In a sense she is guided by bunch of deterministic parameters.

Pride, haughtiness, biological drives and her social station compel her to make a wrong choice. Her rash act of wrong choice is to marry Sergeant Troy. Later on, she comes to know that Sergeant Troy does not love her nicely. It is a kind of loveless marriage. Slowly loneliness and lovelessness underline her life. The entire spectrum of her conjugal life looms as a sterile landscape. Yet she is determined to put an end to this kind of increasing desolation and disappointment. To her utter dismay, she comes to comprehend that Sergeant had already impregnated a girl named Fanny Robin. Moreover, she also knows about the recent death of Fanny Robin and her infant. The rumor about this illicit romance of Sergeant Troy with Fanny Robin spread in Casterbridge like wildfire.

Tormented by this tragic event, Troy goes to the seaside for recreation. He takes bath on the bank. Suddenly, a rumor spread that Sergeant Troy loses his life in sea. This rumor regarding Sergeant Troy's sudden disappearance from his life does not convince her. Furthermore, she takes this dishonest disposition of Sergeant Troy as an act of betrayal. She looks forward to see the return of Sergeant Troy. Sergeant Troy does not make a return to her life for many days. Gradually Bathsheba begins to be convinced that perhaps Mr. Troy is lost permanently in sea. At that right time Mr. Boldwood, a man of forty, happens to find a lucky chance to court Bathsheba. Mr. Boldwood regularly pays courtship to her hoping that he will

be cynosure of her eyes in the absence of Sergeant Francis Troy. For some days the courtship continues. Mr. Boldwood has gone to the extent of proposing marriage to Bathsheba.

It is a false rumor that Mr. Francis Troy is lost forever. He is alive. Because of his bad conditions he is unable to come back to the life of Bathsheba. Finally, he is shocked to know that Bathsheba is being courted by Mr. Boldwood. Certain sort of sexual jealousy starts in his mind. He becomes determined to take Bathsheba from the clutch of Mr. Boldwood's dangerous courtship. One day Mr. Troy is informed by someone else that Bathsheba has attended the party run by Mr. Boldwood. Jealous, Mr. Troy goes straightforwardly to the house of Mr. Boldwood and immediately orders Bathsheba to come out of the party. But Bathsheba hesitates. Troy seizes her in her arm. This scene in which Bathsheba is forcibly taken away from which is painfully unbearable to Mr. Boldwood.

In a moment of extreme fury Mr. Boldwood shoots Mr. Troy dead. Mr. Boldwood tries to shoot himself, but he is prevented by other. This sudden dramatic outbreak of violence and murder removes both Troy and Boldwood away from her life. Troy is murdered; and Mr. Boldwood loses permanently the normal level of mental sanity. After this murderous event, a kind of confuse silence and calmness prevails in the life of Bathsheba. For some months, she does not think about her life and future. It takes her some months to overcome the bitterness and frustrations resulting from the fiasco of her engagement with Mr. Boldwood. On the contrary, she is weakened by her wounded pride, jolt of failed marriage and sense of shame and humiliation. For some months she detaches herself from talking to other people and interacting with them in public front.

This period of time in which Bathsheba develops a contemplative mindset, patience and rational thinking plays the paramount role in establishing Bathsheba as a transcendent figure. After going through all those acts of betrayal, murder, temptation and frustration, Bathsheba learns what life is. She also, by the same token, learns the solid basis of marriage.

All those biological drives and desires, which once put her romantic and conjugal choice under grip, are fully moderated and subdued by Bathsheba.

In a sense she has become victorious over all the forces of determinism. She transcends deterministic urges and inclination. To put the same conclusion differently, Bathsheba starts acting on free will. Since she begins to act upon free will, she accepts Gabriel Oak as her life partner, although his social station is much lower than that of her. On the whole, she goes beyond all social and economic forces that are likely to bind a person to a limit of actions. She proves victorious over such boundaries.

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