Chapter IV
Art Emotion in the Later Novels

Hordy’s novels from Desperate Remedies [1871] to The Woodlanders reflect experiments in art emotion of varying order, especially in rasas like sgmtara, karuna, vira and hasva, which point to his chief emotive concerns. Whether such absorptions are real or illusory is not an impediment in the study of rasas in his novels. At the level of art experience “a juxtaposition of real and illusive may seem confusing, but it probably springs from Haray’s quite legitimate desire to retain the freedom of the artist, creating a work of fiction while keeping as close as possible to the ‘feel’ of the experiences which he himself had as boy and young man in the region of which he writes” [Draper 18]. Authorial experience tends to elude all kinds of stylistic analysis, which are confined to a given novelist’s language because the language of a novel is a means – not an end in itself. It is the rasa or art – emotion that is, above every thing else, precious to the reader. It is universal as no other constituent of a novel is, hence it turns out to be the intrinsic value of a novel. The full artistic personality of a novelist can be known more convincingly from the exploration of the rasas than from the studies of language and style, and this view is held by the recent critics:

The individual artistic personality of the author, the literary school, the general characteristics of poetic language or of the literary language of a particular era all serve to conceal from us the genre itself, with the specific demands it makes upon language and the specific possibilities it opens up for it... And all the while, discourse in the novel has been living a life that is distinctly its own, a life that is impossible to understand from the point of view of stylistic categories formed on the basis of poetic genres in the narrow sense of the term [Bakhtin 126].
What is then, the life of a novel that is far beyond mere linguistic perceptions? Truly, the life of a novel as well as the novelist’s personality is latent in his/her visualization of the fullness of raras or art – emotion that are beyond a linguistic structure. From this point of view “Hardy is not limited to the creation of stock figures in Victorian melodramatic plots, but that he is a novelist who in advance of time in anticipating the Psychological disorders of Freud, Jung and Adler” [Summer 107]².

The later novels – Tess of the D’Urbervilles [1891], Jude the Obscure [1895] and The well Beloved [1897] – are remarkable for ravaging feelings and emotions and not just for “the leafy, sappy passion and sentiments of the woodlands” [Alcorn 80]³. Obviously, there is a discernible change in Hardy’s treatment of art emotion as a “new intensity of response to the actual is accompanied by a magnification of those grotesque misalliances of incident and impression so characteristic of Hardy from his earliest work” [Draper 24]. The dominance of the pastoral mood as well as of Nature as a force of destiny is replaced by the human anxiety to survive the cruel insinuations of society. Hardy’s dissatisfaction with conventional ideas, especially with regard to “the stereotyped ‘angel-in-the-house’ image of Victorian womanhood” comes to an end with greater “self-confidence” [Draper 22] in the novelist. Hardy’s apprehension of art emotions in the final phase becomes transparent and convincing as this renewed endeavour projects the image of incomparable vivacity seeking its life-force from pulsating humans and from the weirdness and waywardness of nature. These later novels manifest the view that the purpose of art is “to reveal the relation between man and his circumambient universe at the living moment” [Lodge, 20th Century 127]⁴.

For the later novels of Hardy, “the living moment” is more important and all experiences of the past have a direct bearing on it. The physical world in not completely washed out in them, but it is subservient to the art emotion in progress. Of the three novels of the final phase, Tess of the D’Urbervilles and Jude
the Obscure look forward to the twentieth Century depiction of art-emotion. In these novels a dualistic pattern of “distance and desire”, one implying Hardy’s detachment from, the other his involvement with the objects of his creation, can be observed as a “deep structure” [Miller 117]. This “deep structure” introduces the ideal and the real emotive perceptions, not as a contrast but as complementary. If there is artistic desire to define the scope of ideal emotions, there is accentuation of life-like intensities. These intensities bring out a realization that there does not exist a divide between tragic and comic emotions; life glows and darkens in accordance with the illumination of emotions. Light and darkness are blended so masterly that it is difficult to separate them in these novels. Joy at its culmination breaks into tears.

I

Rasa – Experience in Tess

Meandering through the early novels of Hardy, we were gripped by a variety of rasas or emotions of art and the deeper we delved into their events and episodes, the greater was the realization that the Karuna and the Śūnta rasas were given a much fuller treatment than the other art-emotions such as Hāsya, Śringāra, Bhavānāk and śīvāt. In order to proceed further, we have to constantly remember that the Sanskrit word Bhava is derived from the root, bhu, which means ‘to be’ and bhāva “means that which brings about Being. Bhāva is a category in philosophy as well as well and stands for Being or existence, and also the ultimate meaning” [kapoor 104] of a work of art. Both the intellect [budhi] and mind [Mana] are moved when a particular bhāva becomes operative. The bhāvas refer to the experience of Prakriti which envelops them imperceptibly and inseparably; and once they are recognized, rasabodha comes into existence. What is rendered bhavamaya is the total being of the sahridaya. This is a state of rasabodha and all knowledge of the śīmanā is attainable only through such realization. In this manner the rasaboth is integral to a novel or a literary text and not just a cosmetic
flit. As a novel is replete with the phenomena or objects observed by the novelist, its value as “noumenon”, to use a Kantian term for “a thing in itself”, which is unknowable, can be known through rasa – experience alone. Without the reader or the sahridaya, a novel is incomplete or indeterminate as the votaries of deconstruction would like to see it. The sahridaya “who accompanies it, there is no configuring act at work in the text, and without a reader to appropriate it, there is no world unfolded before the text” [Ricoeur 164].

What is, then, the rasabodh of the sahridaya when he/she reads Tess of the D’Urbervilles: A pure Woman [1891]? It is an attempt “to give artistic form to a true sequence of things” [Hardy 5], but as the early western critics and readers of the novel were not aware of how a profound tragedy was represented in the sequence of events and their rendering, they objected to both the aspects. The critics with, perhaps, no exception “reveal an inability to associate the idea of the sub-title adjective with any but the artificial and derivative meaning which has resulted to it from the ordinances of civilization”. Clearing the doubts about the adjective “pure”, Hardy further says.

They ignore the meaning of the word in nature, together with all aesthetic claims upon it, not to mention the spiritual interpretation afforded’ by the finest side of their own Christianity [Hardy 8].

And ‘the spiritual interpretation” of the novel will appear much more illuminating in the light of the rasa theory than what has been explored by western critics, depending on their theories of aesthetic experience. It is to be borne in the mind, while analyzing the emotions in Tess, that most western criticism on it concentrates on only the tragic emotions as if it were devoid of any other emotions; but the novelist, in addition to these emotions, very subtly works out the emotion contained in the epigraph of this novel taken from shakespeare’s Two Gentlemen of Verona:
... Poor wounded name! My bosom, as a bed, shall lodge thee till thy wound be thoroughly heal'd; [Act I, Scene ii]10.

Julia's response to Proteus changes the moment she tears his letter into pieces and with this act, she becomes the protector of his love just as the novelist plays the role of Tess's protector. It is, perhaps, the metaporphosis of physical love into spiritual love, shifting the former to unequivocal tranquillity or the art emotion of Karuna. The epigraph appears to be an addition to the lines quoted in the preface to the Fifth and Later Editions of Tess:

As flies to wanton boys are we to the gods;
They kill us for their sport [King Lear, IV.1]11.

In the background of the Heath, Gloucester witnesses the cruelty of gods everywhere. Such wanton killings are confined to the tragic emotions of pity and fear but Hardy's novels goes beyond this limit to a humane region where sounds and fury have no role to play, where the human heart embalms the wounds and shows the way to a new being. In view of the total neglect of the spirit of the epigraph. Hardy had to assert that "the novel embodies the views of life prevalent at the end of the nineteenth century, and not those of an earlier and simpler generation an assertion which I can only hope may be well founded" [Preface 8].

It is clear by this brief analysis of the epigraph that there is more than the tragic emotions in Tess, in reality those commonly discussed emotions are only peripheral to the inner stream of the Karunarasa. To validate this view, let us examine the episodes, events, language and imagery of this novel.

a. Karunarasa

Tess of the d'Urbervilles with its events, language and imagery evokes and develops the Śringārāras to its furthest limit and it appears to be the central rasa but when it is analyzed, it reveals what is throughout present as an undercurrent, a real experience of Karuna or the compassionate. The idea of a pure woman tied
will Tess will no doubt invite arguments from his critics and readers but he has got to be seen as “the father of the modern sex-novel-using the emotions of sex as a vocabulary for expressing man’s relations to society, to himself, and to the universe” [Hawkins 67]12. Nowhere is Hardy so much Obsessed with the struggle between body and soul as in Tess. A negative vision of life pervades the entire field of emotion of this novel and it is similar to the full range of emotion in Wessex Poems, emphasizing “the desperation of the human condition subject to the circumstances of nature and the failure of human compassion” [Zietlo 9]13. The novel like these poems deals in dull, bleak effects, reflecting the novelist’s assertion “that the novel embodies the views of life prevalent at the end of the nineteenth century” [Hardy, preface, 8]. The bleakness is initially and symbolically attributed to the cruelty of man in a curious legend of king Henry III’s reign:

The vale was known in former times as the Forest of white Hart... in which the killing by a certain Thomas de la Lynd of a beautiful White Hart which the king had run down and spared was made the occasion of a heavy fine .... The forests have departed, but some old customs of their shades remain [Hardy, Tess, 23].

It is suggested here that the inhabitants of Marlott were condemned to suffer dullness and bleakness of Wessex for no fault of theirs. Mercilessly killed animals and felled trees at a large scale produced a society that was completely isolated from nature. The white Hart in the novel is a symbol of innocence exemplified in the character of Tess. Very carefully the atmosphere is created to depict both physical and mental bleakness. Another suggestive description of bleakness with the help of an image runs into these words:

She was silent, and the horse ambled along for a considerable distance, till a faint luminous fog, which had hung in the hollows all the evening, become general and enveloped them. It seemed to hold
the moonlight in suspension, enduring it more pervasive than in clear air [Hardy, Tess, 84].

"A faint Luminous fog", which enveloped the fateful evening, tempting Alec d'Urberville to seduce Tess, is an image of sexuality and sin in this context. Alec's sinful manoeuvres brought her to a secluded place, where obscurity was so great that he could see absolutely nothing except the white muslin figure of Tess. He knelt and bent lower to commit the sinful act, while she was sleeping soundly. Once again the surroundings are suggestively described to evoke the emotion of pity:

Darkness and silence ruled everywhere around. Above them rose the pramaeval years and oaks of the Chase, in which were poised gently roosting birds in their last nap; and about them stole the hopping rabbits and hares. But might some say, where was Tess's guardian angel? Where was the guardian of her simple faith? Perhaps, like the other god of whom the ironical Tishbite spoke, he was taking or he was pursuing, not to be awakened [Hardy, Tess, 89].

The "yew" is a traditional symbol of death and mourning. Tess becomes a victim of sinful lust and is not even saved by her guardian angel and how is, then, this helplessness to be explained? From this tragic situation, there is no liberation for Tess and she just continues the journey of her life since there is nothing more precious to lose than the violation of her modesty. The Karunaras goes on reinforcing itself from this point of the story and events.

Tess of the d'Urberville matures Karunā at a grand scale so much so that her destruction is viewed as "the destruction of the English peasantry" [Kettle 15]. Her destruction attains symbolic significance, for in her the world of innocence is completely annihilated, and when the reader experiences this symbolic value, he/she becomes more and more aware the cultural conditioning,
which intensifies the experience of tragic suffering for Tess. After the incident at Chase, she is pushed into a situation in which she has to struggle for her survival. In this struggle, in spite of self-abnegation, she sticks to the truth of her situation and with much greater courage prepares herself to face the slings and arrows of outrageous fortune. For her, even the changes in weather do not bring any respite:

At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were. The midnight airs and gusts, mooning against the tightly wrapped buds and bark of the winter turgs, were formulae of bitter reproach. A wet day was the expression of irremediable grief at her weakness in the mind of some vague ethical being whom she could not class definitely as the God of her childhood... [Tess, 101].

Tess is, obviously haunted by sexual guilt and violation. She learnt from her own experience that “the serpent hisses where the sweet birds sing, and her views of life had been totally changed for her by the lesson” [Tess 91]. In this descriptive remark the evil and the good have been shown in co-existence. When she reaches the village of Marlott in the company of the serpent, Alec, she is at once overwhelmed by grief and her “still face showed the least emotion” [Tess 92]. It is out of disgust. That she says, “I wish, I had never been born – there or anywhere else” [Tess 92]. Tears trickle down her cheeks. The Sanchārībāvas such as sanka, vṛda and nirveda are conspicuously aroused here and they are accompanied by Sātvikābāvas such as stambh [Petrification] and āsrut [tears]. Soka or grief become intenser and intenser as the story moves with Tess at the centre.

It is striking to note that Hardy uses culturally sensitive material to make Tess feel her guilt, which brings her to self-accusation. It is done by the episode of her encounter with a street artisan, who began painting “large square letters” on the
middle board of the three composing the stile, placing a comma after each word, as if to give pause while that word was driven well home to the reader’s heart:

THY, DAMNATION, SLUMBRETH, NOT. 2PET.ii. 3

Against the peaceful landscape, the pale, decaying tints of copses, the blue air of the horizen, and the lichenized stile – boards, these storing vermilion words shone forth” [Tess 95]. It is followed by the following conversation between Tess and the artisan:

“Do you believe in what you paint?” She asked in low tones.

“Believe that text? Do I believe in my own existence!”

“But”, said she tremulously, “suppose your sin was not of your own seeking?” He shook his head

I think they are horrible”, said Tess. “Crushing!” Killing [Tess 95-96]!

This encounter or episode arouses chiefly the sancharibhava, vrda but it also arouses dainya [depression and visada [despondency]. The sthayibhava of the Karunrasa, soka or grief is very much strengthened by this episode, Tess is preoccupied with social and cultural, values that condemn the incident she suffered. She is unable to transcend the impact of her violation; and the more she thinks about it, the deeper is her grief. She becomes a prisoner of this emotion for the rest of her life. She was at Trantridge to claim kinship with the Stoke d’Urbervilles but when she came to her native village, she was reduced to an object pity, overtaken by the floating feeling of dainya [depression]. She passionately, tells her mother:

“Oh, Mother, my Mother!” cried the agonized girl, turning passionately upon her parent as if her poor heart will break. “How could I be expected to know? I was a child when I left this house four months ago. Why didn’t you tell me there was danger in
menfolk? Why didn’t you warn me? Ladies know what to fend hands against because they read novels that tell them of these tricks, but I never had the chance of knowing in that way, and you didn’t help me [Tess 98].

It is a good example of āvega [agitation] fused with dainyn and what becomes transparent is Tess’s innocence. It is this agitation and suffering of the innocent that very effectively stimulates pity. The sahridaya almost cries with Tess.

Karunā is constituted by pity and fear but these tragic emotions require numerous sancharībhāyas, Viśhāyas and Sātvikabhāyas for their convincing expression. We discover in chapter thirteen of the novel that Tess is a terrified person — terrified to think about what has happened to her and highly agitated to guess at the future course of action. At moments, she is absorbed in cīnta [painful reflection] of what will happen to her in the near future. Her cīnā and āvega bring before her some terrifying pictures and Hardy very aptly describes her psychology in these words:

But this encompassment of her own characterization based on shreds of convention, peopled by phantoms and voices antipathetic to her, was a story and mistaken creation of Tess’s fancy — a cloud of mortal hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she. Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of innocence [Tess 101].

Yes, it is a sense of guilt that oppresses her mind because it tends to disturb the moral order of the society in which she is born and brought up. Her schoolmates and her neighbours gradually come to know by guesses and
conjectures what might have happened at Trantridge and their gestures make her wounds green. No one, tied with convention, can understand her innocence and she is stung by antipathy. The artisan, neighbours and schoolmates serve in this context as *uddipana Vibhava* as they accentuate the *soka* coiled in her bosom. They are antipathetic quite unawares.

b. Vatsalyaras

Most of the *Sancharibhavas* of Tess are as much stimulated by her proneness to conventions of Marlott as by her moral shock. From a maiden she is subjected to the shame, depression, painful reflection and despondency of a girl-mother but she gradually comes out of this psyche and plays the role of an anxious mother. While engaged in outdoor work "Tess, with a curiously stealthy yet courageous movement, and with a still rising colour, unfastened her frock and began suckling the child" [Tess 105]. She becomes an emblem of *valsalyaras* [Mother's love]. Hardy gives another picture of the mother's love for her child:

> When the infant had taken its fill, the young mother sat it upright in her lap and, looking into the far distance, dandled it with a gloomy indifference that was almost dislike; then all of a sudden she fell to violently kissing it some dozens of time, as if she could never leave off; the child crying at the vehemence of an onset which strangely combined passionateness with contempt [Tess 105-106].

The girl — mother's love for the child is no doubt touched by contempt but the contempt is directed to her own past and not to the child. Her natural love for the child is quite sincere and passionate but at times it is marred by her conventionality. The novelist argues over this situation of Tess in these words:

> If she could have been but just created, to discover herself as a spouseless mother, with no experience of life except as the parent of a nameless child, would the position have caused her to despair? No, she would have taken it calmly and found pleasures therein. Most of
the misery had been generated by her conventional aspect and not by her innate sensations [Tess 107].

Tess’s vātsalya [love for the baby] reaches its climax when she performs the baptism of her child. Her love for the child knows no social or moral loves. Her grief is seen when the child is suddenly taken ill and Tess comes to know that it will die soon. When she discovered this “she was plunged into a misery which transcended that of the child’s simple loss. Her baby had not been “baptized” [Tess 108]. Vātsalya gives way to soka the moment Tess imagines the death of an unbaptized child:

In her misery she rocked herself upon the bed, the clock struck the solemn hour of one, that hour when fancy stalks outside reason and malignant possibilities stand rock-firm as facts. She thought of the child consigned to the nethermost corner of hell as its double doom for lack of baptism and lack of legitimacy...[Tess 109].

This fancy of the suffering of the child when it is dead makes Tess restless; and as a parson cannot come at his hour of the night, Tess frantically engages herself in the baptism of the dying child. All the preparations are made and then Tess herself in the role of the parson pronounces. “Sorrow, I baptize thee in the name of the father, and of the son, and of the Holy Ghost” [Tess 110]. The episode of Sorrow’s baptism reveals Tess’s infinite love for her. As a mother she suffers great agony and it tends the tragedy additional force and movement. Vatsalya, as a tributary of the śrīnāgarārāsa, enhances the tragic significance of Tess’s emotions. Tess’s vātsalya ends in soka when Sorrow, campaigning against sin, the world, and the deval, breathes her last and the young mother in once again left alone to fight against them.

c. Sringarāras

In spite of the flash of vātsalya, the story proceeds to deepen the Karunarās. Tess changes from a simple girl to a complex woman and to escape “the past and
all that appertained thereto was to annihilate it and to do that she would have to
get away” [Tess 115] and she leaves Marlott for the second and last time. She
meets Angel Clare at Talbothays where she had started working as a milkmaid and
Clare had come as a student of kine. In order to provide an effective setting for
the stimulation of *śringārārasa*, Hardy turns to describe Clare’s physical qualities:

Angel Clare rises out of the past not altogether as distinct figure, but
as an appreciative voice, along regard of fixed, abstracted eyes, and
a mobility of mouth somewhat two small and delicately lined for a
man’s though with an unexpectedly firm close of the lower lip now
and then; enough to do away with any inference of indecision [Tess
130].

In short, Hardy portrays in Clare a young man of charming looks and still more
charming manners. His father a vicar, wanted him to be ordained but he wants to
see something new in life and humanity. On seeing Tess closely, he says to
himself “what a fresh and virginal daughter of Nature that milkmaid is” [Tess 137].
Tess had grave reasons for liking seclusion, still she speaks earnestly to him, as if
his presence “were somehow a factor in her wish” [Tess 138]. On a fine summer
evening she in so much thrilled by the thin notes of the second hand harp that she
stealthily draws quite near to Clare and the notes pass “like breezes through her,
bringing tears into her eyes” [Tess 139]. Love for the first time liquidates her
whole being and feels her cheeks on fire. Hardy has used season, vegetation and
gestures through imagery to introduce *śringāra* in the novel. A humorous
conversation is followed by very sad imaginings of Tess when Clare asks her
“How is it you do?”

“The trees have inquisitive eyes, haven’t they? That is, seems as if
they had. And the river says, “Why do you trouble me with your
looks?” And you seem to see numbers of tomorrows just all in line.
the first of them the biggest and clearest, the others getting smaller
as they stand farther away, but they all seem very fierce and cruel and as if they said, ‘I’m coming! Beware of me! Beware of me! … but you, sir, can raise up dreams with your music and drive all such horrid fancies away’ [Tess 140]!

Clare wonders how a milkmaid can be so articulate and so serious in her attitude towards life and is fascinated by this aspect of Tess’s character. At Talbothays, Tess begins a fresh struggle towards spiritual survival. Her world seems to attain wholeness in companionship and love but suffering is an inescapable condition of her life. The śringāras culminates in her marriage with Angel Clare. Her happiness is broken by the stigma of her past; and it is this stigma that forces her to say to Clare, “I am not worthy of you – no I am not” [Tess 213]. It is the moment of the fullness of her own joy but she cannot turn away from her past; though Clare assures her of his love in every possible manner:

“I won’t have you speak like it] dear Tess! Distinction does not consist in the facile use of a contemptible set of conventions, but in being numbered among those who are true and honest, and just, and pure, and lovely, and of good report – as you are, my Tess” [Tess 213].

Tess, no doubt, possesses these excellences but it is now too late for her to believe in the use and efficacy of them and still sobbing, her heart cries, “why didn’t you stay and love me when I was sixteen, living with my little sisters and brothers, and you danced on the green? On, why didn’t you, why didn’t you”, she said, impetuously clasping her hands [213]. Clare, then, confesses his love for her once again:

“Well, you love me and have agreed to marry me, and hence there follows a thirdly: ‘When Shall the day be?’”

“I like living like this”.
"But I must think of starting in business on my own hook with new year or a little later. And before I get involved in the multifarious details of my new position, I should like to have secured my partner".

"But, she answered timidly, "to talk quite practically, wouldn't it be best not to marry till after that? Though I can't bear the thought of your going away and learning me here"!

"Of course, you cannot and it is not best in this case. I want you to help me in many ways in making my start. When shall it be? Why not a fortnight from now?"

"No," she said becoming grave. "I have so many things to think of first". [Tess 214].

Tess does not wish to hide anything from Clare. She thinks that her happiness will be fragile. True Śringāra must tell him about the Chase tragedy. Making his own confession, Clare tells her that once in London he had plunged into eight - and - forty hours dissipation with a stranger, and hearing this Tess forgives him but when she tells him about her stigma, she is rejected.

All these events show how Tess suffers, how she gradually becomes an unredeemable tragic character. If Clare had forgiven her, perhaps, her love for him would have been away towards the rose-garden but how could it be? Śringāra in this manner becomes a sub-servient rasa in Tess as it is overshadowed by Karunā. There is a clicker of raudrāras when she stabs Alec d'Urberville after her final submission to him. At Alec in a villain, his murder does not shock us but it does release pity and fear for Tess, for this act is "her heroic return through the door" into the folk fold, the fold of nature and instinct, the anonymous community" [Van Ghent 209].
Tess’s last acts present a very complex structure of emotions. Her raudrarupa [Wrathful demeanour] is seen when she comes to know that Alec lied to her about the visit of Angel Clare. In a fit of anger she says, “you had used your cruel pursuasion upon me- you didn’t stop using it no-you did not stop” — and this wrathful expression is followed by Karunā : “And he is dying he looks as if he is dying !… And my sin will kill him and not kill me!” In the same breath Tess says to Alec, “Oh, you have torn my life all to pieces — made me what I prayed you n pity not to make me be again” [Tess 402] ! Her Jugupsā [disgust] is clearly experienced here. Her emotions go wayward as she thinks about the plight of Clare. She kills Alec with a carving knife and this act evokes both pity and love and anger; pity for herself; love for Clare and anger at sin epitomized in Alec. In this stormy weather of her mind, the sun of Srīngāra shines once again. She breathlessly runs to meet Clare after killing Alec and in her clarification and confession seems to have the moment of fulfilment in love:

I have done it – I don’t know how”, she continued, “Still I owed it to you and to myself, Angel. I feared long ago, when I struck him on the mouth with my glove, that I might do if some day for the trap he set for me in my simple you to and his wrong to you through me. He has came between us and ruined us, and how he can never do any more. I never loved him at all, Angel, as I loved you [Tess 406].

It in a great moment in the novel. It lightens our appreciation of true Srīngāra, which becomes the most sustaining experience in death. Mutual love turns the moment of despair of being hanged to death into joy, into epiphany. Tess experiences fulfilment in love under the shadow of death; and in this manner, the novel can be read as a classic of the fusion of Srīngāra and Karunā in art and literature.
Jude the Obscure [1895] is addressed to those “into whose souls the iron has entered, and has entered deeply at some time of their lives” [Florence 272]. and in this sense it is “woven from the materials of historical change, the transformation and uprooting of traditional English life” [Howe 107]. The search for the purposefulness of life goes on but not strictly in Wessex - the characters of this novel “will be out of their habitat and communal order” [Holloway 107]. From this situation it follows that the emotive matrices of Jude are subtle as they incline towards reflections of modernity. The novel opens with a remarkable description of Marygreen, which outlines a contrast between its past and present:

It was as old fashioned as it was small ... Old as it was, however, the well-shaft was probably the only relic of the local history that remained absolutely unchanged. Many of the thatched and dormered dwelling - houses had been pulled down of late years, and many trees felled on the green. Above all the original church, hump-backed, wood - turreted, and quaintly hipped, had been taken down, and either cracked up into heaps of road - metal in the lane, or utilized as pig - sty walls, garden seats guard- stones to fences and rockeries in the flower - beds of the neighborhood. In place of it a tall new building of modern Gothic design, unfamiliar to English eyes, had been erected on a piece of ground by a certain obliterator of historic records who had run down from London and back in a day [Jude30].

On the face of it, Marygreen witnessed historical change. It is developed as a metaphor of the fusion of two contrary values, giving way to nostalgia and new challenges. Jude is sad because “he could scarcely bear to see trees cut down or lopped, from a fancy that it hurt them; and late pruning, when the sap was up and
the tree bled profusely, had been a positive grief to him in the infancy” [Jude 36]. He comes in contact with Arabella, who is artful enough to produce disgust in Jude; and Jujumpa [disgust] as the Sthavībhāva of Bhātasa grips his heart and soul firmly. She easily tricks him into marriage by feigning pregnancy. Arabella is of the earth, earthly, making the Bhātasa manifest by her action and Jude gradually enshrines Karuṇā. It seems that Hardy “must have his personal revenge on her for her coarseness, which offends him, because he is something of an Angel Clare” [Lawrence 489]. This ironical statement only points to Lawrence’s own animalism.

Fed up with Marygreen and Arabella, Jude, in search of beauty and love, yearns for Christminster and Sue Bridehead. Jude’s disgust is because of his inability to be practical and realistic. His love for Sue is idealistic as he begins to adore her when he sees her photograph. “Jude ... put the photograph on the mantelpiece, kissed it – he did not know why – and felt more at home. She seemed to look down over his tea. It was cheering – the one thing uniting him to the emotions of the living city” [Jude 104-105]. He has not as yet seen her but has fallen in love with her. She is like G.B. Show’s Candida, Hardy’s, New Woman. When Sue comes to know about Jude’s inclinations and attitude towards life, she nourishes her own kind of disgust. Tradition and history are unknown to her. The houses with any history and tradition are for her “very well to visit, but not to live in – I feel crushed into the earth by the weight of so many previous lives there spent” [Jude 223]. She hardly experiences her femininity and embodies a “curious unconsciousness of gender” [Jude 169]. Jude is, however, enamoured of her: “You [Sue] are, upon the whole, a sort of fay, or sprite not a woman [Jude 373].

Obviously, Jude is wrong in his estimate of Sue’s excellences, for she writes to him: “If you want to love me, Jude, you may: I don’t mind at all; and I will never say again that you mustn’t” [Jude 176]. And she abruptly decides to marry Phillotson. Jude’s school teacher; and this decision is neither preceded nor followed by love. This union turns out to be disgusting because of Phillotson’s
sensuality and she is forced to return to Jude. Her relationship with Phillotson arouses the sancharibhavab like mada, chinta and avega and all of them culminate in her asuya [Jealousy], which is the force behind her return. She discloses her mind to Jude in these words:

Your wickedness was only the natural man’s desire to possess the woman. Mine was not the reciprocal wish till envy stimulated me to oust Arabella. I had thought I ought in charity to let you approach me that it was damnably selfish of me to torture you as I did my other friend. But I shouldn’t have given way if you hadn’t broken me down by making me fear you would go back to her {Jude 285].

A sadistic impulse in latent in this statement of Sue, who has all the time believed in torturing Jude. It appears sometimes, that this asuya or envy will bring in the experience of real Śrīnāra but it is too material to touch even the fringes of this art – emotion. Sue’s “sparkling intellect” and her “self – containment” are obstacles in the way of rāti [love]; and she ultimately remains a psychological case as she time and again indulges in the emotional blackmail of Jude. Whenever she is rebuffed and subjected to criticism, the traps men by physical love.

The events of the novel show Sue “continually creating cliff – hanging situations (by living with the undergraduate, by marrying Phillotson, by eloping with Jude) in which the possibility of a sexual relationship is always present but kept at bay” [Summer 231-32]. Whatever she says or tries to do illustrates her disgust or the disgust of those who come in her contact – the undergraduate at Christminster, Phillotson and Jude. Phillotson’s sensualist moves arouse Jugupsā and he at no time fulfils the expectations of Śrīnāra or love.

Jude loved her sincerely but his hopes of marriage with her after he was deserted by Arabella were belied and when she came back in emotional turmoil, he shudders at the new predicament: “That episode in her past history of which she had told him – of the poor Christminster graduate whom she had handled thus,
returned to Jude’s mind; and he saw himself a possible second in such a torturing
destiny” [Jude 261]. He now understands the kind of woman she is – intellectually
discontented with everyone around her. He is totally embarrassed and confused
when Sue breaks into these words: “I am not a cold – natured, sexless creature, am
I, for keeping you at such a distance? I am sure you don’t think so! Wait and see!
I do belong to you, don’t? I give in” [Jude 286]. Jude being an idealist accepts her
and on his side it is the fulfilment of his love. But it does not remain constant. He is
deserted by her, too and dies alone neglected both by her and city of learning,
which had once epitomized the scope of his ambition. Jude’s idealism is frustrated
and the Karunarasa is inacted by his thoughts and deeds. It seems true to believe
that Sringirâ, Karuna and Bibhôtsa as dominant rasas of Jude the Obscure keep
on interacting and intersecting but towards the end the Karunarasa asserts itself in
Jude’s failures and frustrations and in Little Father Time’s killing of Sue’s two
children. The novelist, perhaps, seeks justification of Shakespeare’s words in
Macbeth:

Life’s but a walking shedow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
’Told by an idiot, full of sound and fury,
Signifying nothing [Macbeth, Act V, Scen I].

The art emotions – Karuna and Bibhatsa become central to Jude the Obscure, perhaps, because of the overdependence of Jude and Sue on their self-generated intellectual ideals and misguided careers. Both of them are conscious sufferers. The emotive life of Jude “differs from most anti-heroes, to his credit, in knowing what he wants to escape from and where he wants to go to, in holding fast to his ideal Christminster, and in refusing to demean his integrity in order to survive” [Brooks 254].
The readers of *Jude the Obscure* are at times provoked to smiles and laughter. Jude’s ideals of Christminster [alias Oxford] are not fulfilled but in their description, the reader does feel honoured. For instance, on coming to Christminster, Jude thinks that these “struggling men and women before him were the reality of Christminster, though they knew little of Christ and Minster [Jude 137]. This is to say that they were real men and women who, like others, face the problems of life and all of them are not scholars and intellectuals. This difference between romantic idealization and reality makes us smile. The hasyarasa [comic-experience] draws on all kinds of ill-assortment. In Jude, it is the psychology of the avant-garde that gives some moments of smiles. It is believed that to be part of the avant-garde “is to dream of a better world, but also to bump up constantly against the unreformed, and almost, it seems, unregenerate, nature of the real world, so that, as Jude goes on to say, the resistance is evitably encountered by advanced ideas brings ‘reaction’ [which he attributes to Sue] and ‘recklessness and run’ which he sees as the consequence for himself” [Draper 234].

The situation conducive to hasya [Laughter] is that Jude Fawley seems to be ‘a foolishly inveterate idealist’ [Draper 234] and appears incapable of learning from experience. In this ill-assortment of dream and reality germinate the seeds of laughter and the contrast in seen to be more like Fielding than Greek tragedy. It is elicited in the following remarks:

The grimy features of the story go to show the contrast between the ideal life a man wished to lead, and the squalid real life he was fated to lead. The throwing of the puzzle, at the supreme moment of his [Jude’s] young dream, is to sharply initiate this contrast. But I have lamentably failed, as I feel I have, if this requires explanation and it is not self-evident. The idea was to run” all through the novel. It is to be discovered in everybody’s life, though it lies less on the surface perhaps than it does in my poor puppet’s [Gosse 272].
A comic note, Gosse argues, runs through the whole novel. For instance, Jude fails his task of defending Farmer Troutham's corn and he goes on luxuriating. His feeling that his life is like that of birds makes us smile. Laughter has its turn in his becoming conscious of “a smart blow upon his buttocks, followed by a loud clack, which announced to his surprised senses that the clacker [with which she should have been scaring off the birds] had been the instrument of offence used” [Jude 35]. His love the Greek New Testament is easily displaced by the sex instinct which is aroused in him by the appearance of Arabella; and this instinct “seemed to care little for his reason and his will, nothing for his so-called elevated intentions, and moved him along as a violent schoolmaster a school boy he has ceased by his collar [Jude 64]. Sue's presentation is equally humorous. Aunt Drusilla recollects one instance of sue's naughtiness as a young girl. Sue walked into a pond pulling her petticoat up above he knees, saying, “Move on, Aunty! This is no sight for modest eyes” [Jude 130]. She also flirts with the idea of making love with her lovers but turns cold when they approach her.

There exist numerous comic situations in Jude but the hasya they produce is superficial in that the undercurrent of pathos and pity keeps on gathering the tragic force of the novel. The tragic doom looms large and the Karunarasa 'does not lose its power even when there are some hilarious moments.

III

Rasa in The Well - Beloved

The Pursuit of the Well - Beloved is Hardy's last novel and remains only a literary curiosity. Hardy wrote two-thirds of it before the publication of Jude the Obscure and the final part appeared afterwards. It is ‘a fantasy’ drawing on “a subjective idea – the theory of the transmigration of the ideal beloved one, who only exists in the lover, from material woman to material woman” [WB 59].

Śringāra [Eros] is the central art-emotion of The Well Beloved; and to enact it, Hardy’s setting of the Isle of Slingers – Portland is as striking for its natural
beauty as for pagan details. Hardy as an architect had always been attracted to the
virgin beauty of the isle. He knew about the deposits of precious stone in Portland,
which was being taken out from the loins of the island and was used in the
neighbouring cities. Like Rome, Portland was remarkable for its fusion pagan and
Christian elements. This pre-Christian region had shaped the mind and soul of its
inhabitants. The island girls were as spontaneous in their response to love as the
streams around flowed through the rocks. They, without a second thought,
naturally followed the pagan custom of “giving themselves blithely before
marriage to their betrothed” [Evelyn 257]. This aspect of the island and its
dwellers forms an apt background of ideal love:

Jocelyn Pierston, sculptor and son of a prosperous stone-merchant of the
Island seeks an ideal woman for marriage. It appears that Hardy is trying to
recapitulate his youthful days through the sculptor. Only such a woman could be
the ‘Well Beloved’. His ideal love is a myth for him. He becomes a witness to the
courtship of three generations – the courtship of Mother, daughter and grand-
daughter and his strange fancies make him feel that some ‘Christian emanation
from the Portland church “might be wrathfully torturing him through the very false
gods to whom he had devoted himself both in his craft, like Demetrius of Epheus,
and in his heart. Perhaps, Divine punishment for his idolatries had come” [WB
178]. Ultimately his search for ideal love turns out to be futile. He renews his
relations with Marcia Bencomb, marries her and settles down in the Island.

It is striking to note that the atmospheric beauty does not help Pierston to
fulfil his ideal Srngara but all the same the novel is replete with some serious
reflections on love and how it can be consummated. Platonic love, in short, is
unattainable since “all men are pursuing a shadow.” The Well-Beloved is, then,
Hardy’s investigation of platonic love. Lovers on earth find themselves as
prisoners of the Cave playing with shadows.
The Well—Beloved is devoid of real passion and passionate love. All the events move around the hero, Pierston who is haunted by visions. His phantoms keep on eluding him and still he follows them because he is ego-centric. He is “doomed to live on in an ageing frame with a youthful heart perpetually torn by adolescent love” [Evelyn 258]. In this situation there is no tragedy, no sense of pity and fear – not even a flash of the Karunarasa. Therefore, Hardy’s last novel is more remarkable as a turning point in career that for the arousal and climaxing of the Sringarasa which hardly requires the metaphysical musings scattered all over the novel.

Much of Hardy’s novelistic career in its final phase is concentrated on the two dominant rasas – the Sringara and the Karuna and both reach their unprecedented climax in Tess of the D’Urbervilles, which may be considered as an epic of the Karunarasa. What remains now to emphasize is the way Hardy brings the readers to rasanubhuma [Rasa – Experience] in its most delightful and pulsating form. Since it is the logical climax of an art-emotion that is the prime concern of a great artist, the following chapter will included analyses of emotive climaxes in Far from the Madding Ground, The Return of the Native, The Mayor of Casterbridge, Tess of the D’Urbervilles and Jude the Obscure.
References


5 J Hillis Miller, Thomas Hardy : Distance and Desire [Cambridge : Harvard University Press, 1970] 117. Hardy’s detachment from the objects of creations to Miller is the essential Hardy.

6 Kapoor. Professor Kapoor believes that “the Indian aesthetics claims that rasa-bhava — this kind of literary experience — constitutes the people’s expectations from kavya texts” [104]. Here the word kavya includes all forms of literature, created by the artist’s imagination.


10 Shakespeare, Two Gentlemen of Verona [1594-95] Act 1. Scene ii. Spoken by Julia, a Lady of Verona, beloved by Proteus, these words refer to "love-wounded Proteus". Julia, after tearing his letter into pieces realizes how she has wounded Proteus and confesses her true love for him.

11 Shakespeare, King Lear, Act IV, Scene i. The idea of the "Immanent will" is implicit here.


and woman, hence he finds Hardy's treatment of Arabella inadequate.

