

Philosophical Pessimism in Thomas Hardy's Selected Works

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Abstract

This research sheds light on Hardy's pessimism and its effect on his pen. This blackness cannot be regarded as personal characteristic only since it sweeps his works. The research also traces the true ground that encourages its appearance in all his works. More illumination is put on the philosophy of his pessimism that has the ability to create tragedy.

In spite of the suffer of having such painful feature, it injects his works with distinguished spirit and new sight and a power to compose tragedy. The research traces the pressure over his pen to soften his hard views, he refuses for many reasons above them that his pessimism is inherited and has deep root in his soul. The arena of searching is selected novels and his important poem in which he admits of having pessimism. He shoulders this blackness the responsibility of not tasting the true meaning of happiness

المخلص

البحث يسلط الضوء على التشاؤم في أعمال توماس هاردي والذي تحول إلى سمة واضحة في أعمال هذا الكاتب. البحث حاول استكشاف الأسباب الحقيقية وراء تلك السوداوية وتحليل للجانب الفلسفي لتشاؤم من خلال دراسة وتحليل لأهم رواياته وبعض قصائده المهمة. وكانت تلك الصفات مصدر نقد ومعارضة للإعمال توماس فكان يجب عليه تحمل الضغوطات الأدبية على قلمه بسبب نظرتة السوداوية للعالم بأسرة. والبحث تناول أسباب رفضه تغيير تلك النظرة لجملة من الأسباب منها كون تشاؤم موروث وذو جذور عميقة. وفي بعض قصائده اعترف بتلك النظرة المسؤولة عن حرمانه من تذوق السعادة. رغم الحزن الذي يعتري أعماله، فهناك الكثير من الفلسفة والنظرة الفاحصة للحياة وقوانينها. ورغم سلبية التشاؤم كصفة شخصية إلا أنه أضافت للإعمال توماس رؤية تفردت بها أعماله التي امتازت بقراءة حزينة وفلسفية للحياة.

Thomas Hardy (1840-1928) is a unique writer who draws the attention of his generation and the successive ones, not only to his mosaic giftedness, but also to his special look towards life. The principle emblem of his golden pen is its untold pessimism that has no defined limitations. Though, his morbidity can be summarized in few words that man is doomed to be a miserable creature, it has a depthless sense. His literary gloom is in dire need for an accurate probing since behind this black view lies a cave of mystery and secretive ambiguity. In spite of the negative aspects of pessimism on his life, it nurtures his works with hidden aesthetic spots that require various kinds of explorations. Many critics find his morbid look towards: life, man and circumstances has certain attractiveness, because his pessimism is not sheer a disease, but "it is capable of tragedy... it is unity of several elements and that which is grievous is but one of them."¹ Thus his gloom has fruits in literature that convey the misery of every item in this world. His sight has the power to discover the suffer of man, plants and animals.

This giftedness whose principle feature is sadness receives various echoes from the literary giants like Ezra Pound who depicts Hardy's genius when he remarks that " nobody has taught me anything about writing since Thomas Hardy died." ² Its worthy to start with the seeds of his pessimism in his private life, then trace its impact on his literary works. He regards man as a prey that it caught in the tragic web of "circumstances, inflicting cruelty on one another, or pursued by a malign destiny."³ It is important to learn that part of Hardy's gloom is inherent, also his environment encourages this especially the events at his childhood that make his soul as futile soil for future melancholia. Witnessing the execution of criminals in his village aggravates the matter and creates the seeds for his gloomy looks. Then the procedures of his bringing up participate tragically in creating his attitudes. In his breeding his strong personality so as to create from this child a mature educator. Really he gains various fruits from this education, above all he turns to be a careful listener to the adult, not the children. From this point begins his disastrous tragedy. Her education stultifies his childhood for the sake of maturity. She hinders his enjoyment and conveys him early from brightness to seriousness. She enjoys to learn that his personality does not cape with his true age.

Hardy finds some solace in secrecy and solitary life that he leads from his early age. He stultifies any attempt of friendship during childhood. Even at maturity he slums the door for any social meetings. At maturity he refuses any attempt to write his biography in a book. He destroys a version of his accurate series of his life that is written by his wife. Even the available version of his life does not contain accurate enumerations of his personal life. His isolation adds a sad music to his life that enables him to register quietly the agonies of the universe. Thus many scholars shoulder his early decades his morbidity. The truth in Hardy world lies in the darkness of this universe and inside man's spirit,

thus "we can recognize the profound truth of darkness in which life is cast, darkness both within the soul and without"⁴His grandmother partakes partially in exasperating his state via her horrible stories about superstitions, wars and ghosts. It is so obvious that women play sinister role in his life., through the influence of his mother, grandmother and his religious wife over his spiritual life. When he gets older, he has a physical delicacy as well as sensitive soul.

His reading of Greek tragedies that he is fond of in his early years, adds a new catalyst for his gloom. Even his age with its contending views has instrumental role in putting the ultimate touches on his suffering personality. He loses his faith in everything even in merciful power of God. He loses his spirit in a grave skepticism, and:

The sadness in Hardy- his inability To believe in the government of the World by a benevolent God, his sense of waste and frustration involved in human life, his insistent irony when faced with moral or metaphysical questions- is part of the late Victorian moods.⁵

The Greek tragedies create this religious gab on his gloomy spirit. In these tragedies God is not the benevolent powers, but they oppose to human perfection. The gods feel a strong jealousy from man's happiness. His struggle with religious problems adds a new factor to his pessimism. His questioning about the power and the justice of God causes him a grievous suffer and makes him forsake Christianity. Hardy finds that life has no panacea, and life provides only a single of loophole that is death that represents as escape from the hell of earth. He finds religion has no consolation for man's agony, quite on the contrary Christianity seems to complicate man's problems. He finds out that:

The Christian religion and Christian morality are variously seen as stultifying and irrelevant the complexities of modern experience. Religion serves to complicate and further frustrate the destinies of the central character⁶

In spite of Hardy's violent denial of pessimism, his works tell the opposite. Really in literary world the writer can't direct the reader's view more than his masterpieces. The evidences are many in literature, like Bertolt Brecht's **Mother Courage and Her Children** (1939). The hatred that he injects in the personality of the mother, turns into attractiveness thus when this play is acted, the audience praises the courage, not the demerits of the mother. He is forces to add other negative aspects to his personality. Some writers lose the control on

the pens that leads them to fall in divergence like Shakespeare's **Hamlet** (1603) and **Othello** (1604). Thus the authenticity is taken from the pen and works, not from the writer's explanation. In almost all Hardy's works, he depicts man as a toy in the hand of unmerciful power. Man is not at all bound to other forces outside himself. This theory exaggerates his deep gloom to put x-ray on his philosophy in writing. His hypersensitivity creates gaunt pity and compassion, not only to man, who is regarded as the puppet's destiny, but also he carries lofty feeling to earth. Thus his affectation surpasses the man to reach even the worms and the deceased leaves of the tree. He thinks that everything in his universe has its role to increase the misery of the creatures, even nature turns to be captive who has no will or strength to defend himself from the oppression of the immortal power.

Poetry is the second sanctuary that Hardy resorts after the critical pressure over his golden pen.

He is asked or may be forced to lessen his black view to please the critics and win the public taste. Hardy keeps his promise to desert novel to his first arena, poetry that is the core of literature. His poetry turns to be precarious box that treasures his secrets regarding his crestfallen view, his personal episodes, his admission of pessimism. Also via his poem one can learn many of his attitudes and reactions towards certain events. Thus his poems turn to be an expensive profile that have the ultimate documents of his moral biography. He enriches poetry with various heartrending looks. True to his sensitive soul, he has a deadly gravity to the calamity of other. The matter is doubles with his own grief. With such delicate person trauma finds no loophole in his spirit. He broods on his sadness and relates it to the universal suffer of the poor humanity. He generalizes his desperate cry to be the worldly one. Even his gone memory turns to be a surge of acrimony in his memory. The great proof is his deep sadness after the death of his first wife. He immortalizes her in his poetry. His principle theme of his poems is death, betrayal and separation. He depicts his agony in "The Walk" with jewel-like precision by remembering his past years with his wife. Her death makes him return to these years to find a solace, but he creates through them virginal pains. He tries to deceive himself that she may as usual wait his arrival. He mirrors his suffer via his lament in this poem. He says that:

You did not walk with me

.....
.....

As in earlier days;

You were weak and lame.

So you never came,

And I went alone, and I did not mind,

Not thinking of you as left behind⁷

The titles of his poems are enough to reckon misery and deliver the hopelessness into the reader's heart. They reflect the disappointment and frustration. His pessimistic philosophy aggrandizes the episode that is simple to common people. In "A Broken Appointment", he delineates the pain of faithful lover who is waiting for the arrival of his unfaithful lover. He portrays the acrimonious moments of spending this hour without the arrival of his lover. He laments not only the absence of his lover, but also her cries for the absence of sincerity in her heart. It's part of Hardy's view to the world that contains no faithlessness to alleviate man's misery. The breaking of the lover's appointment drags Hardy to declare the death of passion. He writes that:

You did not come,

 Yet less for loss of your dear presence there,
 Than that I thus found lacking in your make
 The high compassion which can over bear.
 Reluctance for pure loving kindness' sake
 Grieved I, when as the hope hour stroked.
 Yes come^{.8}

Death with all its agony occupies the lion share in Hardy's works. He ends the 19th century with a lament. He depicts his grave agony for the killing of English soldier who is killed in the Boer war (1899-1902). He shares others their misery for this crime. This painful event can not pass easily into Hardy's heart. He generalizes his sadness for the killed soldier to surpass the limitation of his heart to include the entire world. The whole existence and earth should bring tears and shrink with him. He seizes this opportunity to free some of his treasured hot sights for the man as unfortunate being on this wild world. He pictures the sorrow of his spirit and earth over the deceased soldier in "The Darkling", he says that:

The wind his death- lament
 The ancient pluse of germ and birth
 Was shrunken hard and dry.
 And every spirit upon earth
 Seemed fervourless as I.⁹

True to his fragile nature, the theme of death shakes the foundation of his soul and throws it like the deceased leaves. The matter is doubled with the killing. He depicts man as a miserable creature, in peace time, thus the bloody wars and killing further the agony on earth. He carries the burden of his race. He

feels depthless anguish for the killing of one another. In one of his poem, he imagines a painful meeting between the killed and the killer. The former asks about the reason behind depriving him from life. The killer should endure this appalling question mark. This wonder can not be free from answer. Hardy conveys the horror of the killer when he hesitates and repeats "because" to be the enmity is the answer. Hardy wonders with the killed is enmity enough to destroy the life. The horror of the killer may be turn as a safeguard for other to avoid such sorrowful crime. Hardy injects his attitude of anti-war regardless of all pretexts to kill humanity. He explains this in " The Man He Killed" :

Had he [the killed] and I [the killer] but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin !

.....

.....

I shot him dead because
Because he was my foe,
Just so, my foe of course he was;
That's clear enough;
Although ¹⁰

The image of the grave and graveyard seems to captivate Hardy's heart. Thus his melancholia emerges as "unavoidably causesend in a catastrophe when carried out." ¹¹ Perhaps Hardy regards grave as a refuge from the blackness of earthly life, but its aftermath that includes separation arouses his sympathy. Even if the buried is a hated person, still the final entity of man scares him. Since it is the eventual state of man that will face new hidden destiny. Since he is skeptical about the justice of the holy power, he doubts its justice afterwards. He "In the Moonlight" writes that "in a dream why do you stare and stare / At her grave, as no other grave there were?"¹²

Perhaps the image of grave does not depart Hardy's mind since it is engraved and imprinted in the mind of his childhood. It is the first gate to the large theme of death that grabs his mind. Really the wreckage of the old funeral sticks in his world of suffer. He unifies and shares the dead complaint when he imagines the state of a dead spirit that is eager for remembrance of other. Probably he repeats the same process of sharing when he spends hours gazing on the graves during his childhood. His long reflection and isolation allow this share. Again he depicts the loneliness of the dead that are completely forgotten by their lover and friends. Hardy cares for man during his life and after death. Hardy is hopeless to find sincerity in man, to aggravate this he chooses the dog that is simple of faithfulness to inject it with treachery . Even the dog follows the

earthly needs. No one has a time to bring sheer flower to such poor lonely spirit. Even the previous lover has no time to remember his deceased lover because of her rapid wedding. Hardy includes all this gaunt cries in "Ah, Are you Digging on my Grave?" to remind or warn the man that he is already forgotten. Hardy's pessimism exceeds the life to blot even the second life. Hardy's words are:

Ah, are you digging on my grave?
My loved one? – planting rue?
No: yesterday he went to wed

Hardy's pessimism exceeds the life and death to include his pity for animals and other creatures. His sympathy does not escape any item in this universe. Hardy treasures a torrential amount of pathos towards these creatures, that have no reason nor will to struggle the blind force of the universe. Their solo response to the life's harshness is surrender carrying earth's injury without any complaint or blame. The most pathetic part in their suffer is their continual work and charity for earth. Hardy's gigantic force lies in his photographic eyes that grips every hidden suffer in this world. The pain and sorrow surrender in front his capacity to reveal themselves. His contemplation of each items in this life emerges in his works. In "Afterwards" he admires the hawk, he watches it carefully and immortalizes his brave movements. He says that "the dewfall hawk comes crossing the shades to a light upon the wind-warped upland thorn,"¹⁴In the same poem, he depicts the slow movements of the hedgehog that strives in unknown world. He writes:

If I pass during some nocturnal blackness mothy and warm
When the hedgehog travels furnitively over the town, One may
say," he strove that Such innocent creature she come to no harm. ¹⁵

His pathos reaches its climax when he notices that these creatures share man in his bitterness and suffer. He pictures in one of his poem the bird that is the symbol of freedom, chained with the fatal blows of the destiny. The bird, the symbol of elegance, turns to be a captive to agony. To hardy even the bird can not escape from the morbidity of this world. But the only solace which may alleviate the pessimism of this poem "the Blind Bird" is the bird's acceptance of blindness. This mirage of hope seems false when this item increases the agony of the reader as well as Hardy's, especially when the blind bird entertains the humanity with his soft music in spite of blindness. This creature provides a lesson to man to endure the hard blows of life and continues in the noble works. The slight optimism turns to a heavy agony when we imagine the bird cares for the world that does nothing to cure it. Hardy registers his attitudes in "The Blinded Bird" :

"Who hath charity" says:
who suffer the long and is kind.
is not provoke, though blind.
And alive ense pulchered ?
Who thinketh no evil, but signs?
Who is divine? This bird. ¹⁶

Hardy's poetry has the honor of treasuring the grounds behind not enjoying the life. He via his poems declares that the curiosity for knowledge and his skepticism hinder his happiness in life. These conditions dry his soul from the gusto for life. He regards sometimes knowledge and over learning can hinder the usual routine of life. He announces a dangerous conclusion in "At A Watering Place" that "well bliss is in ignorance; what is the harm." ¹⁷In Hardy's "The Impercipient", there are clear hints of a critical confession for his deep pessimism that previously he denies and regard it as an accusation. This painful state is out of his control, through it he misses the opportunity of enjoying happiness like other. He wonders in this poem about the grounds of his deprivation from happiness. Again he blames the universal force of preventing him from breathing the aroma of merriment. Thus, he considers himself a poor person who is in dire need for other sympathy since he tastes the bitterness of this world rather than breathes its aura of happiness. Hardy in this poem finds no anodyne rather than confronting his state- vis-à-vis. He confesses that:

Since heart of mine knows not that ease
Which they (his friends) know; since it be
That he who breathes All's well to these
Breathes no All's – well to me
My lack might more their sympathies
And Christian charity ¹⁸

Hardy's poetry has various merits, but the most vivid one is his power to add a concrete touches to his abstract sense of loss and frustration. This remarkable gift emerges in "The Walk" when he visualizes his loss via movement and looks also this talent appears in "The Broken Appointment" when he delineates the disappointment via a hopeless waiting and looking at the quick clock. This feature imbues his poem with aura of authenticity and persuasion. Hardy in his "Hap" doesn't announce the death of happiness in the bottom of his heart, but as usual he universalizes his attitude to declare the

absence of happiness on whole earth. He complains of this bitter world that is controlled by chance that toys and risks with man's merriment. He laments the destiny of man who has no choice or voice in it. Hardy's world is ruled by outside power. Thus every attempt to create happiness goes in vain when man reaps pain instead of the seeds of brightness. He depicts this in his "Hap":

But not so. How arrives it joy lies slain
And why unbloom, the best hope ever sown
Crass casualty obstructs the sun and rain
And dicing time for gladness coasts moan
These purplind Doomster has as readily strown
Blisses about my pilgrimage as pains.¹⁹

Hardy's pessimism finds out that on unfortunately should taste the throes of life even he enjoys happiness. It's inevitable stage in any life. He seems to believe that the darkness is existed with the light, and the latter can not be discovered without the existence of the former. His principle advice for man to make full use of any of the happiness when it comes , especially at youth when still the misery is hidden within the years. The time looks for any mistake to batter this happiness. Man in Hardian world seems to have no choice to evade or console his misery rather than enjoy happiness because it will be followed by black morbidity. Time emerges in "First or Last" as a deadly enemy that is responsible for erasing the brightness of humankind. Thus it is decided that man should taste the bitterness of anguish regardless of being first or last. Hardy warns the man that grief and joy are the expected visitors that will arrive lately or early. Man needs to use his intelligence to embrace the joy first and postponed the grief to the impact of years. He states this idea in his "First or Late":

If grief come early
Joy comes late,
If joy come early
Grief will wait;
Aye, my dear and tender!
Wise ones joy then early
While the cheeks are red
Banish grief till surly
Time has dulled their dread.²⁰

The morbidity of Hardy is universal. Every part of the Hardian world is stained with misery, horror and absence of safety. He universalizes his morbid look to reach a climactic phenomena. He concludes that no wish is achieved to

man in this world as if man had a torrential foes that counter his dreams. The blind force does not care for man's pain also it vanishes his wishes even if they are humble. Happiness deserts man and the remaining is sole sorrow that is the permanent visitor. Hardy in "Going and Staying" focuses on the malignant force that dwarfs and thwarts man's wish, even his ambitions are watched and envied by this force. Hardy is the most criticized writer for his hopeless views like the above mentioned ones. He writes :

The moving sun-shapes on the spray,
The sparkles where the brook was flowing,
Pink faces, plightings, moonlit may,
These were the things we wished world stay;
But they were going. Season of blankness as of
Snow, the silent bleed of a world decaying,
The moon of multiudes in woe,
These were the things we wished the world go;
But they were staying ²¹

Hardy seems to look for a consolation for his painful spirit. He resorts to the world of nature to find it stained with misery. He probes love to console his soul. Even love proves to be a false helper. Hardy has no hope in this life. In "The Voice" he depicts the complaints of a woman who complains the change of her lover's feelings. Completely after his wife death, he finds in her notes that she writes her opinion of his personality. Destroying these papers indicates that they carry negative items about his personality. Perhaps this poem refers to his personal life. Hardy finds quazi-solution to man's suffer that is in ignorance. Hardy more than once tries to face his interior soul to learn the grounds behind his gloomy spirit. He admits that he is unjust to his simple soul that loses its simplicity due to his curiosity, wonder and skepticism. With these new features, he turns to be different and isolated from his race. He watches life with black lenses. His endless philosophic mediation increases his sadness. He doesn't expect only no hope from life, but also he expects the worst. He writes in "Wessex Heights" that:

Down there i seem to be false to myself, my
Simple self that, And is not now, and I see him
Watching, wondering what crass cause
Can have merged him onto such a strange
Continuators as himself, my chrysalis. ²²

Hardy announces his eventual attitude regarding this mundane life via the title of his poem "For Life I Had never cared Greatly". Hardy does not care

for this cruel world that creates these pains. Hardy is not like his blinded bird that surrenders to the blows of destiny. He confesses that he spends the prim of his life in serious work. His knowledge doesn't open the bright doors of life, but only the crestfallen part. He writes in "For Life I had never cared Greatly" that:

For life I had never cared greatly,
 As warth a man's while;
 Peradventures unsought,
 Peradventures that finished is sought,
 Had kept me from youth and through
 Manhood till lately
 Unworn by its style.

.....

may haply have bent me to stand and to show not
 much zest for its dance.²³

The life in Hardy's novel does not differ greatly from the poetry's. The principal discrepancy is that in novel he watches from far the painful progress of his hero and provides through them alive evidence about the cruelty of life. His heroes and heroine have humble dreams to achieve through hard work, but the blind force stultified their dreams and drags them to the brink of hell and tragic end. The life almost in all Hardy's works appears to be so painful and the whole existence is mere an agony they should be endured to the last moment. The misery of Henchard in **The Mayor of Castrbridge** (1886) begins with a cruel joke when he under the drunkness effect sells his wife with his little baby in an auction. The process of repentance starts when he decides to cease.

His drinking habit for twenty one years as a punishment. The horror of hid disgrace does not depart his mind. In spite of the high position that he gains as the mayor of Casterbridge, and his attempts to compensate for all the hurts that he did for Susan, his wife and Elizabeth-Jane, his daughter, his throes and anguish accompany him through his life. Henchard shows a true repentance, but Hardy wonders and doubts in this novel whether life can accept it? Hardy confronts this appalling question mark vis-à-vis in a world that is controlled by a malignant power who dwarfs and thwarts any faithful attempt. In the inner world of Henchard mind, one can trace the moan of his gone crime. He says that:

I can hear their sound now, and the sound of
 Her cries; O Mike! I've lived with you all
 This time, and had nothing but temper. Now

I'm nothing to you any more. I'll try my
 Luck somewhere else Bitter memories
 Flooded over Henchard as he stood there—
 His ambition and the rise in Casterbridge
 He had achieved, and than everything
 Dashed down to nothing.²⁴

Henchard, like Tess in **Tess of the D'urbervilles** (1891) and Austacia in **The Return of the Native** (1878). They are created in a cruel world that cares nothing for the tearful victims. Henchard turns like all Hardy's heroes into targets for the fate blows. Henchard should endure myriad strikes because of nothing only because he is existed in unpardonable world. Thus the arrival of Susan and Lucetta Jaxta poses with Farfrae, the man that will destroy him, this indicates that life cares nothing for man's repentance and it's provided with excuses to destruct him. He remarries Susan and tries to compensate Elizabeth – Jane for the hard times. Thinking that she is his real daughter, that dies quickly after he abandons them. After the death of Susan he tells Elizabeth – Jane that he is her father and plans to enjoy his last years with her. Again he can not escape the punishment of fate that prepares new sorrowful hurt for him when he reads Susan's letter that declares Elizabeth – Jane is not his daughter that dies three months after their departure. This daughter is the sailor's daughter who buys them. He contemplates that:

He felt fate was punishing him. He had
 Told Elizabeth she was his daughter, he had
 searcher in his drawer for proof of this.
 The terrible thing was that no sooner had
 he taught the girl to claim him for her
 Father, than he discovered that she had
 No sooner had he taught the girl to
 Claim him for her father, than he
 Discovered that she had no need relationship
 To him. He was far too proud to
 retreat from a position, especially when
 it would be humiliating his daughter.
 He had told her she was, and his daughter
 She should always think herself.[P.60]

Henchard receives various hurts patiently. All his life is eroded. The destruction includes his business, his social position, his love, his fatherhood. The first blow emerges to batter his reputation, when the old woman of the auction discovers his real identity and accuses him of his gone disgrace. Due to

his bankruptcy, he should sell his home and furniture to pay back his debts. His humiliation is grave when he is forced to work under Farfrae's power as an employee. The painful hurt is the erosion of his reputation when the woman of firmity is arrested she spitefully reveals Henchard's secrets of selling his wife and child. Henchard admits his guilt, but fate is too cruel to forgive him. The malignant force of Hardy's world seems to hover so near above Henchard thus, it dwarfs any hope of standing again. The accusation of the old woman so cruel to be endured. After his confession, he leaves the court and all his glory behind him. Hardy depicts the fate as cruel opportunist that seizes any chance or unintentional slip to destroy the man. Henchard's situation is so painful; Hardy depicts this situation as that:

The court was in an uproar. Henchard left the
 Chief magistrate's chair and came out, passing
 Through a group of people on the steps. I (Henchard)
 Seemed that the old firmity woman had hinted
 To everyone she had met since her arrival
 In Casterbridge that she knows a
 Queer thing or two about their great
 Local man Mr. Henchard. [P. 93]

Henchard loses his love when his lover, Lucetta learns or watches the court she changes her mind about their impending. Now she does regard him as the man that deserves her. She thinks that "this was the man Henchard really was. How terrible that she would soon come under his care." [P.93] Henchard tries to lessen his loss when he tries to deny Elizabeth her true existence from the sailor, Newson, but the whole matter is revealed and her father appears at her wedding and practices the role of a father, a role that Henchard dreams of. Even his present to his assumed daughter indicates his chained situation. His present is a bird in a cage that reflects his ultimate state. Even the eventual death of his bird will indicate Henchard's death. The search of Elizabeth—Jane and Farfrae is too late. He is dead just like the unattended bird. The painful progress of Henchard history indicates the miserable state of man in this world that watches and erodes any attempt of happiness of man. Hardy depicts the life with all its grimness and misery. Henchard's will reflects his lofty heart and his hatred to life that punishes him cruelly without showing any sign of mercy to tears. He writes in his will that:

Elizabeth—Jane Farfrae not to be
 Told of my death or made to grieve
 Because of me. That I not be buried
 In a churchyard—that no bells are

Rang for me. That nobody is to see
My dead body on my grave. That no
Man remember me. To this I put
My name. [P.142]

Henchard wishes to deny his existence in such cruel world. He wants to evaporate like a forgotten water. He hopes to be lost in oblivion. The melancholy of Hardy or the blind force judges the neglect of Henchard's fatigable trail to forgive his error. The fate diverts his path for happiness as if happiness were Tess' horse, Prince or Henchard bird or Austacia's fire. All die innocently like their owners. In the Hardian world death appears as the sole loophole and the only notice that the subtitle of this novel is " A Story of a man of character".(24) This carries a great hint that the author himself admires and sympathizes with this personality. Also it indicates that fate does not distinguish between the innocent and the evil in its destruction. And the hero of this novel falls with energy and pride.

The pessimism of Hardy penetrates his heroin's life to tarnish the bottom of her jubilation. Tess in Hardy's **Tess of the D'urbervilles** (1891) is battered into fragments from the very beginning of her life when her author judges her doom like Austacia in **The Return of the Native** (1878). In spite of her effort to change her fate, she is destroyed. Firstly she emerges as an active support for her lazy parents. The melancholy author diverts her path towards happiness. Her suffer starts after the death of her horse, Prince, when she loses control over it to fall and die. She seems to lose her control not only on the Prince, but on her whole life. She tastes the sting of conscience for killing her horse. Fate fails to mollify her suffer. In spite of being asleep and tired she drives her horse to the market. The miserable attitudes of Hardy exasperates the matter of her horse, she feels that she is a cruel murderess. This is a clear prediction of extra crime in her life. The circumstantial difficulties that lead Tess to be unguilty murderess will lead her to be guilty murderess for other crime. This accident begins when she mediates her family's bad circumstances:

Then, examining the mesh of events in
Her own life, she seemed to see the vanity
Of her father's pride, the gentlemanly match
Awaiting herself in her mother's fancy, to
See himself as a grimacing personage laughing
At her poverty, and her shroudol knightly
Ancestry. Everything grew more and more
Extravagant. A sudden jerk shook her in
Her seat, and Tess awoke from the sleep
Into which she, too had fallen.

Hardy expects the worst to Tess due to her economic circumstances and the encouragement of her father, who has great dreams to gain his assumed fortune from Durbervil, pushes her in the stigma path. The Hardian world does not allow any loophole of hope when Tess' miseries aggrandize so quickly. Tess, under the hardship of need, accepts to work in Duberville's estate. Thinking that Alec is her cousin, makes her a simple prey to him. The life that Hardy portrays seems to be germetic life full with many demons with little goodness. Alec tempts her and rapes her in the old woods to receive the climatic blow of her life for no guilt save a wish to live and gaining living for her family. She returns to her mother blames her for not telling her of evil in the life:

'O mother, my mother' cried the agonized
and girls, turning passionately upon her
parent as if her poor heart would break.
How could I be expected to know? I was
A child when I left this house four months
Ago. Why didn't you warn me? Ladies know
What to guard against, because they need
novels that tell them in that way, and
you did not help me. [P.88]

the poor Tess carries a new disgrace which can be used by her to get certain benefit as her mother tells her especially when she is pregnant from Alec. But she does not endure living with Alec whom she hates, thus she does not tell anything about her pregnancy or her dead baby. Her dignity does not allow her to ask Alec for correction of this stigma. In spite of all her trauma she still shoulders the responsibility of her parents when she in spite of her disgrace and sorrow decides to work as a dairymaid so as to forget her past ordeals. Hardy delineates his heroine as innocent and pure to convey his black view that the force of the world does not judge justly. This power is so destructive force. Thus, Tess turns to be a sheer puppet in the hand of the fate, throws her here and there to collect new pains without any kind of mercy or justice. Tess should endure her shame and her mother's reproach for getting empty hands from this adventure. Her mother seems:

ready to burst into tears of vexation, after
all the talk about you and him which has
reached us here, who would have expected
it to end like this! Why didn't ye [you] think
at doing some good for your family instead
o' thinking only of yourself? See how
I've got to leave and slave, and your
Poor weak father with his heart clogged
A dipping—pen.[P.81]

Tess' heart now is the arena of fate. When she confronts Angel, a dairyman, she falls in love with him and he for her. She can not accept his proposal because she is virgin no long. She can not endure the word 'no' to be her continual answer for Angel there—for she accepts his proposal hoping for forgiveness from Angel. The fate or the blind force puts many traps and obstacles in front of happiness. Tess determines to extract happiness from the hand of fate when she accepts to marry her lover. She maneuvers the fate, but the duration of happiness in Hardian world is so brief that lasts few months. During their honeymoon they confess their gone affair to each other. She forgives him, but he fails to do this and forgives her sin due to his religious background. In spite of her beseeches, he deserts her. She tastes the bitterness and the question mark is less important than the exclamation mark in her lament for this grave loss. She endures:

A sudden rebellious sense of injustice caused
The region of her eyes to swell with the truth
Of hot tears thither; but they did not fall.
Even her husband, Angel Clare himself, had..
Death out hard measure to her, surely he had!
She had never before admitted such a thought;
But he had surely! Never in her life – she
Could swear it from the bottom of her soul.
Had she ever intended to do wrong; yet these
Judgment, had come whatever her sins, they
Were not sins of intention, but of advertence
And why could she have been punished
So persistently? [P.353]

Tess' innocence is so manifest when she tries to persuade Angel to marry one of her friend instead of her because she regards herself unfit for such personality. Tess fights against being sheer puppet in the hand of a blind force. After her seduction her fight enlarges to strive "against overwhelming odds, to maintain her self-respect." (26) She attempts to steps towards true happiness, but all her efforts go in vain. She visits Angel's parents to gain their support, but again the hand of fate is not far from wrecking any attempts that wish to free man from its capture. She drives back when she eavesdrops the gossip of Angel's brother with mercy about Angel miserable marriage to Tess. Thus, the rupture between Tess and Angel is without a hope of a new reunion. If there is a hope, it is the foreign culture that may mature Angel more. The Hardian world is so cruel that it does not support the tearful victim, "the novels grew darker and more pessimistic over time as Hardy showed characters increasing dominated by fate and guilt over their misdeed." (27) She strives to be happy in a morbid world. From the very outset such personality are chosen to be miserable. The

illness of her parent then her father's death forces her again to accept Alec's offer of protection and love. The life plays instrumental role in battering the life of innocence when Angel after his spiritual recovery, returns adopting new matured views that man should be judged by their intention and deeds only. She tells Alec before killing him about his stratagem to seduce her:

My little sisters and brothers and my mother's
Needs – They were the things you moved me by
... and you said my husband would never come
back – never; ... and then he came back! Now
he is gone – Gone a second time, and I have
lost him now for ever ...and he will not
love me the littlest bit ever any more. [P. 381]

Angel reaches certain decision that cruel circumstances are responsible for man's mistake. He stands with Tess, returns to enjoy the remaining of their happiness, but Tess has already accepted Alec's offer. Again she can not say no to Angel, thus out of hopelessness she stabs Alec, the source of her continual miseries, to death. She now tastes a great happiness with Angel. True to her experience in life she can not imagine that life can offer such generous gem of happiness. True she suspects this from the blind force to be permanent merriment. She tells Angel that "this happiness could not have lasted. It was too much?[P.396]. She is arrested while she sleeps on the sacrificial altar at a temple to be presented as a sacrifice of unjust circumstances. She asked him to marry her sister Liza-lu, they witness her hanging. Neither the life nor the author allow her to taste happiness in spite of her hard work and continual attempts. Hardy decides her death and grants happiness to her sister Liza-lu who doesn't ask or suspect such gift. This is the characteristic of fate which dwarfs or counter the wishes and grants man's dreams to other who don't need it. If one mediates her eventual words before accepting Alec's offer, may wish for another opportunity for her. Hardy seems to admire her determination to win over the fatal power that has superpower to tread any hope of salvation. Tess commits a crime to achieve her happiness. She tells Alec before killing him that:

....only hale me ... o yes, I have lost him
now again because of you! In writhing with
her hand on the chair, she turned her face forward,
the door, - her lips were bleeding from the clench
of her teeth upon them! o you have torn
my life all to pieces.... Made me a victim a
caged bird! my own true husband
will never, never, o I can't bear this
I can not! [P.381]

Really the subtitle of the novel "the pure woman" indicates that Hardy treasures a great respect and sympathy for his innocent heroine that is exploited by the evil, and he fights to defend her from being harlot. He regards her as a purer than many women. She during her strife expects the worst. He before the death of her baby confronts the blinded force and beseeches it and asks "heap[s] as much anger as you went to upon me, and welcome; but pity the child"[P.93] The universal forces that control the Hardian world seems to be blind to man's pain. Hardy admires the power of man who decides to fight this gigantic power in spite of his poor weapon. No one of Hardian heroes find happiness as if earth isn't the suitable place for such bright feelings.

Hardy in **The Return of the Native** (1878) depicts the vain efforts of man to find assumed happiness on earth when many agents counter his sincere purpose like: coincidence, circumstance and his frailty. All man's angelic dreams are thwarted in Hardian world in which the justice is absent, thus man is defeated. Even nature that is a symbol of hope and purity turns to be a scourge, on the wrecker's head, in the hand of a hostile forces. It is vivid that Hardy mirrors his interior morbidity in depicting his paradise, the country-side. In picturing the setting of this novel, Hardy horrorizes the readers and prepares them to receive the tragic story. John Goode in his **The Offensive Truth** is aware of the strength of heath that has a meaningful personality and can not be regarded as a sheer image, but it is "evocative of human moods, saddening noon, anticipating the frowning of storms, and intensifying the opacity of a moonless midnight to a cause of shaking and dread"²⁸. By doing this he contrasts the romantic attitude towards nature, especially Wordsworth's. he reflects the disastrous ugliness of nature. His portrayal of Egdon Heath's ugliness is unexpected one, and this is the habit of Hardy that is used in poetry to shock the readers with unexpected themes. Again Hardy regards nature as a tool that increases man's suffer and hinder his ambitions of lifting the injustice. Besides that nature cares nothing for man's grievances. The truthfulness of pain is in Hardy's words:

Intensity was more usually reached by way of the
Solemn than by way of brilliant, and such a
Sort of intensity was often arrived at during
Winter darkness, tempests, and mists. Then Egdon
Was aroused to reciprocity; for the storm was its
Lover, and the wind its friend. Then it because the
Home of strange phantoms; and it way found to be
The hither to unrecognized original of those wild
Regions of obscurity which are vaguely felt to
Be compassing us about in midnight dreams
Of flight and disaster, and are never thought of
After the dream till revived by scenes like
This.²⁹

Hardy succeeds in providing a horrible background for his tragedy to create certain harmony with tragic events in this novel. His setting is depicted as a monster that creates miseries to other. The principal heroes taste the bitterness of tragedy for nothing. Clym returns to his health to improve and beautify it. He abandons the urban society for the sake of his health folk. His innocent return brings series of disasters to his mother, Eustacia, and Wildeve. Because his romantic love for Eustacia, he should endure a painful separation with his devoted mother, Mrs. Yeobright. His noble motive to educate his country folk brings his semi-blindness. His lofty intentions are thwarted and cause separation, death, betrayal and insanity. Hardy via him wants to emphasize that the hostility of the universe is blind, thus it can not distinguish between the goodness and evil. The bad luck follows him and creates various kind of traps to torment him. His mother decides to put an end to her bitterness by reconciliation with Clym. Enduring the hardship of heat and walking across the fields to catch such a wonderful moment with her son. Misunderstanding causes her misery and death. She thinks that her son does not welcome her visit. Eustacia, hearing Clym's words, thinks that he is awake to open the door to his mother. The pains of Mrs. Yeobright is grave. She dies unbeknownst that Clym worships her. The tragedy of Clym surpasses this limitation of his heart, his sadness paralyzes his soul. His misery is doubled because he does not understand the reason behind her return without visiting him. The remorsefulness stings his soul. He asks Thomasin that:

Why didn't she come to my house? I would
 Have taken her in and showed her how I loved
 Her in spite of all. But she never comes and I
 Didn't go to her, and she died on the heath like an
 Animal kicked out, nobody to help her till it was
 Too late. If you could have seen her, I saw her
 A poor dying woman, lying in the dark upon the
 Bare ground, moaning, nobody near, believing she
 Was utterly deserted by all the world, it
 Would have moved you to anguish, it would
 Have moved a brute. And this poor woman my
 Mother! No wonder she said to the child, 'you
 Have seen a broken -hearted woman'. What a
 State she must have been brought to I
 Wish I could be punished more heavily that
 I am. [P.286]

Clym's devotion to his memory and his painful guilt drag him to wage a campaign of hatred against life. He is the man who endures the blindness and failure in his new vocation as a teacher, now raises the banner of surrender to his torrential grief. He deserts his usual life to be a preacher. He spends the remaining of his year in reanalyzing his sin of hurting his mother. His continual reproach to Eustacia, his wife, leads him to taste the bitterness of another

tragedy. Eustacia can be regarded as a vehicle to probe Hardy's black attitudes in this novel. She does not violate any moral and she does not commit any crime. Her sole dream to find true love and satisfy her thirsty for travel and desert the country. The final part of her dream leads many critics to think that Hardy's cruelty with Eustacia because the civilized blood runs in her veins because "his kindest character are those who lived away from town in a quiet rural life,"³⁰ Via her situation, Hardy seems to stress that there is gaunt discrepancy between man's desire and the decided judgments of the universe. In spite of her longing and hopeless waiting to achieve her humble dreams, she faces a morbid tragedy and unhappiness. Firstly, she should endure that failure of her martial life and he dreams of leaving the life when Clym decides to remain in the country and then lose his sight. Then the fate plays a cruel role against her life. This novel presents, through Eustacia, horrible attitudes that man future does not depend on his hard effort but on the blind powers of fate. One can be aware that:

Hardy makes man an insignificant part of
The world, struggling against power greater
than Himself, -- sometimes against systems which
He can not reach or influence, sometimes
Against a kind of grim world spirit who
Delights in making human affairs go
Wrong, therefore, hardly a realist, but
Rather a man blinded by pessimism; and
His novel though generally powerful and
Sometimes fascinating are not pleasant or
Wholesome reading.³¹

The failure of receiving Clym's letter of apology is part of the web of the hostile force. Under this pressure of losing everything, she decides to elope with her old lover, Wildeve. After this decision, she begins to blame herself for this torture. She moans because she does not know to blame whom for her unjust doom. Clym increases her torture through his continual reproach for her for his mother's death. Eustacia's guilt of breaking her marriage and turns to be mere a prostitute deadens the remaining of her spirit. She complains from the cruelty of her universe that batters her humble dreams. Her cry reflects the universal pain of man in this world. Her soliloquy reflects her depthless anguish for losing any opportunity of hope on earth and her pain knows no end and she states that:

I must drag on next year, as I have dragged
On this year, and the year after that as before.
How I have tried and tried to be a splendid
Woman, and how destiny has been against me!
... I do not deserve my lot! She cried in
a frenzy of bitter revolt. 'o, the cruelty

of putting me into this ill-conceived world!
I was capable of much; but I have been injured
And blighted and crushed by things beyond
My control! O, how hard it is of Heaven to
Devise such torture for me, who have done
No harm to Heaven at all. [P.32]

Wildeva is part of Hardy's tragedy. His sole crime is his passionate love for Eustacia. He is ready to relinquish life to rescue Eustacia. Wildeva decides to escape to enjoy his fortune. Even weather is moved against their plan. As Eustacia is waiting Wildeva, she feels shame and imagines the cruelty of fate on her legitimate dreams. Out of fear and after hearing the noise of people that look for her, she jumps to the river, leaving behind her many unachieved dreams. Now all her dreams lose their brightness. She does not want to travel or spend money. This is the rule of the Hardian world that deprives man from all his wishes and leaves him dead in life. Wildeva drags to his final fate due to his romantic soul. He does not endure the loss of Eustacia. His tragic death erases all his previous faults and he does not deserve such horrible end. He tells Eustacia that:

I only ask this; Can I do anything
For you? Is there anything on the face
Of earth that a man can do to
Make you happier that you at present?
If there is, I will do it. You may
Command me, Eustacia, to limit of
Any influence: and don't forget that
I am richer now. Surely something can
Be done to save you from this! Such
A rare plant in such a wild place it
Grieves me to see. Do you want to
Escape that place altogether? Only so
It, and I'll do anything to put end
To these tears,... I promise you on
My word of honor never to speak to
You about or act on. [P. 311]

These are the attitudes of Thomas Hardy who endures various kind of pressures over his pen because of his black views towards the entire universe. He confronts the critical attacks with iron will that refuses any kind of embellishment on his words because of thousands of causes, the most important one is that the core part of his morbid spirit is inherent and the rest grounds are required early. Thus his pessimism is too rooted to be solved or changed easily. In his poetry he confronts his self and blames it for the failure in the happiness and absence of the capacity to enjoy the life. His morbidity is lifelong one. He finds death as a vent from the torture of life.

Notes

¹ Lasalles Abercrombie, Thomas Hardy; **A critical study** (New York: Russell and Russell, 1912), p.25.

²Jahan Ramazani, Richard Ellmann, Robert Clair, **The Norton Anthology of Modern Contemporary Poetry** (New York:w.w. Norton,2003), p.43.

³M. H. Abrams, **The Anthology of English Literature** (London: W. W. Norton Company, 1987), p.112.

⁴Dorothy van Ghent, **The English Novel, Form and Fiction** (New York: Harper and Row, 1953), p. 204.

⁵ Ibid, p.2206.

⁶ Andrew Sanders, **The Short Oxford History** (Oxford: Chrendon press, 1994), p.464.

⁷ M. H. Abrams, p. 2209.

⁸Ibid, p. 2217.

⁹ Ibid, p.2211.

¹⁰ Gerald De Wiwitt Sanders, John Herbert Nelson and M. L. Rosenthal, **Chief Modern Poets of England and America** (New York: The Macmillan Company, 1957), p.28.

¹¹Geoffery Harvey, **The Complete Critical Guide to Thomas Hardy** (London: Routledge, 2003), p.147.

¹² Jahan Ramazani, Richard Ellmann, Robert Clair, p.58.

¹³ M. H. Abrams, p. 2215.

¹⁴Laurence Perrine, **Sound and Sense, An Introduction to poetry** (New York: Harcourt, Brace Inc., 1956), p.273.

¹⁵ Ibid, p.273.

¹⁶ Gerald De Wiwitt Sanders, p. 39.

¹⁷ Ibid, p. 31.

¹⁸ M. H. Abrams, p.2208.

¹⁹ Gerald De Wiwitt Sanders, p.33.

²⁰ Ibid, p.47.

²¹ Ibid, p.42.

²² Ibid, p.30.

²³ Ibid, p.39.

²⁴ Thomas Hardy, **The Mayor of Casterbridge** (Oxford University Press, 1980), p.137.

[All the subsequent quotations are taken from this edition]

²⁵ Ismail Salami, **Thirty Great Novels** (Tehran: Merhrandish,1999), p.304.

²⁶ Thomas Hardy, **Tess of the Durbervilles** (London: Penguin Group, 2003), p.32. [All the subsequent quotations are taken from this edition]

²⁷ Arnold Kettle, **An Introduction to the English Novel** (New York: Harper Torch Books, 1951), p.51.

²⁸ Stephen Greenblatt, M. H. Abrams, **The Norton Anthology of English literature** (New York: W. W. Norton company, 2005), p.1851.

²⁹ John Goode, Thomas Hardy, **The Offensive Truth** (Oxford: Basil Blackwell, 1988), p.36.

³⁰ Thomas Hardy, **The Return Of The Native** (London: Macmillan, 1975), p.33. [All the subsequent quotations are taken from this edition]

³¹ Ifor Evans, **A Study History of English Literature** (New York: Penguin,1940), p.261.

³² William J. Long, **English Literature** (Delhi: A, I Reged,2006), p.518.

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