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**Investigating the Concept of Mortality in
Thomas Hardy's Novels – An Analytical Literary Study**

تقصى مفهوم الفناء فى روايات توماس هاري – دراسة تحليلية أدبية

**A Thesis Submitted in Fulfillment of the Requirements for
PhD Degree in English (Literature)**

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Dedication

I dedicate this research to the soul of my beloved father, and my family without his strength, courage, unconditional love and optimism; I could not have done it.

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English Abstract

Thomas Hardy was deeply concerned with his novels with many signs rooted in his belief in the human situation and failed human relations. He did not really represent mortality in his work, but he showed it in social and philosophical aspects and in different literary contexts. The purpose of this thesis is to examine the mortality (death) in the novels of Thomas Hardy (14 novels). Death in Thomas Hardy's novels took various forms from novel to novel, influenced by his unique experience and the ideal social context he intended to convey through his writings. The problem of this research is about the concept of death in three main dimensions: historical, political and social to discover other implicit or explicit factors that affect Hardy's characterization and his plan within the concept of mortality as a central point of his subjects. The methodology used in this study is based on the descriptive and analytical approach that entails a critical literary analysis of the concept of death, the philosophical form and the content of narrative events to develop the criterion of social reality, taking into consideration the good and bad things and traditional beliefs that lead the lower, middle and upper social classes from the late Victorian and early 20th centuries. The research concluded that Hardy used a degree of increasing diversity of mortality (death) in most of his novels as a tool for social change and reform. The research finds that Thomas Hardy deals with natural death not only as a manifestation of a normal life problem or a divine destiny; it aims to propose solutions to society. In Hardy's novels, the caliber is not limited to the laws of nature only (natural death), harm or man-made crimes, but it also has a clear influence in the novels. Hardy is a master of the ideas of the mortality. He does not mean death in his novels as an ordinary event, but rather as a tool or technique for writing to serve the overall fabric of the literary plot to develop work or to seal tragic results.

Arabic Abstract

كان توماس هاردي يشعر بقلق عميق في رواياته مع الكثير من العلامات المتجذرة في إيمانه بالحالة الإنسانية، والعلاقات الإنسانية الفاشلة. لم يمثل فعلاً الأخلاق في أعماله ولكنه أظهرها في جوانب اجتماعية وفلسفية وفي سياقات أدبية مختلفة. تهدف هذه الرسالة على تقصى الفناء (الموت) في روايات توماس هاردي (14 رواية). إتخذ الموت في روايات توماس هاردي أشكالاً مختلفة من رواية إلى أخرى، متأثراً بتجربته الفريدة والسياق الاجتماعي المثالي الذي كان ينوي نقله من خلال كتاباته. تكمن مشكلة هذا البحث حول مفهوم الموت في ثلاث أبعاد رئيسية؛ تاريخياً وسياسياً واجتماعياً لاكتشاف عوامل أخرى ضمنية أو صريحة تؤثر على توصيف هاردي ومخططه في إطار مفهوم الفناء كنقطة محورية لمواضيعه. تعتمد المنهجية المتبعة في هذه الدراسة على المنهج الوصفي والتحليلي الذي يستتبعه تحليل نقدي أدبي لمفهوم حدوث الموت والشكل الفلسفي ومحتوى أحداث الروايات لتطوير معيار تصوير الواقع الاجتماعي مع مراعاة الأشياء الجيدة والسيئة والمعتقدات التقليدية التي تقود الطبقات الاجتماعية الأدنى والمتوسطة والعليا من أواخر العصر الفيكتوري وفي أوائل القرن العشرين. استنتج البحث أن هاردي كان يستخدم درجة تنوع متزايد من الفناء (الموت) في معظم رواياته كأداة للتغيير الاجتماعي والإصلاح. توصل البحث أن توماس هاردي يتعامل مع الموت الطبيعي ليس فقط كإظهار لمشكلة حياتية عادية أو قدر إلهي؛ بل يهدف إلى اقتراح حلول للمجتمع. لا يقتصر معدل الفناء في روايات هاردي على قوانين الطبيعة فقط (الموت الطبيعي)، ضرر أو جرائم من صنع الإنسان، ولكن له أيضاً تأثير واضح في الروايات. كان هاردي ينسج بمهارة فائقة في سرد أفكار الفناء، فهو لا يُقصد بالموت في رواياته كذكر حدث عادي، بل يهدف إلى أن يكون أداة أو تقنية للكتابة لخدمة النسيج الشامل للمخطط والحبكة الأدبية، أو لتطوير عمل أو لختم نتائج مأساوية.

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Chapter One

Introduction

1.1 Overview of the Problem

It is possibly almost a part that the English novel with its three main categories; historical, political and social have something in common; a universal thematic value, which is mortality, death involving character or more, no matter a human being or animal.

The way in which mortality maybe fictively viewed, perceived and admitted or reclined should likewise bring to the mind, on the part of the novelist, the narrator and readers.

The equal extreme or the notion of eternity so to speak the two opposing concepts of mortality and eternity or ultimately markers of the philosophical land mark of unity of opposites which is characteristic of the whole Victorian way of thinking and view to life.

The present study intends to investigate, depict and value the idea of death, in term of its development and variation within Thomas Hardy's novels Tess of Durburfield, The Mayor of Caster Bridge and Far From madding Crowd in the light of advancement of psychoanalysis schools, headed by Sigmund Frued in the twentieth century.

Though mortality is not suppose at any rate to occupy the thematic interest of this study it still remains an outstanding representation of an embedded, a subtle and innate motive of the novelist which this study promises to disclose to the best possible extent relying on the writer's environment, mode of his age his social life style and culture with view to the label mortality

1.2 Statement of the Problem

The problem of this research investigates the ways that Thomas Hardy's presentation of the issue of mortality is plausibly expressed and elaborated throughout his novels? The problem overview about the writer's realistic experience and contact with the incident of death on the grounds of his own culture must have their pressing influence on his fictive works 'namely, the novels. Moreover Hardy's subconscious images of death have presented in a manner deserves to be tackled throughout this dissertation. His style and writing techniques illustrates outcomes assume such findings to an agreeable answer to the main pillar of the research problem.

The problem addresses Thomas Hardy's works within his personality interlinked with his own social, cultural and literary background. On the other hand Hardy will be considered as a pure novelist equipped with his acquired writing skills as a craft. On the basis of integrating these two extremes the problem will be ready to find out its way to solution.

1.3 Questions of the Research

- 1) To what extent do Hardy's Novels proficiently portray mortality in social life in England during the Victorian age?
- 2) How do double standards and moral seriousness in Hardy's characters influence the idea of mortality in most of his novels?
- 3) What effects have sociology, psychology or divinity on Hardy's conception and implementation of fate appeared in death?
- 4) Does mortality as an obsession function as an opening a bottle neck or a solution of conflict in Hardy's novels?
- 5) What could be the probable intended message in Hardy's novels and the promised response of his readers?

1.4 Hypotheses of the Research

- 1) Thomas Hardy proficiently portrays mortality in social life in England.

- 2) Double standards and moral seriousness in Hardy's characters influence the idea of mortality in most of his novels.
- 3) The sociology, psychology or divinity have implemented on Hardy's conception of fate that appeared in death.
- 4) Mortality as an obsessed inclination to Hardy climax or a resolution of conflict in most of his novels.
- 5) The probable intended message that could be in Hardy's novels and the promised response of his readers.

1.5 Objectives of the Research

- 1) To draw a clear distinction between Hardy's personality as an independent personality in the real world with all its physical and mental traits, with all its interaction, attachment and integration with society, environment and culture against its shadow represented the idea of mortality (Death).
- 2) Illustrate Hardy's style, writing techniques and other literary devices to invent setting, characters and events to create novels that are meant to be a mirror of mortality intrusion within nature, people and events.
- 3) To penetrate deeply in the inner most self of Hardy to match his personal identity backgrounds with his tones and themes of mortality as may be revealed in his novels.
- 4) To discover other factors implicit or explicit as effecting his characterisation and plot within setting with the idea of mortality as a focal standpoint of his themes.
- 5) To devise a calibre of portraying social reality considering good and bad things within its moral norms conventional beliefs leading the social lower, middle and upper classes late the Victorian age and in the earlier twentieth century, so past can be brought close to observation, the present seems clear ready at hand to be investigated and a possible transition to the future may be predicted by the idea of mortality.

1.6 Significance of the Research

- 1) This research attempts to illustrate Hardy's own personality and intellectual traits as opposed to be regarded from between the lines of his novels as far as the question of mortality and fate.
- 2) The research primarily makes use of conclusion of modern psychoanalysis school in exploring the drives and motives that lacked behind in his sub consciousness evoking novels representing their innate being and expressing interaction of the self, the other and outer world as long as novels are supposed to be at best an imitation of real life in retrospect by the idea of mortality in most of his novels.
- 3) The research generically focuses on twentieth century's novels reflect Hardy's attitude that imparts much sympathy with secular way of thinking and belief with fate (tragic death), sin and innocence.
- 4) This research evaluates Hardy's view and presentation of mortality as fictively regarded by him.

1.7 Methodology of the Research

The methodology adopted in this study rests on the following:

The descriptive and analytical approach that entailed by a critical analysis of form and content of the text.

1.8 Limits of the Research

This study involves three of Hardy's late Victorian and early twentieth century novels; far from madding crowd the life and death of mayor of Caster Bridge and Tess Durbeyfield, focusing on the notion of mortality on the part of the novelist's attitude and presentation.

As it may suggest from the first look, the label: Victorian literature could possibly leave an impression of wholly political sense; the reign of queen Victoria (1837-1901), however, the nation goes further and yet further behind this to include a

sum of characteristics not having being witnessed in the earlier age of romanticism 1800 -1837 and not anticipated in the following age of modernism 1901-1999).

1.9 Research Outline

This research includes five chapters.

- a) The first chapter is an introduction about whole research problems and it states the overview of the research problem; the statement of the problem, the objectives, questions and assumptions of the research. It also contains a short summary about research methodology as well as the significance and limitation of research.
- b) Chapter two speaks about the theoretical frame work and literature review.
- c) Chapter three explains the research methodology in a clear and systematic way.
- d) Chapter four is about the data collection, analysis and results.
- e) Chapter five shows the summary, findings and recommendations.

1.10 Population of the Research

The population of the research is the idea of mortality in literary works of Thomas Hardy especially the novels synchronised by the Victorian Era such as the following novels:

- a) Desperate Remedies (1871)
- b) Under the Green Wood Tree (1872)
- c) A Pair of Blue Eyes (1873)
- d) Far from the Madding Crowd (1874)
- e) The hand of Ethelbert (1876)
- f) The Return of the Native (1878)
- g) The Trumpet Major (1880)
- h) A laodicean published (1881)
- i) Two on a Tower (1882)
- j) The Mayor of Casterbridge (1886)
- k) The woodlanders (1887)

- l) Tess of the D'Urbervilles (1891)
- m) Jude the Obscure (1895 – 1896)
- n) The well-Beloved (1897)

1.11 Definition of Terms

a) Thomas Hardy

The English novelist was born in Higher Brockhampton, Dorset, near the town of Dorchester. His father was a builder, and played violin in the local church and for local dances. His mother, though she had been brought up in poverty and had only a basic education, read widely, and encouraged Hardy to do the same.

b) Victorian Era (1837–1901)

Queen Victoria ruled Britain for over 60 years. During this long reign, the country acquired unprecedented power and wealth. Britain's reach extended across the globe because of its empire, political stability, and revolutionary developments in transport and communication. Many of the intellectual and cultural achievements of this period are still with us today.

c) Idea of Mortality

The state of being subject to death.

d) Novel

A fictitious prose narrative of book length, typically representing character and action with some degree of realism.

Chapter Two

Theoretical Framework

2.1 Introduction

In this chapter, the researcher develops the theoretical framework of the whole research. In short, the theoretical framework is the structure that supports a theory and general concept of research study in terms of introducing and describing theory that explains why the research problem under study exists recently. It simply a profound selection of interrelated concepts, like a theory (the narrative fiction as a chronological account of series of events, usually fictional where the characters will interact with other characters and with circumstances surrounding them, usually these relationships are described within a great deal of development about how human characters changes in response of other human beings and environment), but not necessarily so well worked-out.

In this research, a theoretical framework guide the study, determine things to measure such as measure the theme of death at Thomas Hardy's novel and later connected about what statistical relationships the researcher is looking for among the process of research.

Theoretical framework in this research is like the foundation from which all information about the death in Thomas Hardy's novel is constructed both metaphorically and literary for the research study. In particular it serves as a support for the rational for the study in a universal thematic value, which is mortality, death involving the notion of eternity in opposing concepts. It supports the problem statement in an investigative way that Thomas Hardy's presentation of issue of death/mortality is plausibly expressed and elaborated through his novels. Moreover it helps in the purpose of study to use evidence properly (using literary materials as evidence) to persuade research readers of the reasonableness of research arguments. The theoretical framework falls into the followings:

- Features of the Victorian Novel.

- First generation Novelist.
- Women Novelist of the Victorian Era.
- Second Generation Novel and Novelists.
- Main features of Thomas Hardy's works.
- Literary General Overlook.
- The effects of Hardy's views to mortality.

So within research theoretical framework, a particular perspective now is provided through the research lens examine the topic: Mortality in Thomas Hardy's novels.

2.2 Features of the Victorian Novel

2.2.1 Victorian Realism

The history of English Literature encompasses the Romantic Age of Idealism and the Victorian era of Realism, that cover a big return from solitude to society, from nature to industry, from concepts to issues, from spiritualism to pragmatism, from optimism to agnosticism, from lyricism to criticism and from organicism to compromise. Within this a large part of the complex of change that comes about in English Literature from early 19th century to the later 19th century can be measured from the kind of the change, which appeared in Thomas Hardy Wessex's Novel in term of realism and picturing of mortality (Death). The movement of Realism is generally a minor movement in the later 19th century, which began in France and was later, followed by England.

2.2.2 Victorian Compromise

In terms of philosophical ideas, John Mullan (2014) explores the Victorian period was unlike the earlier periods of literary history in England, was marked by conflicting movement carried on through crusades and counter-crusades, attacks and counter-attacks. The Victorian Compromise was a combination of the positive, negative and conflicting aspects of the Victorian Age:

1. Expansion, great technology, communication and colonial empire (Middle Class).
2. Poverty, injustices, starvation, slums (working class).

Whereas, the Romantics could afford to withdraw from the town in the initial stages of the Industrialisation, the Victorians, facing the flowering of the Industrial Revolution had no such soft option available to them. Therefore rather than living in solitude, writers of the Victorian Age had to cope with the process of change in which the old agrarian way of life had to make place for the new individual civilisation.

2.2.3 Utilitarianism

In another context, R. Bindder (1980) states the opposition of the chain of thinkers that including Newman, Arnold and Ruskin, who were essentially religious, was the formidable force of utilitarian thinkers, continued by J.S. Mill and agnostic scientists like Darwin, Spencer, Huxley, etc. Although utilitarianism was propounded by Jeremy Bentham, the philosophy came into operation during the Victorian era.

Not only the state, but also the industry came under heavy influence of this mechanical approach to matters of human soul. The celebrated principle, “the greatest good of the greatest number” was the governing rule of the utilitarian thought on morals, law, politics and administration.

2.2.4 Agnosticism

The literary definition of ‘Agnosticism’ is the belief, “that nothing is known or can be known of immaterial things, especially of existence or nature of God”. As a term “agnostic” was coined by T.H. Huxley in 1869 A.D. The realisation that God’s existence is neither observable nor provable drove society into a state of uncertainty. People of the Victorian Era sought to explore and understand questions about the metaphysical world, but ultimately found no answers and were left in doubt.

In addition, agnosticism was a means of identifying the skepticism that stemmed from the inability to logically support the existence of the spiritual beings.

The Victorian Age is essentially the age of the novel or fiction. During this period, novel made a rapid progress. This was partly because this middle class form of literary art was bound to flourish increasingly as the middle class rose in power and importance, partly because of the steady increase of the reading public with the growth of lending libraries, the development of publishing in the modern sense and other events which accompanied this increase, and partly because the novel was the best means to present a picture of life, lived under the stable background of social moral values by people who were like the people encountered by readers, and this was the kind of picture of life, the middle class readers wanted to read about.

2.2.3 Characteristics of the Early Victorian Novels

Merritt Moseley (1985) writes the main characteristics of the early Victorian novel or the first generation novel in terms of theme, imaginative rendering of reality, characterisation, etc.

2.2.3.1 Themes

The novel of early Victorian era experienced the profound concern with the “condition of England question”. Novelist chose for their themes the specific contemporary problems of the Victorian society caused by the predominance of industrialism and utilitarianism, and wrote about them sometimes as satirists, sometimes as humanists, sometimes as moralists.

2.2.3.2 Imaginative Rendering of Reality

In fact, they were consciousness of the havoc caused by the industrial revolution, the presence of mass poverty and accumulation of richer in a few hands, yet they believed like the common Victorians that these evils would prove to be temporary, that on the whole, England was emerging wealthy, which was evident from the increase in material wealth and there was no reason why this progress end.

2.2.3.3 Characterisation

A significant shift in the English Novel in its movement from the 18th to 19th century was the change of emphasis from action to character. They gave primacy to character as opposed to Neo-classical novelists who gave more importance to action.

2.2.3.4 Loose Plots

In subtle comparison Moore (1988) shows that early Victorian novel, unlike both the novel of the preceding era as well as the following novel of the later phase of the Victorian period was rather formless.

1. One of the reasons was the new reading public (the masses of middle and lower middle class) for whom they were being written. Like the Elizabethan drama, the novel in the early Victorian phase was written more for any entertainment than for any artistic purpose. But in spite, it contained large purpose of offering a picture and criticism of contemporary life.
2. The second and real cause of the lack of organisation in these novels was that they were serialised in the monthly and weekly magazines. Quite often, a novel took 25 serials to complete in the magazine. Now in between the beginning and ending of a novel hundreds of readers would give their suggestions. Thus the Victorian reader had in a way a share in the composition of the novel.

2.3 First Generation Novelists

2.3.1 Charles Dickens

In the same year that Queen Victoria ascended the throne, Charles Dickens published the first parts of his novel *Oliver Twist*, a story of an orphan and his struggle with poverty in the early part of the century. As the Industrial Revolution surged on, the class difference between the traditional aristocracy and the middle class was gradually getting reduced and with the passing of the Reform Act, the middle class got the right to vote and be politically engaged in the affairs of the nation. While the aristocracy criticized the work that the bourgeoisie had to do in the factories and the industries, to maintain the supremacy that they had the privilege of, the middle class in response promoted work as virtue. The results of this led to a further marginalization of those struck by poverty and were part of neither groups. The Poor Law that was passed made public assistance available to the economically downtrodden only through workhouses where they had to live and work. The

conditions of these workhouses were deliberately made to be unbearable so as to avoid the poor from becoming totally dependent on assistance from outside. Families were split, food was inedible, and the circumstances were made inhospitable to urge the poor to work and fight a way through poverty. However, these ultimately became a web difficult to transgress and people chose living in the streets rather than seeking help from a workhouse. Dickens was aware of these concerns as a journalist and his own life and autobiographical experiences entered the novel through *Oliver Twist*. His novel enters the world of the workhouses, the dens of thieves and the streets and highlights that while there was economic prosperity on one side, there was poverty on the other and while morality, virtue were championed, hypocrisy was equally a part of society. His social commentary entered the world of his fiction.

In 1836, before *Oliver Twist*, his serials of *Pickwick Papers* were published which led him to instant recognition and popularity. It started the famous Victorian mode of serial novels which dominated the age till the end of the century. It not only made the reader anxious for the next serial to come and spread the popularity of the book itself, but also gave the writer a chance to alter his work according to the mood and expectation of his audience. His works enjoyed continuous popularity and acceptance and Dickens as a writer became famous for his wit, satire, social commentary and his in depth characters. *Bleak House*, *A Christmas Carroll*, *David Copperfield*, *Great Expectations* are some of his other great works.

2.3.2 William Makepeace Thackeray

Thackeray was born in Calcutta, India and was also an important writer but one who expressed his age very differently from Dickens and other writers. He is most noted for his satirical work *Vanity Fair* that portrays the many myriads of English society. Although he was seen as equally talented as Dickens, but his views were deemed old-fashioned this hindered his popularity. He did not readily accept the changing values of the age. His work is seen almost as a reactionary voice. *Vanity Fair* for example has the subtitle 'A novel without a Hero' and in a period where other

writers usually embarked on a portrayal of the coming of age of a hero, Thackeray himself very deliberately opposes it. While the protagonist of Dickens' *David Copperfield* invites the reader to identify with him, Thackeray's *Becky Sharp* is the conniving, cynical and clever. Even his novel *Pendennis*, is a complete opposite of the novel *David Copperfield*, although both were published the same year. Thackeray did not identify with the middle class because hence his novels lack a middle class hero. When novels were catering to reassure middle class self-worth, Thackeray denied to give that assurance. Even, *Dobbin*, a middle class character in *Vanity Fair*, is not completely granted hero status and a tone of criticism lingers on the character throughout the work.

In *The History of Henry Edmond*, Thackeray deals with questions of not only of the concerns of society at large but also of individual identity. While most writers supported the idea of innate goodness in the individual human self, Thackeray differed. For example the character of Henry Edmond is also not a completely positive character and the negatives of his self, is perhaps Thackeray's critique of Victorian emphasis on the individual. An individualism that focused on personal virtue and morality is seen as Thackeray to at the risk of selfishness bordering on narcissism and self-absorption. His discontent with his age became more vocal in later works like *Phillip* and *The New Comes*. While the former is injected with autobiographical accounts and is goes back to the satirical tone of *Vanity Fair*, the latter is a harsh critique of the material greed of the age and a critique of the contemporary culture of the age. As a result of his strong opinions of his society and its issues, and a critical rejection of the dominant concerns found in works of other writers of the same age, Thackeray stands in isolation as an outsider to this circle due his skepticism of the changing Victorian society. His stand did not change with time and lends to a social criticism and commentary of a very different sort in his works. *Catherine*, *A Shabby Genteel Story*, *the Book of Snobs* is some of his other works.

2.4 Women Novelists of the Victorian Era

The era saw a proliferation of women writers. The novel as a genre was initially seen as feminine literature and as the literacy rate among women increased, a new need for women writers catering to this segment was answered by these writers.

2.4.1 Mrs. Gaskell

Elizabeth Gaskell, popularly called Mrs. Gaskell wrote short stories and novels that dealt with presenting a social picture of her society in the 1850s. While it was a time when doubts about material progress reaching the actual lives of the ordinary man were starting to be raised, Gaskell mostly gave an optimistic view of the time. Gaskell's *North and South* for example, seeks to present an answer to division and difference by presenting a form of a social reconciliation. *Mary Barton* was her first novel, published in 1848 with a subtitle, 'A Tale of Manchester Life' and sticks to the Victorian concern of presenting the daily life of the middle class. *Cranford* came next in the form of a serial and was edited by Dickens for the magazine called *Household Words*. It was received positively and Gaskell gained immediate popularity for it. It centered on women characters like Mary Smith, Miss Deborah and the others. However the book was also critiqued for its lack of a significant story line. She was also famous for her gothic style in some of her works and this made Gaskell slightly different from other novelist of her time. *Ruth*, *Sylvia's Lovers*, *Wives and Daughters* were other significant works by her.

2.4.2 George Eliot

Perhaps the one most famous woman writers, George Eliot still maintains a canonical status. Her real name was Mary Ann Evans or Marian Evans and she adopted the pseudonym George Eliot to escape the stereotype attached with women writers and successfully entered the domain of 'serious' writing. She had a controversial personal life and there too was not hesitant to break the norms of societal feminine boundaries. *Adam Bede* was her first novel, published 1859, set in a

rural landscape and deals with a love rectangle. It received critical appreciation for its psychological descriptions of the characters and a realistic description of rural life.

Mill on the Floss, 1860, revolves around the life of Tom and Maggie Tulliver and traces their life as they grow up near the River Floss. Historical, political references to those of the Napoleonic Wars and the Reform Bill of 1832 inform the novel and lend it a more intellectual and serious strain. Autobiographical elements also form a part of the novel as George Eliot fuses herself partly with Maggie, the protagonist of the book. After *Silas Marner* (1861), *Romola* (1863), an attempt at reconciliation of many divergent streams in the novel.

Felix Holt the Radical, (1866) sees Eliot's most popular novel *Middlemarch* in the year 1871. The novel revolves around the life of complex characters and the Reform Bill of 1832. Subtitled 'A Study of Provincial Life' the plot is based in the fictitious town of Midlands. The greatness of the novel was because of the vast portraiture of country and urban life that it depicts, its complex plots and characters, and its stark realistic projection of the time its set in. The roles of education, the women question, politics, social commentary, idealism are other complicated strands of the novel.

2.4.3 Bronte Sisters

Charlotte, Emily and Anne Bronte were the three famous novelist daughters of Patrick Bronte, a well-educated man and a writer himself; and Maria Bronte. The family together went through a series of tragedies where Maria Bronte died very early and none of the three sisters could reach the age of 40. Charlotte died at the age of just 39, Emily at 30 and Anne at 29. All three were educated by their father at home and all of them were fond of storytelling since childhood. Charlotte Bronte is famous for her novel *Jane Eyre*, published in 1847. The titular protagonist of the book, Jane Eyre, and her struggles in life and love for Mr. Rochester along with the process of her mental and spiritual growth are traced. The novel is believed to have a feminist

tone to it and the famous 'woman in the attic' character of Bertha Mason raises several gender and feminist issues. Emily Bronte, the second of the trio, became famous for her novel *Wuthering Heights*, published in the year 1847 and the only book written by her. Like George Eliot, Emily wrote under the pseudonym of Ellis Bell but after her death Charlotte published the novel with her sister's real name. The novel is the love story of Heathcliff and Catherine Earnshaw. Anne Bronte, the last of the three, wrote two novels: *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1848). The former was an autobiographical work and the latter is about a woman named Helen Graham who transgresses marital and social boundaries to assert her freedom. It is seen a substantial piece of feminist writing. All three sisters hence larger societal questions through mostly women characters and the plot focus on their life with themes of love and passion. They hence enjoyed a large female readership and have achieved status as classics of literature.

2.5 Second Generation Novel and Novelists

If the novels of the early Victorians were written in the 40s and 50s, those of the later Victorians were published in the 60s and 70s. George Eliot, George Meredith and Thomas Hardy all these major novelists of the period started publishing around the end of the 50s or later.

2.5.1 Characteristics

Following are the main features of 2nd generation Victorian novel.

Lack of High Artistic Standard

The second generation Victorian novelists were more 'literary' and less 'popular' than the first generation. They had more academic flavours in their writings, more poetic imagination.

They did not have the breadth and variety of the early novelists but they certainly had greater depth of characterisation and greater intensity of presentation.

Main Themes

The novelists of later Victorian era were not entertainers and reformers, as were their elders. Instead, they were more serious composers with greater involvement in the deeper passions of life particularly love.

Moreover their main concern was with the rural England, which was being destroyed by industry and commerce rather than the city working class and its masters, the mill-owners etc. that depicted the tragedy of transition from the agrarian way of life to the industrial order.

Style of the Victorian novels

Tiger (2000) explains that Victorian novels tend to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win out in the end; virtue would be rewarded and wrongdoers are suitably punished. They tended to be of an improving nature with a central moral lesson at heart. While this formula was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed. There was a struggle to conquer the flaws of human beings with great virtues. It was a principle that those who struggle to attain morality would most probably achieve positive results in the end if not tortured by natural circumstances or evil vices.

2.6 Main Features of Thomas Hardy's Works

Thomas Hardy was born in 1840 A.D. in the Dorset which is the part of South-western area of England (known as Wessex). Most of the Hardy's novels are set in his homeland, which, he says, has railways, mowing and reaping, machines illiterate laborers etc.

2.6.1 The Novels of Thomas Hardy

Hermann Lea (1913) investigates that Hardy's own assurance is the Wessex of the novels and poems that practically identical with the Wessex of history, in connection to the geographical location of counties such as Berkshire, Wiltshire, Somerset, Hampshire, Dorset, and Devon.

Hardy set his "Novels of Character and Environment," as he did most of his other novels, poems and short stories, around the market town of Dorchester ('Casterbridge'), near his boyhood home at Bockhampton, on the edge of 'Egdon' Heath. Although both Anthony Trollope (1815-82) and George Eliot (1819-80) had used similar settings in their novels, Hardy's rural backdrop is neither romantic nor idealized. From the publication of his first novels Hardy's critics accused him of being overly pessimistic about humanity's place in the scheme of things. In 1901, Hardy expressed the notion that "non-rationality seems to be the [guiding] principle of the Universe." In all his fiction, chance is the incarnation of the blind forces controlling human destiny," as Lord David Cecil remarks in *Hardy the Novelist*, p. 24-30. Ironically the blind forces of 'Hap' seem to favour certain characters while they relentlessly pursue those who deserve better, such as Tess, as well as those whose ends we might regard as proof of Nemesis or Poetic Justice (Sergeant Troy in *Far from the Madding Crowd*, Lucetta in *The Mayor of Casterbridge*, and Alec in *Tess of the d'Urbervilles*). A plot, or tragedy, should arise from the gradual closing in a situation that comes of ordinary human passions, prejudices, and ambitions, by reason of the characters taking no trouble to ward off the disastrous events produced by the said passions, prejudices, and ambitions.

In different context, women and sexuality in the novels of Thomas Hardy, Rosemarie Morgan provides an interesting footnote to Hardy's handling of Nemesis in *Tess*.

In the same mainstreaming these tremendous emotions experienced by Hardy's powerful and elemental characters are in contrast to the placid, accepting natures of the lesser mortals whom we meet in the taverns of Casterbridge, around bonfires, and harvesting in the fields. Critics generally feel that Hardy intends these rustics to be taken as "the symbol of the great majority of humdrum mortals," a chorus in the original Greek sense that "gives the reader a standard of normality by which he can gauge the heights and depths to which the main characters rise and fall." Social gatherings such as the opening bonfire in *The Return of the Native* (1878) and the planning of the Skimmington in *The Mayor of Casterbridge*, for example, suggest the

choric scenes of Greek tragedy and more particularly of the commoners of Shakespearean drama. Like the great tragedies of fifth-century Athens and Elizabethan England, Hardy's novels of character and environment convey a strong sense of fatalism, a view that in life human actions have been predetermined, either by the very nature of things, or by God, or by Fate and death. Hardy dramatized his conception of destiny in human affairs as the 'imminent will' in his poetry, especially in his poetic drama of the Napoleonic wars, *The Dynasts*. By his emphasis on chance and circumstance in the plots of his stories Hardy consistently suggests that human will is not free but fettered. In both *Tess of the D'Urbervilles* and *Under the Greenwood Tree*, for example, he employs chance coincidence as more than a mere device of plotting. Dick Dewey in *Under the Greenwood Tree* is called away to a friend's funeral on the same day that his beloved, Fancy Day, is to début as the church organist, and Angel returns to Tess from Brazil and near-death after she has established a common law marriage with Alec. In *The Mayor of Casterbridge* (1886), Hardy seems to apply the concept of 'Fortune's False Wheel' which G. Chaucer (1391) discusses at length in "The Monk's Tale" and to which Shakespeare alludes many times in *King Lear* to the rise and fall of Michael Henchard, starting as a poor hay-trusser with a drinking problem, he renounces alcohol and works his way up to become the town's leading corn factor and mayor, only to undergo a startling series of reversals and end life an outcast.

Even though 'Far from the Madding Crowd' have some of the qualities of Shakespearean comedy, most of the Novels of Character and Environment such as *The Return of the Native* are tragic in their conception. The conclusion of the former, however, is not entirely happy, while the latter's ending with the marriage of the enigmatic Diggory Venn and the pathetic Thomas in was the consequence of Hardy's modifying his original plan to satisfy the readers of his serial version.

E. George (1896) compares that Joseph Conrad was like Thomas Hardy in an attempt in his fiction to comment on the macrocosm of the human race through an intense study of a microcosm well known to him, the rural society of nineteenth-

century 'Wessex', where, from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passion and closely interdependence of life reality.

In the face of the apparent attraction for those great emotions and tragic fates that most of Hardy's characters committed suicide, Hardy nevertheless expresses sympathy for the lower orders, then rapidly departing their ancestral cottages in search of a better standard of living in the "urban roar" of England's industrial cities. Hardy attempts to record such customs as the mumming in *The Return of the Native* and the Skimmington in *The Mayor of Casterbridge*, and such superstitions as the fetishistic wax doll in *RoN*, for these folk-ways were being swiftly destroyed, along with the old folk-lore and orally-transmitted ballads and tales, by education, migration, and printed books and papers.

In a balance of Hardy minor roles as folklorist and anthropologist, Hardy was very much the social critic. In Hardy's fiction, not only natural forces such as the adverse weather that assists in ruining of the character Michael Henchard in *The Mayor of Casterbridge* but also human society seems bent on crushing the sensitive and imaginative individual. Society inflicts its unjustified suffering through exercising outworn conventions and superficial values, as well as through the new age's emphasis on efficiency. The "passionless permanence" of Egdon Heath in *The Return of the Native* and the Roman antiquities of *The Mayor of Casterbridge* contrast with futile and pitifully brief human existence. In the novels of Thomas Hardy, time moves rhythmically, in seasons and ages, rather than mechanically, according to watch and even calendar.

In the same literary frame Arnold (1978) assures Hardy as a realist, felt that art should describe and comment upon actual situations, such as the heavy lot of the rural labourers and the bleak lives of oppressed women. Though the Victorian reading public tolerated his depiction of the problems of modernity, it was less receptive to his religious skepticism and criticism of the divorce laws. Hardy's public and critics were especially offended by his frankness about relations between the sexes,

particularly in his depicting the seduction of a village girl in *Tess*, and the sexual entrapment and child murders of Jude. The passages which so incensed the late Victorians the average twentieth-century reader is apt to miss because Hardy dealt with delicate matters obliquely. The modern reader encounters the prostitutes of Casterbridge's Mixen Lane without recognizing them, and concludes somewhat after the 'Chase' scene in *Tess* that it was then and there that the rape occurred.

William (1970) declares that Hardy's novels in term of female principals vary from one another far less than do his male principals. The temperamental unreliability of such characters as Fancy Day, Eustacia Vye, and Bathsheba Everdene arises from an immediate and instinctive obedience to emotional impulse without sufficient corrective control of reason. Hardy's women rarely engage in such intellectual occupations as looking ahead. Of all of Hardy's women, surely it is *Tess* who has won the greatest respect for her strength of character and struggle to be treated as an individual. As W. R. Herman (1988) notes, *Tess* rejects both the past and the future that threaten to "engulf" her in favour of "the eternal now", but these inevitable forces close in on her nonetheless at Stonehenge, symbol of the two times present and past. Hardy's attitudes towards women were complex because of his own experiences. With no doubt the latter stages of his own marriage to Emma Lavinia Gifford must have contributed much to his somewhat unclear attitudes.

On the one hand, Hardy praises female endurance, strength, passion, and sensitivity; on the other, he depicts women as meek, vain, plotting creatures of mercurial moods. As a young man, Hardy was easily infatuated, and easily wounded by rejection. Often he describes his bright and beautiful heroines, many drawn from such real life figures as school mistress Tryphena Sparks, at length within the blush of their cheeks, the arch of their eyebrows, their likeness to particular birds or flowers. Even modern female readers accept the truth of Hardy's female protagonists because, despite his implication that woman is the weaker sex, as Hardy remarked; "No woman can begrudge flattery."

Rarely do Hardy's minor female characters have either inner strength or spiritual power or physical beauty. He treats them with a fond irony, as with Bathsheba's maid Liddy in *Far from the Madding Crowd*, with her "womanly dignity of a diminutive order." Perhaps, as in *The Well-Beloved*, Hardy's chief female characters are based on the artist's personal conception of the feminine ideal. The quiet, shy, strong-minded, moral, and responsible Elizabeth-Jane of *The Mayor of Casterbridge* endures the trials of poverty, but is able to learn from bitter experience, even providing herself with an education in the classics, just as young Thomas Hardy, the former Dorchester architect's apprentice, had done. The independently-minded Bathsheba of *Far from the Madding Crowd* is, in contrast to Elizabeth-Jane, a non-conformist because she tries to run her own farm and manage men; yet Hardy has her act with a spontaneity of feeling and feel at times inferior to men. However, the novelist reveals his sensitivity towards the situation of women in his society by showing Bathsheba's all too modern conflict between the desire for marriage and that for individuality and independence.

Generally, in all of Hardy's great novels there are frustrating, imprisoning marriages that may reflect his own first marriage. Though these relationships may seem almost 'sexless' to the modern reader, they are nevertheless quite believable. The "stale familiarity" that characterizes the relationship between young Susan and Michael Henchard as they trudge towards Weydon Priors in the opening pages of *The Mayor of Casterbridge* is a nimbus that hangs over the unions of Eustacia and Clym in *The Return of the Native*, Lucetta and Farfrae in *The Mayor of Casterbridge*, Bathsheba and Troy in *Far from the Madding Crowd*, and, of course, Jude and Arabella in *Jude*. Our novelist, united in holy acrimony for all but three of the thirty-eight years of his first marriage, clearly saw the need and argued eloquently for reasonable and human divorce laws. Unsuitable matches in his novels certainly lead to suffering for both partners. Early in the same year which saw the death of Emma Hardy, the novelist expressed the opinion in *Hearst's Magazine* (1912) that "the English marriage laws are the gratuitous cause of at least half the misery of the community." There is a strong element of wish fulfillment in Hardy's sparing Donald

Farfrae in *The Mayor of Casterbridge* a protracted marriage to the egotistical and small-minded Lucetta.

In the same context Binder (1980) continues that Hardy put so much of himself into his fiction that it is hardly surprising he gave it up for poetry after the hostile reception of his last and greatest novels, *Tess* and *Jude*. It was his cynical pessimism and social realism rather than his sympathy with his largely female protagonists that led him into difficulties.

Michael and Merryn Williams (1988) follows the same track by expressing that Hardy's heroes, like Clym and Jude and Henchard, are able to struggle actively with their destiny, form plans for opposing it, try to hew out a recognized place in the world. The women in Hardy's novels have no such outlet, and this makes their situation more tragic. They are limited to a very few, easily recognizable social roles, and they are always subject to sexual domination and destruction from men.

According to Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, Hardy felt that "A story must be exceptional enough to justify its telling. Expressing himself 'We tale-tellers are all Ancient Mariners, and none of us is warranted in stopping Wedding Guests or in other words, the hurrying public unless he has something more unusual to relate than the ordinary experience of every average man and woman'. Thus, from Hardy's first ventures into fiction he had attempted "the adjustment of things unusual to things external and universal."

Carl J. Webber (1886) comments the following characteristics of Hardy's fiction evident in what was probably a re-working of his first effort:

1. Its stage is chiefly set in rural Wessex.
2. It is topographically specific, to a degree unparalleled in English literature.
3. It deals with Dorset farmers, and shows sympathetic insight into the life of this class.
4. It does not avoid an impression of artificiality whenever "polite society" is involved.

5. The dialogue is often unreal, and there is occasional stiffness of language, with involved sentences, awkward inversions, split infinitives, etc.
6. In marked contrast with these rhetorical defects, there is frequent felicity of phrase, particularly in descriptive passages, and the author's alert senses, all of them, often leave their mark.
7. Nature interests him for her own sake, and his treatment of her is often poetic.
8. There are many literary allusions and quotations, and references to painters, musicians, and architects in imitation of George Eliot.
9. The use of coincidents and accidents is overdone; and plausibility is often stretched to the extreme.
10. There is a secret marriage.
11. There is a pervading note of gloom, only momentarily relieved.
12. It all comes to a tragic end sudden death.

F. B. Pinion (1945) notes that although the frequent iteration of sensational event, surprise, dramatic suspense, irony of circumstance, and reversal of fortune strain the probability of his novels, as he was well aware, Hardy took comfort in the realization that probability of character is far more important than probability of incident. This agrees with Hardy's last definition of tragedy: 'The best tragedy is highest tragedy.'

In "Thomas Hardy's Tragic Hero," Ted R. Spivey argues against Ernest Baker's contention that Hardy's heroes are never quite tragic in the Aristotelian sense because they suffer not from a clearly defined Hamartia as an undermining flaw or fatal error in judgment, but from paralysis of the will. Spivey contends that Hardy "was a writer of tragedies, a tragic poet, if you will, who did his work in prose" rather than in the traditional tragic medium, verse drama.

Spivey elaborates that in Hardy's great novels: *The Return of the Native*, *Jude the Obscure*, *Tess of the D'Urbervilles*, and *The Mayor of Casterbridge*, Hardy saw

man beaten down by forces within and without himself and sought to record man's eternal struggle with fate. This is also what the Greeks and Shakespeare do. Conceding that Hardy's heroes lack the universality, the rich intellects and imaginations of Shakespeare's heroes, Spivey nevertheless sees in Tess and Jude "souls capable of great feeling, souls capable of exultation" and "nobility of passion". Spivey concludes that "Tragedy for Hardy is the defeat of the romantic hero's desire to reach a higher spiritual state. The drives of Hardy's characters to achieve states of love and ecstasy are powerful enough to make his chief characters among the most passionate in English literature". His tragic heroes and heroines cry out defiantly against their fate, but accept their doom with an insight into and an awareness of the forces of evil which have affected their downfall; by the very strength of their passions Hardy's protagonists command our sympathies, and we experience a feeling that someone of great worth has been lost when we see them destroyed. Although the readers do not meet them on the stage, Hardy's heroes and heroines are specifically "tragic" in the Aristotelian sense because they elicit from the reader the requisite and somewhat contradictory responses of pity and fear.

To address the question of the extent of Hardy's novels representation of the Victorian era one should bear in mind the influence of realism, the appeal to social change and reform though indirectly provides a clear evidence of the Victorian view to life and the mood of the age as a whole. No doubt Hardy was clever enough to impart regionalism through his Wessex novels to the broader horizons of universality.

Actually, the Victorian Compromise certainly left a tangible effect on Hardy's novel as literary works, in that he did not mean to be an enemy of compromise, his intention was to let both mind and emotion mingle in unique harmony on the side of his characters and action. It was assumed by other that Hardy intends to be teacher of his people and even leader of the nation pen revolution, as England was not so lucky to be proud of a revolution on the line of the French Revolution.

Hardy aspired to utilize his novels as a tool of social change and reform, an organ of the nation's aspiration to a better life under the umbrella of Great Britain.

True words often premed great action, as John Dewy once remarked:” truth is the cash value of an idea”.

As for Hardy’s style of writing, Smith (1990) says ‘it is worthwhile to remark that Hardy did not write under the mere intention to be an advocate of reform or announcing the advent of a promising new age for the people’, in other words, he did not mean to prescribe an ideal society, rather he just describe the existing social situation, portraying this situation within the framework of the major element of the novel: setting, characters, plot, theme and irony. He was lucky thanks to the large populace of readers particularly the middle class intellectual who were rather bookworms.

Reading greed that prevail during the Victorian Age could have probably included Hardy, he might perhaps enjoyed reading novels and made enough use to initiate his own novel writing project and by thus doing developed his writing style. The idea of re-reading Thomas Hardy’s work in order of publication floated in my mind for quite some time; and now that I have made a start and re-visited his first published novel I think that it was a rather good idea.

‘Desperate Remedies’ isn’t his finest work but it is a good start, and a very readable story. Hardy wrote another novel before this one, but after it was rejected and now it is lost. He took advice; and it resulted in a book that is a curious mixture of Hardy and of certain other novelists who had found success some years before he did.

2.6.1.1 Desperate Remedies (1871)

It marks the initiation of Wessex novels. The most conspicuous thematic features of such novels rotate about distinctive aspect of death, hence mortality or extentionism such as suicide, murder, crime, capital sentence or natural death on numerous causes and consequence. Religious motive or drives are seldom considered by the novelists. The way is given to social and economic impacts.

The story revolves around the affairs of one Cytheria Graye, whose father dies at the start of the novel and who leaves no inheritance of any value. So her desperate remedy, encouraged by her protective brother, Owen, is to take up residence as a domestic assistant to a middle-aged spinster, Miss Aldclyffe who seemed to have been somewhat inspired by Miss Haversham from Dickens' Great Expectations. The opening of the book takes the reader down some tunnels, with sudden twists and turns in the plotline, though with such a tight focus

In this novel Hardy manipulates natural death not only as displaying a problem, rather he aims at suggesting a solution to that problem in that he made the daughter and the son of the old man do the best to care for themselves. So it worthwhile to mention that missed to avoid being inspired by Charles Dickens novel writing techniques in Great Expectation. So the allusion to mortality in this novel is expressed as natural death excluding suicide, capital sentence and murder which renders the action innocent and draws the intensity of conflict a way from severity.

2.6.1.2 Under The Green Wood Tree (1872)

As inferred from Hardy's second novel Under the Green Wood Tree it is probably quite clear that the title is adapted from Shakespeare's comedy as you like. The novel is romantic and pastoral portraying the quietness and simplicity of rustic life. Moreover, the chapters are named after the seasons of the year, not only this; characters' names are images of natural phenomenon Dick Dewy, Geoffrey Day, Frederic Shiner, Mr. Maybold and Fancy Day.

One critic (1988) concludes the following helpful remarks:

The main mood of the book is light, romantic, and cheerful even though Hardy is traditionally viewed as a tragic novelist. Even the death of John Woodward's brother in a pool and Dick's attendance at a funeral of a friend do not destroy the happy mood.

Woodward's brother in the pool takes place as an accidents of drowning, probably not an indication of plot action, but as an expression of realistic incidents.

2.6.1.3 A Pair of Blue Eyes (1873)

In 1873 Hardy's published his third novel, A Pair of Blue Eyes the title itself is a synecdoche as he used a part to include the whole for a female figure as character in the novels which is a romance in fact it should be his fourth novels as his first novel title a poor man and lady was never published. Besides, he destroyed the manuscript of this novel, yet the contents of this unpublished novel were to inspire him build up his following novels, namely A Pair of Blue Eyes. It is similarly a romance, but it is possible to see the influence of melodrama, too, that element of sensation which had been predominant in Hardy's first published novel, two years earlier. Although it was his third novel print, A Pair of Blue Eyes represents a series of significant 'firsts' in the novelist's career. It was Hardy's first real commercial success in fiction. So A Pair of Blue Eyes was, in many ways, a key turning point for Hardy: the success of the novel convinced him that writing could be a commercially viable career, it's also worth considering why Hardy kills Elfride at the end of the novel. He faces two obvious choices: he could kill her off, and he could marry her off. In the end, he does both, but he marries her off not to either of the two male protagonists who have won her heart but to a relatively unknown third man whom she marries to please her father. Romantic novels typically have several suitors vying for the attention of the heroine, and in the end she must choose one of them, and usually she'll make the right choice and live, as they say, happily ever after. Hardy's narrative 'resolution', viewed this way, is oddly unsatisfying. So why does Hardy choose to end his novel in this way? One obvious answer can be found by returning to that key word for Victorian fiction: realism. Life, Hardy would respond, is not like that: heroines do not always marry one of the two men who have captured their heart; often, especially in the nineteenth century, yet Elfride's death is not treated melodramatically, it occurs 'off-stage', as it were, and is merely reported rather than shown and doesn't obey the usual rule of Providence that governs much Victorian fiction, whereby the good live happily and the bad die horribly. Is there a moral reason why Hardy's original readers would have expected Elfride to die? There were other acceptable ways for him to end

the novel. Hardy famously stated that ‘comedy is tragedy if you only look deep enough’, and it might be most accurate to say that *A Pair of Blue Eyes* is a comic novel that is infected by the idea of tragedy – notably, in the death of Elfride, the novel’s putative protagonist, at the close of the novel. But unlike a true tragedy, such as Hardy’s later novels, Elfride’s death is not written into the fabric of the novel before it happens: it is reported as an accident, almost as if Hardy had lost control of his own plot and real life, with its accidents and meaningless occurrences, had broken in. A good contrast here is *Tess of the d’Urbervilles*, where the title character’s death is foreshadowed throughout the novel. A key word for Hardy was ‘circumstance’: that is, things occurring not because of Providence or divine agency, but merely through chance and good or bad fortune.

As an architect Hardy integrates his writing method, techniques and style with the Victorian leaning to realism and weaving together comedy and tragedy in his melodramatic novels. Elfride’s death occurred as an accident.

2.6.1.4 Far from the Madding Crowd (1874)

This novel was published in 1874. It represents essential originality of Hardy’s temperament. The plot of this novel is rather much more complicated to appropinquity that makes it somehow less plausible particularly by readers outside England, it seems even pure imaginative and fantasy than reporting actual social problems and suggesting their appropriate solutions.

Three deaths occurrences are reported in the novel, Fanny, who suffered severely from health troubles and lost her life at length after giving birth to a baby; Troy, who was supposed to have drowned and finally Troy who was shot dead by Boldwood out of jealousy and rivalry.

Fanny’s death was owing to disease, Troy’s death was an act of murder (“The title *Far From the Madding Crowd* comes from Thomas Gray’s famous 18th-century poem “Elegy Written in a Country Churchyard”: It presents increasingly dramatic struggle between man and evil. This novel appeared anonymously in Cornhill’s, in

1874. It can be termed as a novel of setting "Far from the madding crowd's ignoble strife, their sober wishes never learned to stray; along the cool sequestered vale of life. They kept the noiseless tenor of their way." By alluding to Gray's poem, Hardy evokes the rural culture that, by Hardy's lifetime, had become threatened with extinction at the hands of ruthless industrialization".

The title of this novel carries a clear allusion to an embedded notion of mortality expressed by the extinction of the rural life style, tradition, earning living and culture as endangered by the sweeping industrial revolution. A token collective death of both body and soul.

"Bathsheba begins the novel an independent woman, but by falling in love with Troy, she nearly destroys her life. Similarly, Hardy presents us with many couples in which one partner is more in love than the other, and he shows what disastrous events result from this inequality"

Emotion and love can often mislead people particularly women into disastrous ending, that is to say death. Though relating to romantic novels, still Hardy preface to add a touch of realism to the action though it fails to be natural and agreeable as a work of fiction being a little bit exaggerated as far as the plot is considered.

2.6.1.5 The Hand of Ethelbert (1876)

"At the beginning of the book, it is told that Ethelberta was raised in humble circumstances but, through her work as a governess, married well at the age of eighteen. Her husband died two weeks after the wedding and, now twenty-one, Ethelberta lives with her mother-in-law, Lady Petherwin. In the three years that have elapsed since the deaths of both her husband and father-in-law".

"In London, she schemes to marry a wealthy husband while purposefully obscuring her humble origins with great success" vanished empires.

In this novel, where Hardy moves his writing activity completely to London society of the nineteenth century, he meant to destine the two husbands of Ethelberta

to die naturally. The death of the first husband was purposed to paved the way to the coming of a wealthier one who was to secure and sustain Ethelbert's future life. Thus Hardy implicates the incidents of death to a certain continuity of life. One's man's need is another man's poison.

Hardy, though writing fiction, however, one does not notice any sign of exaggeration whatsoever, he designs his plot as if they were real occurrences as long as the goal of novel is at best an imitation of reality.

2.6.1.6 The Return of the Native 1878

“... She succumbs to heat and snakebite on the walk home, and dies. Clym blames himself for the death of his mother; he and Eustacia separate when he learns of the role that Eustacia played in Mrs. Yeobright's death ... on her way to meet Wildeve, Eustacia drowns. Trying to save her, Wildeve drowns as well.”

Like all novelists Hardy invokes the incidence of death for either of three purposes:

To initiate a plot to develop a plot or to conclude a plot, in this sense if the plot open with the death of a main character so this means replacing this character by a substitute protagonist and the action still can go on. In most novels either by Hardy or who so ever protagonist's death is quite seldom except in the case of sacrifice or suicide in this novel death occurred a mid action so that the rising action may be justifiably continued before reaching the turning point of the novel.

In this novel the death two of the characters was an act of fate as Hardy intended it.

“Perhaps the most ambiguous aspect of the novel is its ending. The novel seems to privilege a bleak understanding of human nature. Given the tragedy of the double drowning, it seems impossible that the novel could end happily. And yet, Diggory Venn and Thomasin are contentedly married. This is not, however, the way the novel was first conceived; Hardy was forced to give the novel a happy ending in order to please the Victorian public.”

Considering the motive of the writer we may ask our self should a novelist instruct his readers or amuse them. In fact both endings may be involved as long as literature should provide us with two values:

Pleasure and insight, but not necessarily on an equal balance and yet neither of pleasure and insight should at any rate be over estimated at the expense of the other. Besides plausibility is a criterion of reasonable consideration. Thus, in principle, intentionality on the part of the novelist places a tangible effect on his or her readers.

2.6.1.7 The Trumpet Major (1880)

“...Shortly after the publication of *The Trumpet Major* the *Critic*, a New York periodical, accused Hardy of plagiarising the amusing militia drill scene in Chapter 23 entitled “Military Preparations on an Extended Scale,” from Augustus Baldwin Longstreet's book, *Georgia Scenes*, published in America in 1840. The accusation was reprinted in the *Academy*, a London periodical, in February 1882, and caused consternation. Although the charges of plagiarism were repeated in American and English periodicals, Hardy did not make a public reply until 1895. In the preface to the 1895 edition of *The Trumpet Major*, he stated that the accusations were groundless because he had taken the militia drill scene from Gifford's book of military anecdotes, and was completely unaware of Longstreet's work...The flaw of unintentional plagiarism in *The Trumpet Major* is quite evident, although today, when the practice of postmodern citation, known as intertextuality, is widespread and acceptable, Hardy may be excused for borrowing a short printed text and placing it in a new context.”

“...His brother John, the trumpet major, will die in one of the bloody battlefields of Spain in the service of the king and country.”

Relates to historical novel and is a narrative of the period of Napoleonic wars, in this context it is probably realistic so far.

Though dealing with wars and the novel still remains much more romantic than tragic. Besides, death occurrence is reported only once on the part of an individual character, surprisingly enough not in a battle field.

To make picture clear, imagine a historian who is occupied with none fiction on the one hand and a historical novelist on the other treating the same topic, whom should we trust the best? No doubt a historian deals with pure facts while the historical novelists tackles fictional incidents, however, both report setting, characters and events.

The critical and pressing question will be: To what proximity will the novelist be allowed to handle freely with setting, characters and plot? The answer realized at large upon intentionality, in other words, is the novelist prejudiced or is he unbiased, it a matter of honesty or dishonesty, in that the novelist is much more free to alter names of places and characters yet he should be particularly careful about reporting events. We still claims that our history has been much distorted and what a pity intentionally out of hostility and certainly there is a call to rewrite our history by honest men.

Take for instance river war by Winston Churchill) and (sword and fire in Sudan) Radovan SSlatin as well as (fuzzy-wuzzy) by Rudyard Kibbling.

2.6.1.8 A Laodicean (1881)

“...Power is a modern woman in many ways: she refuses to be baptised in the local church (she is thus the ‘Laodicean’ of the novel’s title: the Laodiceans were a Biblical people who were lukewarm in their faith), has modernised the castle she has inherited by having telegraph wires and machines installed, and she is possibly, shall we say, *more than just good friends* with her best friend, Charlotte. Yet at the same time, Paula has a romantic attachment to the medieval past, which is embodied by the building, de Stancy castle, which she has inherited from her father. (The castle’s name is a nod to the fact that it was originally owned by the de Stancy family, until the last owner lost it in a card game with Paula’s father!)”

Power's father died as a result of an act of nature leaving a castle for his daughter as a legacy.

2.6.1.9 Two on a Tower (1882)

“Two On A Tower is a tale of star-crossed love in which Hardy sets the emotional lives of his two lovers against the background of the stellar universe. The unhappily married Lady Constantine breaks all the rules of social decorum when she falls in love with Swithin St. Cleeve, an astronomer who is eight years her junior. Her husband's death leaves the lovers free to marry, but the discovery of a legacy forces them apart. This is Hardy's most complete treatment of the theme of love across the class and age divide and the fullest expression of his fascination with science and astronomy...”

The father's natural death led to his daughter Constantine to become a wealthy inheritor, an new situation that resulted in her separation from her friend Swithin whom she was suppose to get married with

2.6.1.10 The Mayor of Casterbridge 1886

“...Henchard comes back to Casterbridge on the night of the wedding to see Elizabeth-Jane, but she snubs him. He leaves again, telling her that he will not return. She soon regrets her coldness, and she and Farfrae, her new husband, go looking for Henchard so that she can make her peace. Unfortunately, they find him too late, discovering that he has died alone in the countryside. He has left a will: his dying wish is to be forgotten...”

Henchard was in his last days severely tormented, his soul was divided because of much of wrong doing he has committed harming his wife and daughter.

The feel of guilt and remorse tortured him in his last days and he could not deny that on the contrary he asked who remained of his family just to forget him which the highest point of punishment. He died a natural death. He seems that his death in this way is retaliation of nature, goes around comes around.

2.6.1.11 The woodlanders (1887)

“...When Fitzpiers quarrels with Mrs. Charmond and returns to Little Hintock to try to reconcile with his wife, she flees the house and turns to Giles for help. He is still convalescing from a dangerous illness, but nobly allows her to sleep in his hut during stormy weather, whilst he insists on sleeping outside. As a result, he dies. Grace later allows herself to be won back to the (at least temporarily) repentant Fitzpiers, thus sealing her fate as the wife of an unworthy man. This is after Suke's husband Timothy Tangs has set a man trap to try to crush Fitzpiers' leg but it only tears Grace's skirt...”

Edred Fitzpiers the protagonist of the novel “The Woodlanders, who suffer from a dangerous disease, nobly spared his hut to Grace for an overnight stay and slept outside in harsh condition. He died during a stormy weather.

The death incidents describe in this novel comes as a consequence of a natural accident afflicting a character already susceptible to a disastrous end.

It is apparent that Edred Fitzpiers gently manly sacrificed his life for the sake of Grace out of a moral stance.

“... After Giles dies of the disease, Grace returns to her husband. Thus Grace is torned between Winterborne and Fitzpiers, but she finally chooses to live with Fitzpiers...”

“...Her future life might be unhappy, but she chooses not to die but to live a life...”

The second death incidents were also caused by a disease. Grace, however, was oppesced by her future life and thereupon she would not like to die, instead she hoped to begin and enjoy a new life.

2.6.1.12 Tess of the D'Urbervilles (1891)

“...When Tess dozes off in the wagon and loses control, the resulting death of the Durbeyfield horse, Prince, spurs Tess to seek aid from the d'Urbervilles, setting the events of the novel in motion. The horse's demise is thus a powerful plot

motivator, and its name a potent symbol of Tess's own claims to aristocracy. Like the horse, Tess herself bears a high-class name, but is doomed to a lowly life of physical labor. Interestingly, Prince's death occurs right after Tess dreams of ancient knights, having just heard the news that her family is aristocratic. Moreover, the horse is pierced by the forward-jutting piece of metal on a mail coach, which is reminiscent of a wound one might receive in a medieval joust. In an odd way, Tess's dream of medieval glory comes true, and her horse dies a heroic death. Yet her dream of meeting a prince while she kills her own Prince, and with him her family's only means of financial sustenance, is a tragic foreshadowing of her own story. The death of the horse symbolizes the sacrifice of real-world goods, such as a useful animal or even her own honor, through excessive fantasizing about a better world..."

The British traditional culture idealizes the horse, thus it is obvious that British and English novelist utilize the horse as a character to serve as a symbolic image, a denotation of pride and power.

"... Meanwhile Angel, who has grown sick in Brazil, decides to come home and forgive Tess. When he finally finds her she is in a fancy boardinghouse, and she says it is too late for her, she has relented to Alec. Angel leaves, stricken, and Tess argues with Alec, ultimately stabbing him to death. Tess and Angel then escape together, with Angel unsure if Tess actually committed murder."

"... They hide in an empty mansion and have a few happy days, but then move on. One night they stop at Stonehenge, and Tess falls asleep on a monolith. At dawn the police arrest her. Later Angel and Tess's sister, Liza-Lu, hold hands and watch the black flag, the sign that Tess has been executed."

Tess murdered Alec thus avenging her being raped by him, in fact she did this out dignify herself and not to righten Alec's wrong doing, as two wrongs don't make a right but it was all out of fury.

In that time capital sentence was valid so Tess was executed in return for murder.

2.6.1.13 Jude the Obscure 1895/6

“Thomas Hardy's last finished novel, *Jude the Obscure*, is widely considered to be his best. Hardy explores all the big issues: class, faith, hope, love, sex. In the process, this seemingly simple story of a doomed love affair transcends the Victorian era in which it is set, making it a timeless classic, a universal tale of longing and despair.”

“*Jude the Obscure*” Published in the last third of the nineteenth century offers a full and realistic description of the Victorian society attaching especial emphasis to hope, faith, class, and sex within the middle class.

This novel in particular is the novel that gave much notice to death among Hardy's other novel, probably possible owing to class struggle augmentation and middle class suffering notably escalated

“...Jude Fawley dreams of studying at the university in Christminster, but his background as an orphan raised by his working-class aunt leads him instead into a career as a stonemason...”

Jude, the protagonist of the novel himself was an orphan, that is to say he lost his parents when he was a child, supposedly his parents died as an act of nature, since the novelist gave no mention to the opposite,

“...Arabella is surprised to learn that her pregnancy was a false alarm, and Jude becomes frustrated that he was coerced into a bad marriage under false pretenses. One day, they need to slaughter a pig. Arabella, who is experienced due to her father's background as a butcher, offers to do it, but Jude insists and is unable to slaughter the pig properly because he wants to give it a quick, merciful death...”

Jude, who was befriended with Arabella a butcher's daughter failed while he was trying to slaughter a pig mercifully. A hint to his kindness, mercy and good natured personality.

“...He is soon called back to Marygreen because Aunt Drusilla has died. Sue comes to Marygreen for the funeral, and Jude updates her on the status of his relationship with Arabella...”

Drusila, guardian and sponsor of Jude died out of a sickness when Jude was eleven years old, Jude had to care for his survival.

“...The family moves to Christminster, but they have trouble finding an apartment because few people want to rent to families. Time takes this very personally, and remarks that if he had never been born, things would be easier for Sue and Jude. Sue, who is tired and emotionally vexed at their trouble finding lodging, absent-mindedly agrees. Sue and the children find an apartment they can stay in for one night only. The next morning, Sue goes out for breakfast with Jude, who has stayed elsewhere, before the children wake up. When she and Jude get back, they find that Little Father Time has hanged both of Sue's children and then himself. Sue is so distraught that she has a miscarriage...”

Out of hopeless and despair little father Tim found no way of the dilemma encountering the family except murdering Sue's two children and finally hanging himself to death. Thus murder and suicide are reported in this novel.

“...Meanwhile, Cartlett has died and Arabella is crafting a scheme to get Jude to remarry her...”

Arabella's previous husband dies naturally as act of fate when she was in Australia.

“...Jude returns to Christminster, and his health only worsens. He dies alone while an uncaring Arabella attends a boat race with Physician Vilbert, her new love interest.”

Jude died out of health deterioration in complete loneliness. Perhaps desolation might have played a role in his dispirited end.

2.6.1.14 The well-Beloved published as a book in (1897)

Published in 1897 the setting of this novel surprisingly enough moves to USA a companying the time of slave merchandise with all its atrocities. “Beloved begins in 1873 in Cincinnati, Ohio, where Sethe, a former slave, has been living with her

eighteen-year-old daughter Denver. Seth's mother-in-law, Baby Suggs, lived with them until her death eight years earlier..."

"...Sethe's two sons, Howard and Buglar, ran away. Sethe believes they fled because of the malevolent presence of an abusive ghost that has haunted their house at 124 Bluestone Road for years. Denver, however, likes the ghost, which everyone believes to be the spirit of her dead sister..."

"...When she leaves Sweet Home, Sethe is also pregnant with a fourth child. After the eventual death of the proprietor, Mr. Garner, the widowed Mrs. Garner asks her sadistic, vehemently racist brother-in-law to help her run the farm..."

"...Schoolteacher and his nephews anticipate the slaves' escape, however, and capture Paul D and Sixo. Schoolteacher kills Sixo and brings Paul D back to Sweet Home, where Paul D sees Sethe for what he believes will be the last time..."

"...Rather than surrender her children to a life of dehumanizing slavery, she flees with them to the woodshed and tries to kill them. Only the third child, her older daughter, dies, her throat having been cut with a handsaw by Sethe. Sethe later arranges for the baby's headstone to be carved with the word "Beloved."

"...Sethe and Paul D look forward to a promising future together, until one day, on their way home from a carnival; they encounter a strange young woman sleeping near the steps of 124. Most of the characters believe that the woman—who calls herself Beloved—is the embodied spirit of Sethe's dead daughter..."

"...Afterward, Paul D comes back to Sethe, who has retreated to Baby Suggs's bed to die..."

Sethe's mother in law died as an act of nature eight years before Suggs's death who also dies naturally. In USA it is familiar that the spirit of dead people haunted their houses as ghost. The death of the proprietor occurs as an act of nature. Sixo was murdered by the schoolteacher. Sethe attempted to kill her four children to save them from being sold as slave, it is like to jump from the frying pan into the stove, and however, the mother slaughtered her older daughter with a handsaw.

2.7 Literary General Overlook

Death as an inevitable incident is a familiar act of fate that has its occurrence as a result of natural death, sickness, accident, murder, or suicide. Since novels, in common, have as their main goals the task of imitating real life the novelists usually employs death, hence extermination of a character's life cycle for either of three purposes; to create a character, to develop action or resolve a conflict.

It is perhaps interesting enough to remark that the works of Hardy largely under the influence of realism as an artistic and literary movement which the Victorian age witness and which was itself the outcome of the combination of classicism with all its reasons, discipline, symmetry and order together with romanticism with all its emotion fantasy reverie and vivid imagination.

No doubt the advancement of science and technology along with social class division and democratic reform contributed a great deal to guide literary work towards new avenues that were not trodden earlier.

This may be quite clearly manifested by Hardy throughout his novel as he made much effort to describe nature, social condition and conflicts of people from among the middle and lower classes paying especial attention to women's cause in terms of the search for self-steam, justice and equality. It is more or less helpful, relying on the biography of Hardy to pinpoint death incidence within his family and how they affected him. Furthermore his religious background, philosophy and world outlook may probably be of good help to analyze his novels wherever death is narrated.

2.8 The Effects of Hardy's Views to Mortality

The researcher notices that in Hardy's novels, mortality plays a crucial role. It works as the supreme over-character in his works that controls the destinies of his characters and sends them to their doom.

We may sum up Hardy's tone concerning mortality in a number of points of departure; his own life experience, his religious stance, his culture and tradition along with his contemporary political, social and economic condition.

"...Thomas Hardy met his first wife Emma Lavinia 1870 in Cornwall, while still working as an architect. They married in 1874 after a long courtship. Though the marriage later became partly unhappy for unidentified reasons, her death in 1912 came as a shocking and painful experience to him. He mourned deeply and wrote poems as a tribute to her. His future works, poems set in the backdrop of Cornwall, were a reminiscence of their courtship and reflected both his remorse and love for his wife. One of such works was the Poems 1912-1913, a recollection of her death. In 1914, Hardy married for a second time. His second wife, Florence Dugdale was his previous secretary and 39 years younger to him..."

None of Hardy's biography ever gave mention to a death incidence within Hardy's family except his wife Emma; however, Emma's death inspired Hardy to compose poems.

On the authority of three distinct sources Emma died in 1912 the poem mourning her was composed by Hardy in 1912, however, Hardy's novel *A Pair of Blue Eyes* was said to be published in 1873 this is obviously somehow controversial, it is incredible that Hardy mourn his wife forty one years earlier to her death the same span of time which is forty one years is itself the period between publishing the novels *A Pair of Blue Eyes* and recollection of poems.

"...There are strong suggestion that Hardy's stance on religion swayed between agnosticism and atheism. Most of his works draw heavily upon the strength on all-powering fate and question the existence of God in the times of human suffering. As an author and poet, Hardy seemingly was fascinated with fatalistic ends and expressed pessimism that was impassive, indifferent. His own life was marked by a religious view that was a mixture of philosophy and spiritualism which did not discard the existence of God, yet questioned it. Hardy rather showed an interest in writing about external supernatural forces, and fascination with ghosts and spirits.

However a Church devotee, Hardy drew heavily upon the role of God in the irony and tragedy of life and human suffering...”

On grounds of his religious attitude and conduct Hardy swayed between liberalism and atheism which set up his life overlook in the sense of mortality. He is likely much more realistic in regarding death, mortality or extinction with all its causes, motives and consequences. In some of his works the death of a character may be a door opened to survival of another character or to presume a plot within a plot.

“...Hardy's short stories and novel series are best remembered for their meticulous portrayal of life troubled by social evils, human suffering and struggle against injustice and ill-comprehended laws. Most of his novels are set in a semi-fictional place Wessex, a large area of south-west England. His most controversial novel, *Jude the Obscure* highlights the prejudice and hypocrisy of Victorian society on sexual conduct. In another book *Town on a Tower*, Hardy displays a firm stand against an orthodox and conventional path for attaining love. Fate plays an important role in most of his books and remains the centre of most of his works. His characters always find themselves trapped and are often defeated by the fate and unforeseen conditions. His books portray people fighting against the cruelty of life, injustice and badly framed laws that constrain the social growth...”

It looks apparently to ask the following question, do novelists prescribe themes of their novels prior to writing them or should they wait until critics hunt them out?

It has only being the usual task of critics and literary scholars to analyse novels and evoke tone, motives, themes and point of view while readers celebrate this well done job ignoring in the same time that writers must have all these building units and writing techniques of their novels processed in their sub consciousness already and expressed them either consciously or unconsciously.

The optimum study of a literary work is that which penetrates deep in the writer's mind in perpetual and patient search for truth and beauty. It is certainly interesting and useful to give quick remarks of the collection of factors affecting Hardy's writing career as a novelist; Neoclassicism, Romanticism, transcendentalism,

Realism and Modernism, which are themselves characteristics of his novel's theme, tone, point of view and topics to be found dispersed here and there in his novels.

Neoclassicism

It was defined as a style of writing developed in seventeenth and eighteenth centuries that rigidly adhered to (canons of) form derived from classical antiquity. Neoclassicism ("new" classicism) was notable for the emotional restraint, elegance and exactness of diction. Strict observance of the three unities. Common sense, rationalism, and logic. The "modern" writers cited under the entry CLASSICISM were neo-classicists. In architecture, neoclassicism refers to the use of Greek orders and decorative details, geometric composition, plain wall surfaces, etc.

It is quite certain that Hardy left some traces in some of his novels affected by the age of enlightenment movement witness throughout the eighteenth century highlighting rationalism and reason in viewing his society and culture and thereupon creating his characters, settings and plots.

Neoclassical literature has been written in a period where social order was undergoing a tremendous change.

In the so called Enlightenment Period, people believed that natural passions aren't necessarily good; natural passions must be subordinated to social needs and be strictly controlled.

Authors believed that reason was the primary basis of authority. They believed that social needs are more important than the individual needs.

It is quite on contrary to its preceding age, in which emphasis was laid on individualism rather than the socialism.

Characteristics of Neoclassical Literature

1. Neo classical literature was defined by Common sense, order, accuracy, and structure.
2. Their character also practiced conservatism, self-control, and restraint.

3. A large number of literary works came out during this period which included parody, fables, melodrama, rhyming with couplets satire, letters, diaries, novels and essay.

Influence of the Classics

1. Writers looked back to the ideals and art forms of classical times.
2. Political and social affairs too they were guided by the wisdom of the past The Classical values.
3. The neoclassicists emphasis upon the classical values of objectivity, impersonality, rationality, decorum, balance, harmony, proportion, and moderation.

Aristotelian Notion of Probability and the “Unities”

The neoclassicists might be thought of as heirs to the Aristotelian notion of probability, as well as the “unities” of action, time, and place.

Nature of Literature

1. The neoclassical writers reaffirmed literary composition as a rational and rule-bound process, requiring a great deal of craft, labor, and study.
2. Gave more importance to social needs as compared to individual needs. They believed that men can find meaning in society, religion, natural order Government and literature

Imitation and Nature

1. Two of the concepts central to neoclassical literary theory and practice were imitation and nature, which were intimately related.
2. Imitation The imitation of classical models, especially Homer and Vergil.
3. Nature the harmonious and hierarchical order of the universe, including the various social and political hierarchies within the world.
4. “Nature” had a deep moral significance, comprehending the modes of action

that were permissible and excluding certain actions as “unnatural”. Clearly, the neoclassical vision of nature was very different from the meanings later given to it by the Romantics.

Transcendentalism may be defined as modes of thought which emphasise the intuitive and the mystical powers of the mind, and possibility of some higher world or real of existence beyond the world of the senses.

More particularly, the transcendentalist were a group of American writers and thinkers in the early nineteenth century who develop a common philosophy: they believe God was imminent in nature and man, that the soul was present in all things and that the physical senses needed to be transcended through the truth of intuition. Transcendentalisms also may be defined as follow;

"Transcendentalism is an American literary and philosophical movement that developed in New England in the 1830s and '40s. Transcendentalism emphasizes individual intuition as a central means of understanding reality. Keyed to this idea is a belief in the presence of God in nature. The individual's soul mirrors the world's soul, and we can arrive at these truths by communing with the beauty and goodness of nature".

History of Transcendentalism

The transcendental movement took place during the 1830s to the late 1840s. It was born out of a divide in the **Unitarian** church. Transcendentalists wanted to grow out of Lockean thinking that had begun to dominate the time period. This limited type of thinking was especially evident at Harvard where many of the Transcendentalists were educated. The most prominent way to educate at the time was through "recitation" where words and lessons were just recited but were never truly learned. This kind of learning discouraged individual thinking (Bickman). Transcendentalism was also influenced by the **Romantic Movement** in Europe during the American and French revolutions. The connection with nature and the importance of the individual interested many of the transcendentalists (Ackermann).

Ralph Waldo Emerson formed the Transcendental Club in Concord and is known as the founder of Transcendentalism (Linge).

Characteristics of Transcendentalism

1. Believed in living closer to nature (Thoreau)
2. Believed in the dignity of manual labor (Thoreau)
3. Saw the need for intellectual companions and interests (Brook Farm, Margaret Fuller, The Dial)
4. Emphasized the need for spiritual living
5. Considered man's relationship to God a personal matter established directly by the individual himself
6. Posited the essential divinity of man (versus Calvinism's tenet of innate depravity)
7. Urged one great brotherhood (the Over soul, the unity of all things)
8. Proposed self-trust and self-reliance
9. Believed in democracy and individualism
10. Encouraged reform (to awaken and regenerate the spirit)
11. Insisted on a complete break with tradition and custom
12. Know through intuition

Another version of qualities are;

- non-conformity
- simplicity
- self-reliance
- Over-soul
- Importance of the Individual
- Importance of the nature

It seems quite apparent that the whole affair largely lies under the influence of the Victorian Compromise which is itself an immediate outcome of the philosophy prevailing at that time based on Unity of Opposite.

The most prominent novels manifesting transcendentalism written by Hardy are;

Neoclassicism

It was defined as a style of writing developed in seventeenth and eighteenth centuries that rigidly adhered to canons of form derived from classical antiquity. Neoclassicism (“new” classicism) was notable for the emotional restraint, elegance and exactness of diction. Strict observance of the three unities. Common sense, rationalism, and logic. The “modern” writers cited under the entry CLASSICISM were neo-classicists. In architecture, neoclassicism refer to the use of Greek orders and decorative details, geometric composition, plain wall surfaces, etc.

2.9 Summary of Chapter

Due to relevant literature above, a simple question is raised; is Hardy rather a novelist than poet?

It is perhaps self-evidence that Hardy is to a far extent a typical example of literary men like Shakespeare and Poe, in the sense that all of them tackled more than one generic domain, so to speak, fictive prose and poetry, for instance Shakespeare dealt with drama as well as sonnets and songs, Poe treated short fiction a long with lyrics and narrative poems. These three genius writers besides others of the like are particularly outstanding talented men of letters.

Based on factual facts published his first novel in 1871 and went on steadily through this career up to 1895 when he published his last novels, writing novels took Hardy twenty three years, exactly a quarter of a century. Hardy visited the domain of poetry for the first time in 1898, when he published poem from the Wessex, he continued to compose poetry until 1911, a span of time of twelve years. Hardy, in balanced contrast with his contemporary novelists was almost a unique genius in that his novels could be distinguished by Wessex novels where he highlighted characters

and settings described in careful details and even in a realistic style, a technique that render his novels look nearly none fictive. Furthermore, his social novels honestly portrayed the social evils, sinful people and punished offenders' triumphant wrong doer versus punished people devoid of power deprived from their due rights in an empire that ruled over the world.

Hardy turned deaf ears to the immediate causes of those evils and their derived and motive, he prefer to treat the effects of those evils instead to draw up a plausible solution to his plots conflicts in this sense Hardy surpassed his fellow novelists of the time and is worthy of being entitled a talented novelist.

Chapter Three

Review of Literature

3. 1 Introduction

Basically, the introduction to literature review contains statements about the overall topic of this research, the idea of death/mortality in Thomas Hardy's novels.

This chapter provides an overview of previous researches shared or come across this study case, and presents the area investigated by the researcher. Its aim is to define the area of the study by reviewing the narration of English literature encompasses the Romantic Age of idealism and the Victorian era of realism in terms of examining the major prerequisites that come as the following:

- a) Related readings and literature.
- b) Related studies.
- c) Relevance or justification of the reviewed literature and studies.

Roberts (1977) states that literature analysis is working inside literary works as an attempt to find truth, therefore, this research clearly presents the case study: the ways that Thomas Hardy's arrangement of the issue of mortality is plausibly expressed and elaborated throughout his novels contacting the incident of death on the grounds of his own culture and community. Within this context, the following points will show the literature review.

3. 2 Literary Analysis

Edgar (2008) describes the process of literary analysis as a way to divide a problem into various parts, which may then be examined more easily; their natures, functions, and interrelationships may be more fully understood. Contextually, Hardy's theme as mentioned by William (2009) as an unifying observation about human conditions, where these conditions are generally implicit and understood rather than it presented as overt or stated explicitly.

Additionally, Burns (2015) shows that Hardy's theme is easily stated in his works and especially death/mortality in social situations as "the virtuous though

humble will inevitably triumph over corrupt, greedy, and oppressive of the middle and upper classes" appeared in most of his works.

Colon (2001) explains that Hardy's theme, then, is neither clichéd moral nor a framework on which to hang the other literary items such as his characters, death setting, conflict, atmosphere, imagery, symbolism and even his unseen and hidden narrative perspectives.

3.3 Perspective on Mortality as a Research Theme

Patricia (2012) elaborates, "Research, as distinguished from pure criticism, refers to using primary and secondary sources to assistance in solving a literary problem" hence the valuing of the idea of mortality in Thomas Hardy's novels as an existential point of view.

In general, the research knowledge keeps poling up and new representation of death in Hardy's work at human existence, fuller, and wider to find more about this historical period in which his works were written, or about prevailing some critical opinions which may be supplemented by reading introductions, critical articles, biographies, critical studies, histories and the like.

3.4. Hardy's Views and Attitudes towards Faith, Fate and Destiny of Man

There are strong suggestion that Hardy's stance on religion swayed between agnosticism and atheism. Most of his works draw heavily upon the strength on all-powering fate and question the existence of God in the times of human suffering. As an author and poet, Hardy seemingly was fascinated with fatalistic ends and expressed pessimism that was impassive, indifferent. His own life was marked by a religious view that was a mixture of philosophy and spiritualism which did not discard the existence of God, yet questioned it. Hardy rather showed an interest in writing about external supernatural forces, and fascination with ghosts and spirits. However a Church devotee, Hardy drew heavily upon the role of God in the irony and tragedy of life and human suffering.

Hardy's stance with view to his way of characterising his protagonist and antagonist, his major and minor character, complex and flat ones implies his own point of departure as far as his religious status is concerned. As mentioned above he sways between a believer and atheist, a matter that heavily laid its apparent impact on his characters, and first of all, upon his choice of point of view between first person perspective and omniscient or third person perspective.

Death incidence that may be traced in Hardy's novels may be categorising as natural deaths; suicide; accidents; murder and death penalty against murder. All these five instances are in reality closely interwoven with fate and destiny of man so the novelist used the mirror of narration to reflect them as they are actually are, he cannot help to evade a fact as such though he might as well resort to some literary devices and techniques as well as stylistic touches and not excluding some findings of psychoanalytical findings wherever needed as means of support and decoration.

Starting a novel with the first person point of view has its own imbedded motives basing itself on psychoanalysis grounds that should be contrasted a against novel starting with the third point of view, wherein the novelist involves himself or herself within the character of the novel, which of course affects his or her tone at large, as it is seldom that writer of fiction can be objective on the contrary most of them tend to be subjective so far, emotion and sympathy often draws heavily fictional writing, that makes one clear difference between fiction and non-fiction.

It seems rather impossible to discard certain element in analysing mortality in Hardy's novels chief among them are politics; society; economy; religion; culture; literature and environment or nature. These elements influence Hardy and all other literary figures as well stamping their literary works so clearly that any eye can never miss that impact. Novels reflect more or less traces of these elements between the lines of the novels; however tone is as a unique element provides critics with ad justifiable means of measuring the work on its merits.

Scrutinising mortality in Hardy's novel should be established on two factors, firstly his what circumference? And secondly his personality but not disregarding the interaction of these two factors.

3.5 The Connection between Hardy's Life and Novels

Beginning his life as an Anglican, a true believer' Hardy reached the first third of the path of faith to become an agnostic, that is doubt or scepticism till at last he was transformed into an atheist or non –believer. Of course these crucial changes in belief largely affected his view to his people and surroundings a long with his way of thinking and life style. His novels with their characters reflect those transitional stations of life. Hardy's fourteen novels reviewed here illustrate the influential impact of some literary and philosophical schools of his time, for example, romanticism, transcendentalism; modernism and Marxism, what helped him to visit all these schools is the fact that he was a contemporary of both the late Victorian age and early twentieth century or intersectional writer.

In five out of Hardy's fourteen novels included here only five death cases are describe by the novelist as being and inevitable evil meaning that death is a necessary evil or an act of nature or destiny of all living things, however, these five cases do not represent the majority of death cases describe in the rest of the novels, a matter that looks almost of realistic reporting than fictional writing, in other words death itself can rarely be treated in fictional writings as a fictional incidents, death always remain death either in fiction or non-fiction.

Anyway, some novelist tend to open the novel with a death incidents and go on narrating to give other character new life, new future, new aspiration, but limited life again. Other writers prefer to end their novel with death after having done the same as what previous writers have done.

Richard, e.tal (2002) comment on death of Hardy, in this sense may be utilise as a narrative devise, as a literary technique, as stylistic instrument and not merely an element of the plot structure though it may occupy exposition; rising action; tuning point; falling action or resolution.

Death may be either the cause or effect conflict, no matter whether it occurs naturally or by means of other factors. The same applies to other instances of deathlike murder; suicide; illness; capital sentence; war and accidents.

In the case of narrating death incidence, novelist cannot help to adopt a tone that goes far beyond the realms of fictive reporting as fate destiny some up the occurrence of mortality as a factual fact incapable of being imagine though supernatural or superstitious justification of death might not be excluded absolutely in some cases. It can all be decided on the tone of the novelist which is, in turn, necessarily imparts the novelist's view to life, belief and tradition.

Death out of illness or old age is something common in reality so when a novelist mention it he actually does nothing but seeming to imagine a fact or let us say to reduplicate it, not to forget that the novelist's religious point of departure concerning the scatological aspect of the problem, that is whether the novelist believe in God and the after world. Whatever the case may be reporting the incidence of death as used in fictional narrative is purposed fully utilised in favour of narration engineering.

Readership or audience will have to decide for themselves whether to accept or reject the novelist tone, critics only have the right to mention that tone but preferably without being biased or misled by their own beliefs, reading populace, however, are free to express their opinion.

God predestined peoples' fates upon his own will and according to his own end and through his own means. These canons are unquestionable on their own rights, novelists either believer, sceptic or atheist can do nothing but follow the same line in their fictional narrative.

The third case of death in Hardy's novels may be related to accidents as in *Under the Green Wood Tree*, *A pair of Blue eyes*, *Tess of the d'Urbervilles*. It seems that faith never enjoyed a condition of stability throughout Hardy's life. His religious life that was interrupted by scepticism and concluded by atheism drew its shadows on his writings, however, he didn't lose control over the plots of his novels because his

treatment of mortality proved to be plausible, he merely imitated the actions of the creator or even tried to be a creator who disposes.

Death in Hardy's novels is not only meant to mention a normal occurrence, it is rather aimed to be a writing device or technique to serve the overall fabric of the plot, to develop an action or to stamp a tragic hero.

3.6 Hardy's View of God and Religion

Samuel (2000) shows that God created man, predestined his fate and disposes his destiny; Hardy like all other novelist invented a god-like act by creating characters for their novels suggested their fate and determined their destiny as well as an act of imagination. Novelists, however, cannot evade being influenced by imitating god's own free will and disposition even though if those novelists publicly or implicitly lose their recognition of the existence of God.

So, considering Hardy's adherence to Christian value he was closely bound to the church and the bible as a true believer descending from a family of true believers he was a true Christian with all the virtues of Christianity humanity, compassion, love for all life, truthfulness — to a remarkable extent. This can better be exemplified throughout his novels particularly *Tess of the d'Urbervilles*. Wherein certain opposing values clash against one another, for instance honour versus meanness; dignity versus humility; purity versus sin.

David (1988) presents Hardy's religious faith as a fact his family was whole-hearted devoted family he was himself fiddled to the church, he was also a regular attendant to the church like his character angel Clare in *Tess of the d'Urbervilles*. a character that was created by Hardy to cut a good example for himself.

3.7 Hardy and Religious Hypocrisy

For all that Hardy detested all signs of religious hypocrisy he never announced his convergence from his evangelical creed to any another opposing one like Protestantism or Puritanism, he instead preferred to seek refuge in an alternative.

Hardy emotionally remained a Christian; however, he later on out of cultural grounds rejected the existence of God as angel said in *Tess of the d'Urbervilles*.

*“God is not in His heaven,
Everything is wrong with the world.”*

3.8 Cause and Effect versus Hardy's Work

The advancement in science and technology with especial regards to psychoanalysis had their clear influence in Hardy's novels. Hardy transformed his view to life likely affected by universality, he did not confine his thought within narrow regionalism, he went on to expand his view intending to explore the human self and identity. His final end was man is man regardless of place, time, tongue or environment which is an exalted value. Hardy did not forget to portray human divided soul, suffering and agony as in *Tess of the d'Urbervilles* or *The Mayor of Casterbridge* did Hardy's atheism turned Hardy's morals codes, in other words, was He transformed morally to the opposite of what he actually was?

In fact his view to morality never change to the worse, which means that his atheism had no negative or passive effect on the value of his works as to a contribution to human well being.

One should be on one's guard to notice that since Hardy refuted and detested religious hypocrisy he must implicitly in the same time has a refined and purified view to religious ideals and values though innately and unconsciously which suggest that some hidden traces of faith are still dwelling his soul, in other words he strives for an ideals faith that despises all forms of deformity afflicting current religious beliefs. Atheism might be seen as a pretext of flight of disfigured belief to the realm of purity. The act of God or in other word the law of nature may be summed up in the notion that seems heartbreaking and merciless as it is states: the beginning of life is an announcement of end of life; creatures come from nothingness, grow up, get mature, grow old, become feeble and finally pass away. It is all about a matter of time. Hardy like all other novelists finds himself unable to depart from this crucial fact. In between birth and mortality a novelist formulate mimic acts not absolutely as

he like, not exactly as critics accept not totally as readership please, some other factors interferes in between that the novelist is incapable to free of himself from, these factors relate to a number of variable relatively differing from writer to another, from one place to another, from one span of time to another and from one culture to another . These variable can be better learned from the elements of the novels that a reader and a critic rely upon for instance setting, characters, plot, themes, symbols, irony, etc. mortality stills remains a focal point of interest either expressed explicitly or implicitly, for writers as human beings cannot help being opsseced or even haunted by the fatal end of life in its all forms though this fact is deeply embedded in writer's subconsciousness. One could say writing novels or fiction in general is unvoluntarilyment to provide a justifiable flight from the biter fact of mortality that does not, that cannot and that must not exclude any writer regardless of the after world would be. The way in which death is described in novels, in addition to its likes in realty, brings nothing new, it remains an imitation, yet it render the novel rather plausible though sometimes it is used by some novelists casually to fill gaps, stuffs and hollow spots and bridge positions. Critics are quick in detecting such set bag. Learned literary scholars can if they are interested enough, as well detect such false.

Stones (1980) write over Hardy's works in retrospect, he took over the position of John Hicks the architect and Hardy's employer who died recently. As an architect Hardy must have been designing and constructing something other than building as the perfect and beautiful image of structures could have as well provided him with a new sort of contemplation, that is designing novels, short stories and poem though he had no such intention at the time to do so, was a quality that grow innately and kept brewing within him. The rise of famous Victorian novelists, such as Charles Dickens, Wilkie Collins, George Eliot and Anthony Trollope, whose novels did not only bring them fame but also fortune drew Hardy's attention to a new future career waiting for him, beside he regarded the novel as an impression and not an argument. Hardy adopted a socialistic stance when he took to writing to the first time. Hardy's socialism was a sort of political radicalism. Hardy's first experience with the death of

his niece Tryphena with whom she had a baby impressed him remarkably and must have influenced his novel's theme.

3.9 Mortality within Form and Content in Hardy's Novels

The quality of mortality will at best be viewed from two major standards; form and content taking into consideration that mortality is not attributed solely to mankind, nor shall it be comprised of living things like animals and plants, it rather extends to include abstract qualities and objects. Since Hardy completely and finally lost his religious faith in his youth he had to adopt his own justification and rationalisation of mortality or let us say in a far-reaching point of extinction or even nothingness which sets a pessimistic conclusion of existence involving the whole world thus predicting the after world, thus announcing the advent of eternity, without admitting it plainly, openly, out of any divine belief but as an inevitable logical conclusion. These thoughts could have been arisen in Hardy's sub-consciousness, or may be the other way around the final and total nothingness of everything physical or abstract, however, have Hardy's thought ever ventured, dared or even tried to come to wonder where would the cosmos eventually go to? If he really had, he left us no direct answer throughout his novels; if he hadn't, then he failed to lay down a logical pretext and set up an agreeable reason.

Adams (2000) presents that pure and total atheism may not arise in any community in the world where people get to know that God exists, it is not at all easy and simple to rid of completely of this idea, even atheists are challenged every once in a while by the fact that there is a god somewhere, somehow or even an almighty God, this obsession dwells in the sub-consciousness and peeps out involuntarily in the form of either tongue slips or undelivered acts.

3.9 Naturalism and Mortality

During the last quarter of the nineteenth century a new literary form of novels, naturalism, was imported from France, namely, the works of Emile Zola, and interdisciplinary form combining science and literature that largely falls under the influence of Darwinism and novels writing regarding mankind like other objects of

nature; born, grow, get mature and die affected by the laws of heredity and environment. As regards content Hardy implements mortality in its final proximity extinction, but he determines and directs the incidence of death in a way that serves this end following the law of nature; being born growing getting mature and decaying under the strict law of passage of time as a necessary reasoning. In this context passage of time is the ultimate determination of both existence and extinction so fictive time in Hardy's novels play a decisive role in the plot structure of these novels.

Clive (2009) states that mortality in Hardy's novels is not restricted only to laws of nature alone, man-made damage or offences also have their apparent effect for instance the industrial revolution, scientific and technological advancement. Human passive qualities that may end or lead to negative or dramatic consequences summed up in the quality of evil may also leave their impact on the whole course of the plot, theme and symbol.

Hardy's departure from naturalism idealizing man as an object and his transition into a new literary school: modernism that witness invasion of the realm of psychology and psychoanalysis that opened wide avenues not only for scientist but also for literary men to regard man not as an object but as spirit, as a soul as a package of needs and drives. This may be quite clear in Hardy's novel *Far From The Madding Crowd*, *The Return of the Native*, *The Mayor of Casterbridge*, *The Woodlanders*, *Teas of the D' Urbervilles* and *Jude the Obscur* where the capital of which are exposed to psychological anatomy, yet with no dichotomy of body and soul. The main focus here is on the psyche considering its correlation with the physic and environment.

Arnold (2011) elaborates upon the complexity of Modern age along with the dramatic transition from the Victorian age into the twentieth century with all its changes that may be considered relatively revolutionary and abrupt and even shocking brought about new trends in the way of thinking, way of living, way of creating a new literature. Literature made great use of the triumph of science, the

superiority of reason. Hardy brilliantly utilized these new circumstances to characterize his novels with modernize features and qualities particularly when he took to characterization.

Psychoanalysis findings served as a master mind of Hardy's novels plot and characters. Mortality now formulated to be a logical reasonable, justifiable and decisive conclusion of sustainability. Survival is viewed in his novels as shared between Darwinism and pessimism despair and uncertainty; it may also bear some early sign of the rise of the school of absurdity basing the whole existence on meaninglessness. Opposite to what is generally believed that literature may be categorized on the bases of its contents into distinct literary school or movement, such a way of classification does not look sensible as no solid partition could be set up between what literary scholars believe as separable individual literary schools. In fact each two successive literary schools are two closely intermingling, interwoven and interacting to the extent that it becomes somehow difficult to differentiate between them and less otherwise an innovation concerned with qualities, features or characteristic is a apparently noticed in the following literary movements.

This is exactly what had happened in the case of Hardy's novels from his early attempts of writing novels and further on through the following periods of time that he lived, and that time was not a short one. He got to know an experience Romanticism, the Victorian Compromise and Modernism which renders his work varied and colourful thus providing rich materials for literary critic to consider. Boasting of its triumph as a relatively recent discipline literary criticism felt satisfied enough of treating and handling literary works with full and noticeable concern and interest contributing a great deal to this new-born field, yet this literary criticism failed to bear in mind the personality of literary men, makers and creators of literary works. No doubt a literary work is undetachable from its creator, thus examining the personality of Hardy must add much to anatomizing his work. One way of exploring the correlation between a novelist and his novels is to match between two parallels; the passage of his real age and the fictive time in his novels on the bases of any newly

introduced thoughts, ideas or views to life and people so as to measure such changes, if there are any, on a critical scale provided that fictive time is ultimately a sort of condensation of real time you may read a whole novel in, let us say in two days while it describe the life of a character that lasts ten of years in real life. That determines how brilliant and far-sighted the novelist is. That suggest the capacity of the novelist not only to narrate but also to depart from the real world to an imagined world and vice versa in a repeated manner, however, the questions remains how much time this two -way journey take and how often, Hardy or a another novelists frequency these two distinct worlds.

Other elemental of the novel; characters and events nearly but not exactly follow the same line of matching, the reason why characters and events are not identical to time is that time is an abstract concept while people and acts are not so. Moreover a novelist's view and utilization of time both in real life and time consumed in completing a novel also have their effect on the whole process of narration.

Considering Hardy himself as a well known literary man, namely, a novelist, shall we regard him escape goat within his people, within his country, within humanity or shall we dignify him as an icon idealizing him as a genius and may be later on as wonder. This question will add best be answered on its merits by literary critics they will have to decide where Hardy failed and betrayed the cannons maxims and principles they have already set either he meant or otherwise, they also will have to determine where ,when, how and why he was victorious.

One distinct feature characterizing most of Hardy's novels could be protagonistic defeatism leading abruptly, directly and distinctly to ultimate annihilation, extermination and extinction of living existence. To reach this end Hardy masterly made fate identify with destiny throw gearing the former to overwhelm the latter to saturate it and finally to absorb and swallow it. Hardy employs the quality of defeatism to put an end, and seemingly a logical one to Tess as being a murderer for avenging her virginity and purity which appear to be a natural

right, if right is to be done at all, if wrong is to be penalized at all. *Tess* faced her destiny heroically, yet her seducer cowardly enjoyed his life. Defeatism is not concern only with human characters. In *Wessex* novel even nature met the same lot, in some way victimized through ill-treatment of man or on its own part thus contributing in self extermination thus determining a gloomy destiny with no one to agonize for it. Defeatism in Hardy's novels do betray the dark side, uncertainty and pessimistic view to life, view to people and view to events, he kept in mind and pushed a head the constant notion of defeatism a long with its subsequent, annihilation, extinction and extermination or in the final analysis absolute mortality concluding in the meaninglessness of existence, this embedded belief inspired the French writers headed by Emil Zola who evoked absurd school as a literary movement. The protagonists in Hardy's romantic novels find themselves fighting brutally some high ideal but tragically needs a merciless, hardness and cruel destiny; extermination of both will and action, body and soul.

Dale (1975) mentions that London was a new theme and the time Hardy lived there differed much, this perhaps may be so far match with setting of his London novels as comparison and contrast between both fictional narration and real experience might be or are preferably be matched, be considered and even be stressed, for the writer and his works are undetachable. Characters in Hardy's modern novels are characterized by "The wanderer, the loner, the exile, the restless and rootless and homeless individuals" they all dwell the bottom of society, they all are destined to remain there, all of them are un able to get a chance of flight out of this doomed destiny there are all destined to pass a way un mentioned with no body to pity on them. Who put them to this miserable end? It is the novelist who drew out all these detail of misery.

So, some question may arise here! How could we interpret Hardy's unkind tone towards his fellow men in general and his protagonist in particular? Does Hardy suffer from some psychological disorder?

Is Hardy misanthropist? Or perhaps is he dispirited?

What Hardy has come to believe in not something pertaining solely to him, we are better referred to Jean Pol Sartre's Existence and Non-Existence though existentialism rose and flourished in early in 1960s, in this respect Hardy could be said to inspire both Zola and Sartre with absurd and existentialism, while absurd and existentialism are twin literary school concluding in mortality and denial of existence.

As Hardy co-existed several successive historical periods acting meanwhile not only as a novelists but also as an eye-witness of influential as well as trivial incidence accompanying his wandering experience he could also be regarded as an honest trustee of a whole historical record of his country keeping a true chronicle of his society, social condition, economic circumstances and political situation. He moreover shed light on the cultural legacy of his nation for his people and others elsewhere. Hardy's from one literary school to the other held much to enrich his writing career as he moved from naturalism to romanticism and from romanticism to realism, he might also be thought as a forerunner of existentialism, some of his works might be summed up thematically as an early revelation or inspiration of the school of absurd if some of his works are thoroughly investigated. Some of his novels conclude that this life scarcely has got any meaning at all, the whole existence is unjustifiable, and man's life on this planet has come to mean nothing. According to this sort of mentality and gradually other writers followed the same line and by degrees came to bring about the school of absurd.

Others factors interfered to influence other writers, destruction of the material civilization following the two world wars in addition the rapid of advancement the science and technology

Robbinson (1999) writes that digging deep still into Hardy's personality and depicting his mental traits for the purpose of exploring his crafty techniques as far as point of view as well as fit in with one another in an interchangeable interactive relation, the following three arguments are possible firstly, first person perspective might positively or negatively affect tone, secondly, second person perspective might positively or negatively affect tone, thirdly neither first person perspective nor third

person perspective affects tone. Novelists are more or less susceptible, undeliberately prone to lie under the influence of the point of view of the novel which, in turn, would influence their tones. Let us suppose as a start that the omniscient point of view somehow reveals a degree of sympathy with its characters particularly the protagonists accompanied by a heavy attack on the antagonist, while at a balance of opposition first person perspective might manifest moderate sympathy with the protagonist paired by less cruel attack on the antagonist.

These arguments that cannot stand as a searcher would probably and preferably be tested and checked in the light of each of Hardy's individual novel, not to forget that the third angle will be the social environment and cultural background.

The first novel to begin with *Under the Green Wood Tree* that will be examined according to four levels: the novelists as a person in the real world, the narrator either as an omniscient or otherwise, the characters involve in the plot and finally critics and literary scholars in the real world.

The point of view of the novel mentioned above in the third person perspective or omniscient, the tone of the novel in general is gentle and cheerful matching with the main mood of the protagonist Fancy Day, the narrator shows clear sign of sympathy and moderation throughout the novel though the novel open with the drowning of her first lover, however, the novelist meant to prepare her for a better future with better lover. Of course the novelists took much pain to be someone other than himself as tragic by nature to write a novel so light and joyful like this. Hardy summed up the theme of the novel in the search and realization of true love. *A Pair of Blue Eyes*, another wessex novel mainly characters with a romantic atmosphere, with a third person or omniscient perspective.

In his novel *Far From the Madding Crowd* Hardy like other Victorian novelists tends to use the third person omniscient point of view wherein the narrator knows all and even controls and directs the acts of characters, not only this but also remains as an eye witness of the destiny doomed to these characters.

As for tone Hardy shows sympathy with the causes of the lower classes and defends their survivals and draw the attention of his reader to sympathize with them though he often destines some of his character major or minor to death either to develop the theme, to render the plot complicated or to bring a conclusion through solving the conflict. In his novel *The Mayor of Casterbridge* Hardy used the third person perspective.

3. 10 Rotations of Hardy's Themes

As the themes rotates a round detachment Hardy's tone rests mainly on one of the major character, the mayor's wife and later on her daughter, the mayor's daughter in law. The reader profoundly sympathetic towards the mother and her daughter while regarding the mayor as a villain. By the end of the novel Hardy put the mayor to a just trail; death.

In his novel *The Return of the Native* the narrator is omniscient, or all-knowing. But the narrator's often very detached from the action. The narrator is almost retelling a myth in a lot of ways – there's a strong sense of history, past tragedies, and fate in the narrative, all of which impact how the narrator tells the story. And the omniscience of the narrator comes through in this idea of fate. There's a sense that the narrator knows what's on the horizon.

The tone in this novel is singularly self-evident and unique, it is unmatched against other novel for it is philosophical, reflects intellectual pondering and pays literary attention to the description of landscape while attaching considerable importance to distance and neglecting sympathy on the part of the readers.

Jude the Obscure is again narrated in the third person, omniscient point of view wherein the narrator knowing all, directing all and controlling all characters including protagonists and others but is little involved or engaged directly with these characters standing midway between characters and readers.

The tone illustrated by this novel is ironic, emotional sometimes humorous and this is reflected through characters' dialogue rather than being related by the narrator. Irony in this novel is almost dramatic and displayed in the form of dialogue.'

Marriage is "killing [their] dream?" as when Sue exclaims to Jude, after they decide not to get officially married after all.

In the novel *The well-Beloved* where the spirit of dead slave tunes into a ghost but never the spirits of free people could do the same, thus Hardy made a link between the case of slavery and super nature sixo was killed by school teacher, sixo is descended from slave family, the murder was committed on ground of passive social condition outcast. Hardy could not free himself from refrain distaste of slavery in that he directed death in the way of murder and violent killing linking them with supernatural and superstitious forces to clear the human conscience from any such verdict of murder.

Tess of the D'Urbervilles 1891 the triangle of point of view, tone and theme is brilliantly designed and interwoven and so closely integrated as the point of view is omniscient and the tone combines realism, expressionism romanticism and perhaps even absurd to some extent with no intention to attract sympathy of the reader for excessive realism of the plot, the themes also manifest strictness seriousness audacity and straight forwardness of the law of nature, of the rule of law of the clarity of truth and over all of the beauty of expression in language and style. The major theme reiterates the motto of crime and punishment devoid from any observation to false mercy or bias treatment.

Clifford (1972) writes about the novel the woodlanders which is a wessex novel is viewed by Hardy as one of his best six novel though it is not popular enough. Giles, a timber merchant and the protagonist of the novel who died of the disease thus living his wife Marty a lone to plan for her own future life which is expected to be better than ever before, through this death incident Hardy means to proceed with action towards turning point to prepare for its climax and consequently to its falling action thrusting in between Marty's conflict between two worlds. Since the novel is a wessex one it is to be attributed to Hardy's naturalistic novel. Giles loses his will to live and gives up the battle for the survival. In this sense, his death is not a tragic one and that is his Achele's heel. Unlike Tess and Eustacia in woodlanders Hardy seems more or less a little bit serious devoid of sympathy viewing the woodlanders rather strictly rather rigidly and rather sternly.

Chapter Four

Research Methodology

4.1 Introduction

Researchers call this chapter ‘procedures’. It provides accurate, detailed description on how research is done, e.g. valuing the idea of mortality (Death) in Thomas Hardy’s novels from an existential point of view. It provides detailed description on the research design and the methodology used in for this study. It justifies the data collection and gathering approaches employed and used to examine the main research questions. This study used qualitative method because it examines mortality in Hardy’s novels, that followed by exchange of ideas for data analysis tools – surveying mortality’s degrees, types, philosophical point of view, justifications and occurrences in Hardy’s novels verified by the credibility and dependability of the collected data and measuring instrument such as information survey and literary observation in literature classes.

The study has the following objectives:

1. To draw a clear distinction between Hardy’s personality and independent personality in the real world with all its physical and mental treats, with all its interaction, attachment and integration with society, environment and culture against it shadow represented the idea of mortality (death).
2. Illustrate Hardy’s style, writing techniques and other literary devices to invent setting, characters, and events to create novels that are meant to be a mirror of mortality intrusion within nature, people and events.
3. To penetrate deeply in the inner most self of Hardy to match his personal identity background with his tones and themes of mortality as may be revealed in his novels.
4. To discover other factors implicit or explicit as affecting his characterisation and plot within setting with the notion of mortality as focal standpoint of his themes.
5. To devise a calibre of portraying social reality considering good and bad things within it moral norms conventional beliefs leading the social lower, middle,

and upper classes late the Victorian age and in the earlier twentieth Century, so past can be brought close to observation, the present seems clear ready at hand to be investigated and a possible transition to the future may be predicted by the idea of mortality.

So, to realise the objectives, the researcher employed a qualitative which aimed to answer the following research questions:

1. To what extent do Hardy's novels proficiently portray mortality in social life in England during Victorian Age?
2. How do double standard and moral seriousness in Hardy's characters influence the idea of mortality in most of his novels?
3. What effect has sociology, psychology or divinity on Hardy's conception and implementation of fate appeared in death?
4. Does mortality as an obsession function as an opening a bottle neck or a solution of conflict in Hardy's novels?
5. What could be the probable intended message in Hardy's novels and the promised response of his readers?

The research method in this study is divided into two stages:

- a) Quantitative
- b) Qualitative

According to brink (1999), the aim of data analysis is to reduce and synthesise information to make sense out of it and to allow inference about population, while the aim of interpretation is to combine the results of data analysis is with value statements, criteria and standards in order to produce conclusion, judgements and recommendation.

a) Quantitative Research Method

When conducting a literary research, generally quantitative research method are applied and can be attributed to positivist research paradigm. Quantitative research methods are used to find casual relationships and are objective in nature. Therefore, numerical evidence can be used to draw conclusions and test the hypothesis based on existing theories (Zikmund, 2000).

b) Qualitative Research Method

In the qualitative research approach, researcher's main intention is to investigate the research literature regarding the research topic based on the investigations and findings of the analysis conducted (Zikmund, 2000). Since the procedure used for the investigation and analysis is based on the assumption of the researcher the qualitative research will bring new conviction.

4.2 Case Study of the Research

Merriam (1991) defines a case study as an examination of specific phenomenon such as a program, an event, a person a process, an institution, or social group. This study adopts a case study research. The term case study has multiple meaning.

The case study of research is the ways that Thomas Hardy's presented the issue of morality in which they reasonably expressed and elaborated throughout his novels, and the writer's realist experience and contact with incident of death on the grounds of his own culture and community.

4.3 Research Design

According to Cormact (1996) the research design represents the major methodological thrust of the study being the distinctive and specific approach, which is best suited to answer the research questions.

Burns and Grove (2001) state the purpose of the research design is to a chive greater control of the study and to improve validity of the study by examining the research problem.

In order to obtain a full picture of the factors those affect the subconscious images of death in Hardy's novels. This is the process whereby data is obtained from many different sources by using more than one method to secure data. In this regard this study was conducted in three stages in vowing qualitative and quantitative data in the form of:

1. **Stage 1** (qualitative data): three month (one academic semester at university) of classroom observations and interview with students (readers) and teachers.

2. **Stage 2** (qualitative data) focus group discussion with students (readers).
3. **Stage 3** (quantitative data) survey for readers (students and teachers).

4.4 Data Collection Procedures

In this section the researcher tends to rise up the types of data used, sampling techniques, target population and sample selection and finally the measuring instruments.

Types of data

a) Primary Data

It involves the collection of data from the participants who actually made of the studied phenomenon. The researches herein has collected the primary data from the students (readers) and teachers using survey method as mentioned earlier in stage 3 quantitative method.

b) Secondary Data

It acts as a backbone to the primary data in the sense that helps the researcher in reviewing the literature which has been gathered by other research scholars regarding the studied phenomenon. For the present study, journals, review articles, research papers, books, literature archives were explored to collect secondary data. In fact the researcher had met some obstacles to find recent studies tackled same research problem.

4.4 Sampling Techniques in Research

a) Probability Sampling

It is simply a method of collection a sample wherein the probability of getting selected in the sample is equal for all participants in the target population (Zikmund, 2000 and Saunders et al, 2009).

b) Non- probability Sampling

It is a method of collecting samples from the target population wherein the probability of getting selected in the sample is not same for all the samples (Saunders et al, 2009).

Sample of the Study

The case study is confined to incident of motility in Hardy's Novel with current university readers such as students and teachers in terms of the boundary of the case.

As such it closely involves current university students, teachers and mortality as a literary value so, (a) the population is homogenous, (b) getting participants/respondents who are willing to participate requires purposive sampling. A total of (50) current university students (readers). A total of (20) literature university teacher (readers).

*Note: According to Patton (1990), there are no rules for sample size in qualitative inquiry.

4.6 Data Collection Tool

The method in this study is quantitative survey which includes structured closed and questions. There are three (3) sections and first one includes questions leads to demographic profile of the respondents, second section includes questions which give the researcher an idea about awareness of students about the issue of mortality in Hardy's novels in general. The third section aims to capture the understanding the deep significance of death incidents in Hardy's novels which assess students' awareness of Hardy's manipulation by death in his novels, accompanied with some questions related to Hardy's portrayal of life troubled by social evils, human suffering and death.

Data Collection Means and Protocols

In order to collect the data, surveys were distributed to 4th year students as readers and literary teacher at university level.

4.7 Data Analysis

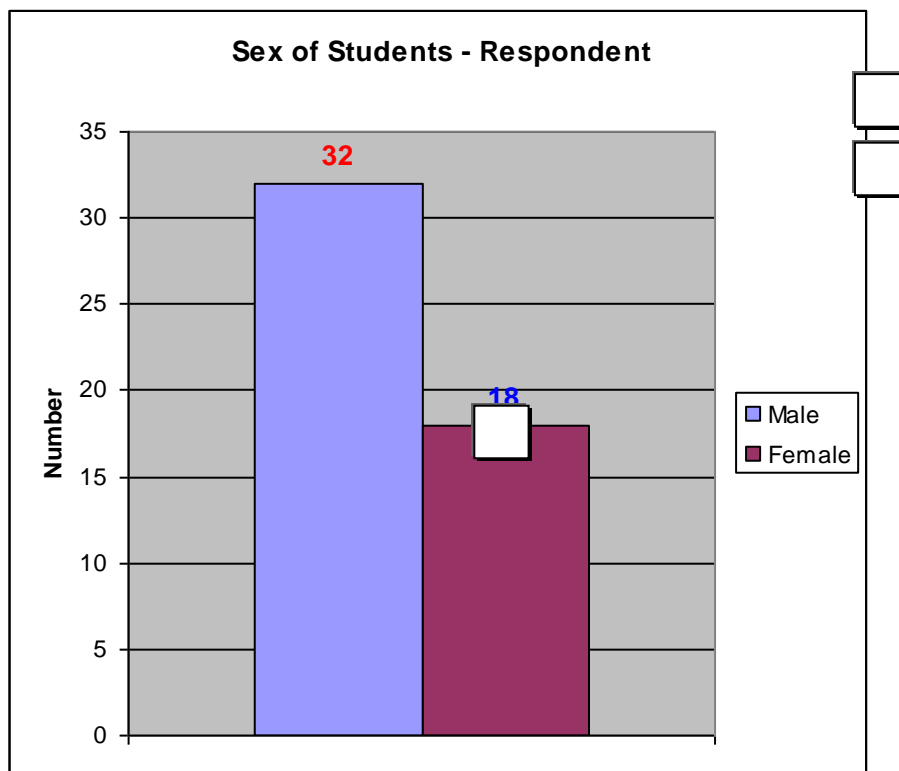
Demographic Information

Section 1: General Information of Respondents

Sex:

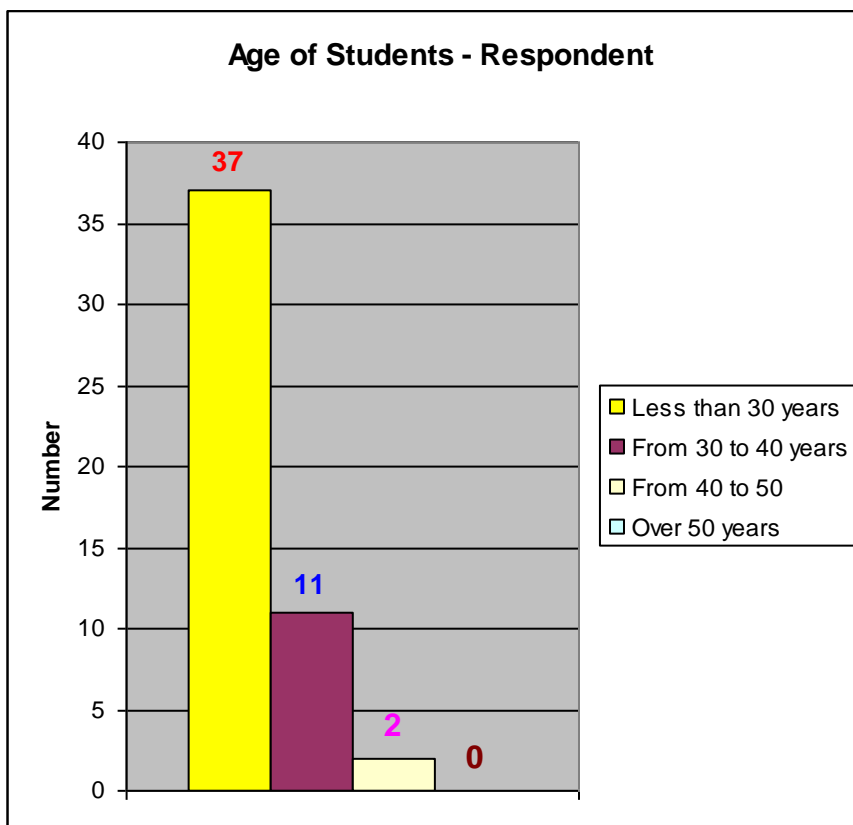
Fifty (50) of student respondents were subjected to information survey about Valuing the Idea of Mortality in Thomas Hardy's Novels – An Existential Point of View. Thirty (32) were male and eighteen (18) were female which homogeneously accepted.

Respondents	Number	Percentage %
Male	32	64%
Female	18	36%



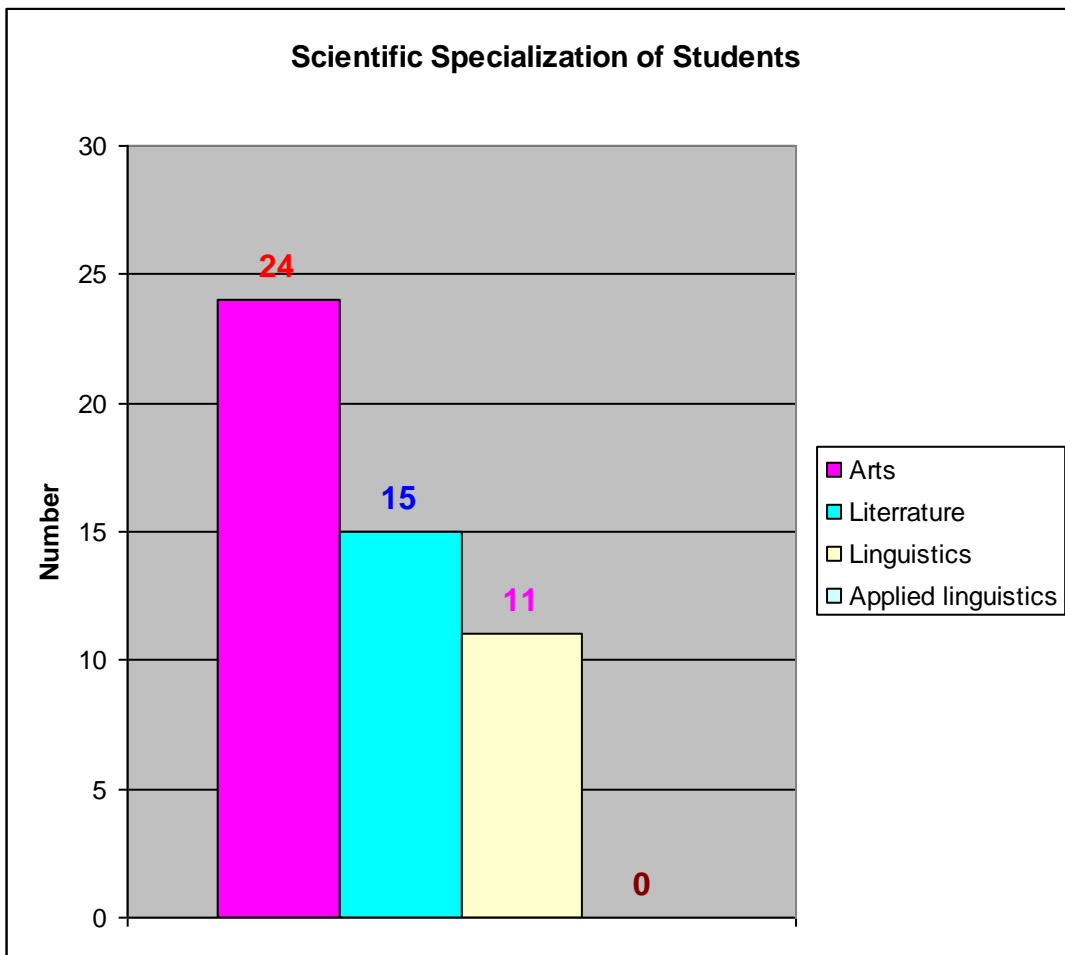
Age:

Respondents	Number	Percentage %
Male	32	64%
Female	18	36%



Scientific Qualification

Respondents	Number	Percentage %
Arts	24	48%
Literature	15	30%
Linguistics	11	22%



Respondents	Number	Percentage %
Arts	24	48%
Literature	15	30%
Linguistics	11	22%

Section 2: Agree/Disagree Questions and Statements

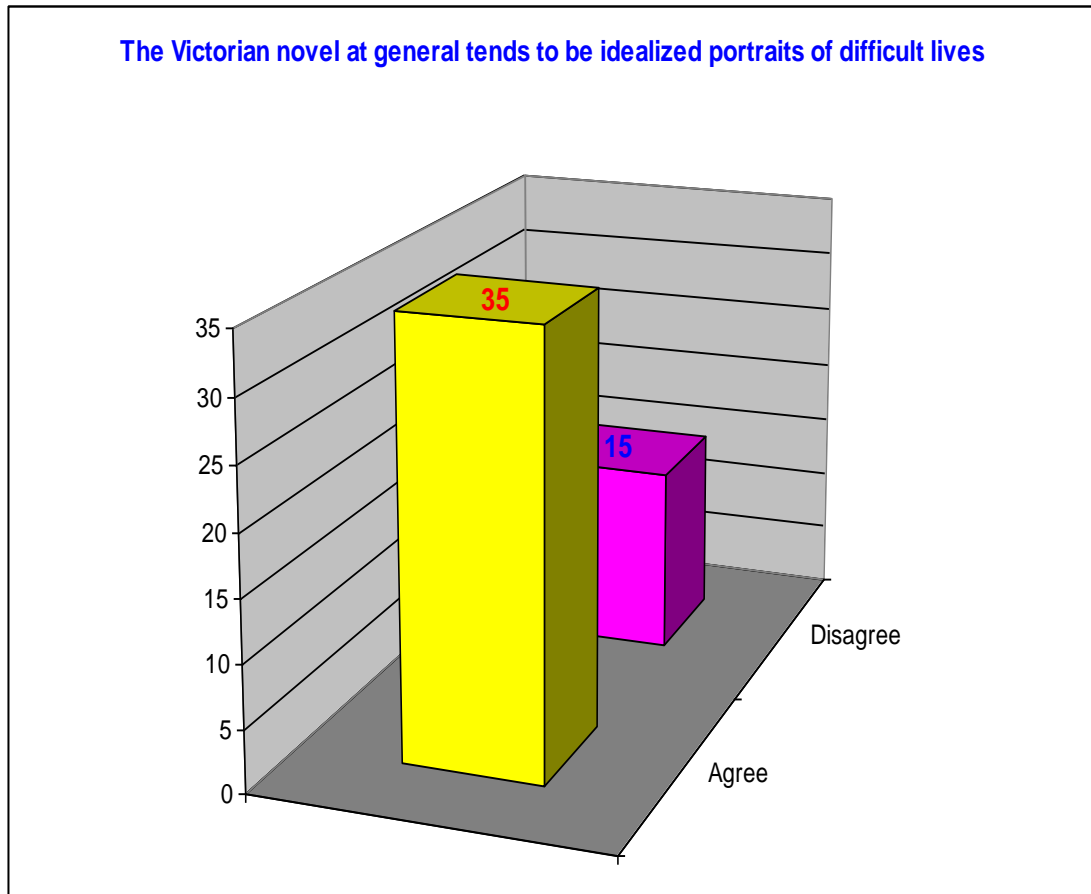
The following is a set of special questions to penetrate deeply in the inner-most and self of Hardy to match his personal identity backgrounds with his tones and themes of mortality as may be revealed in his novels. Please kindly choose the appropriate answer after reading the following questions well:

Do you agree that Victorian era of realism regarded as a big return from solitude to society?



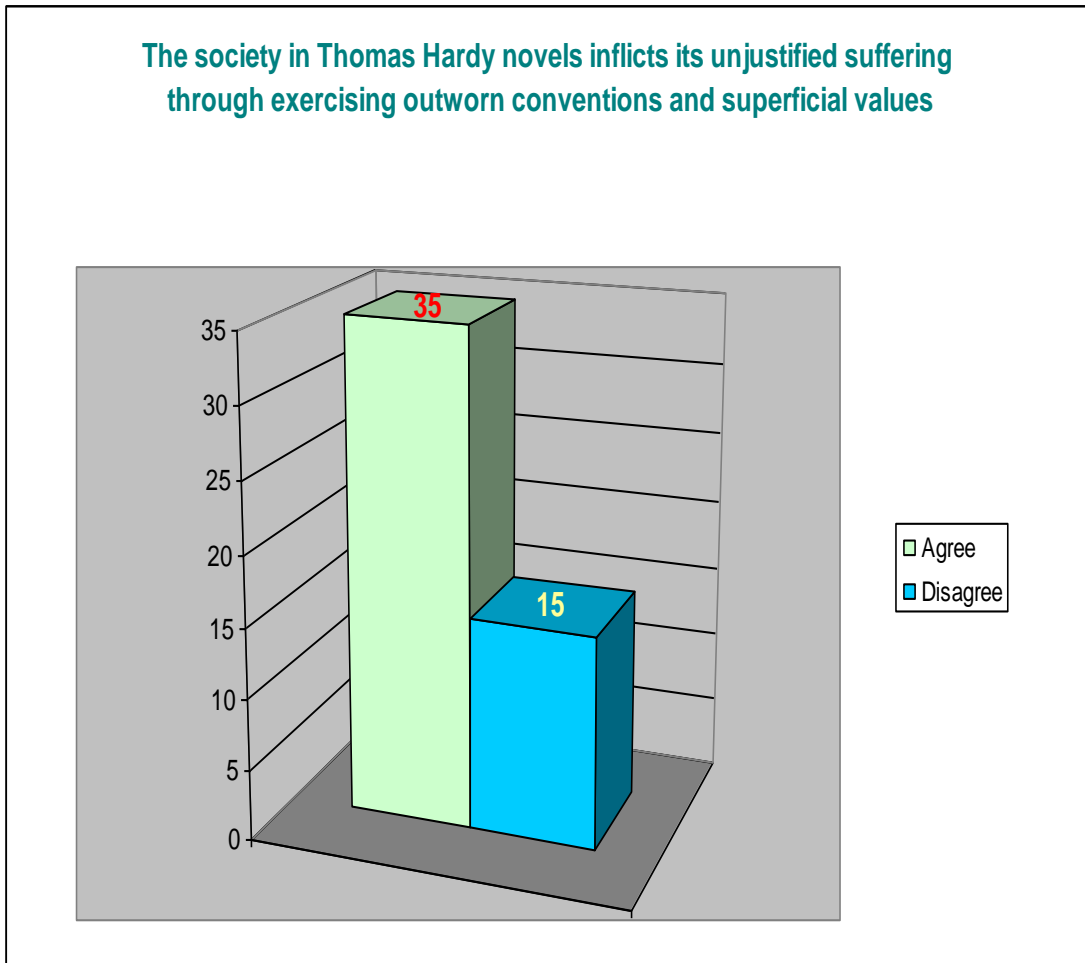
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

The Victorian novel at general tends to be idealized portraits of difficult lives.



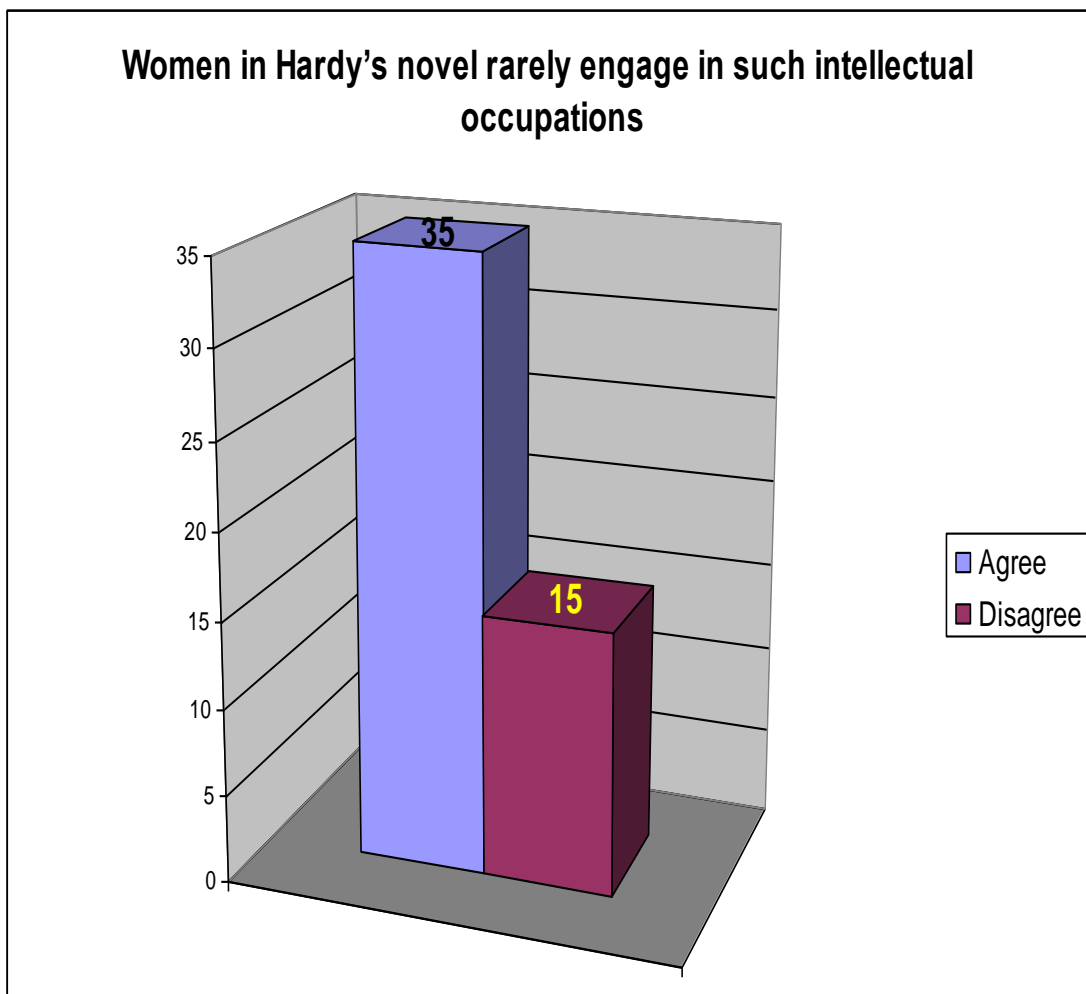
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

The society in Thomas Hardy novels inflicts its unjustified suffering through exercising outworn conventions and superficial values.



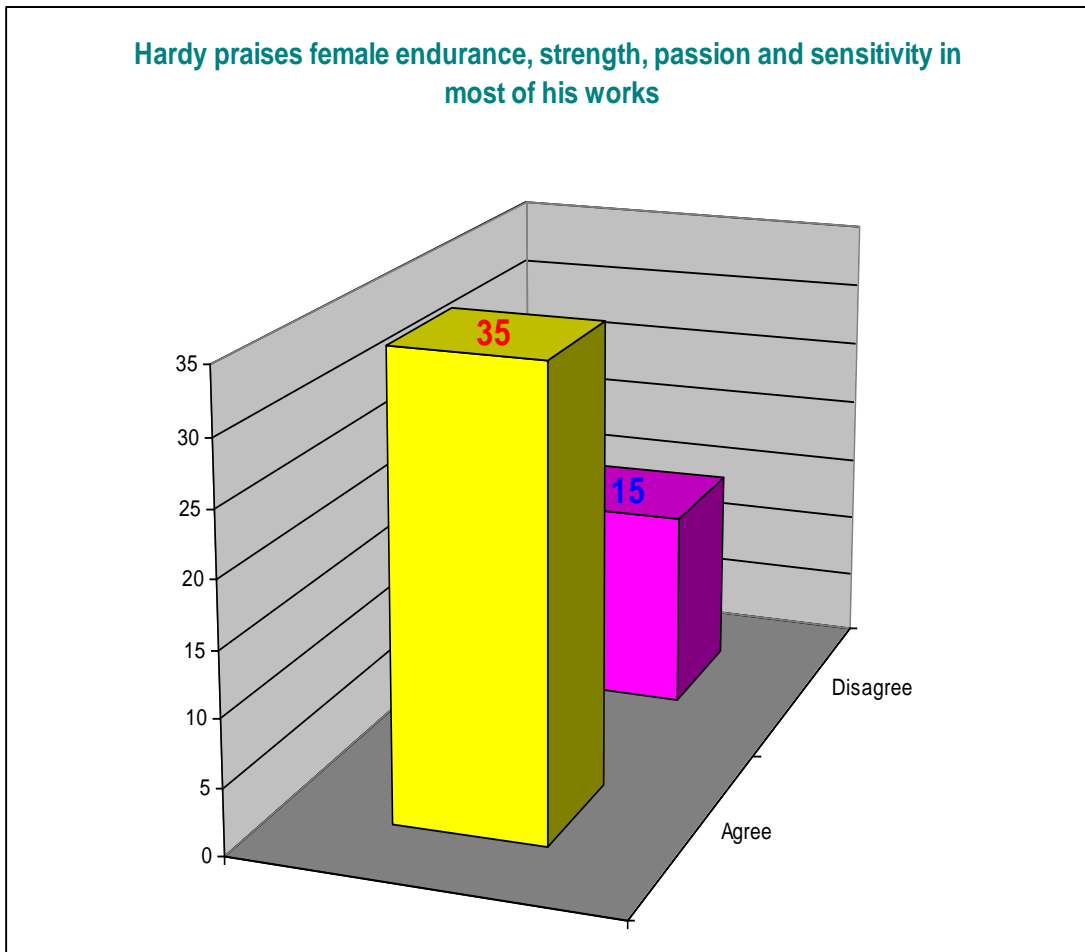
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Women in Hardy's novel rarely engage in such intellectual occupations.



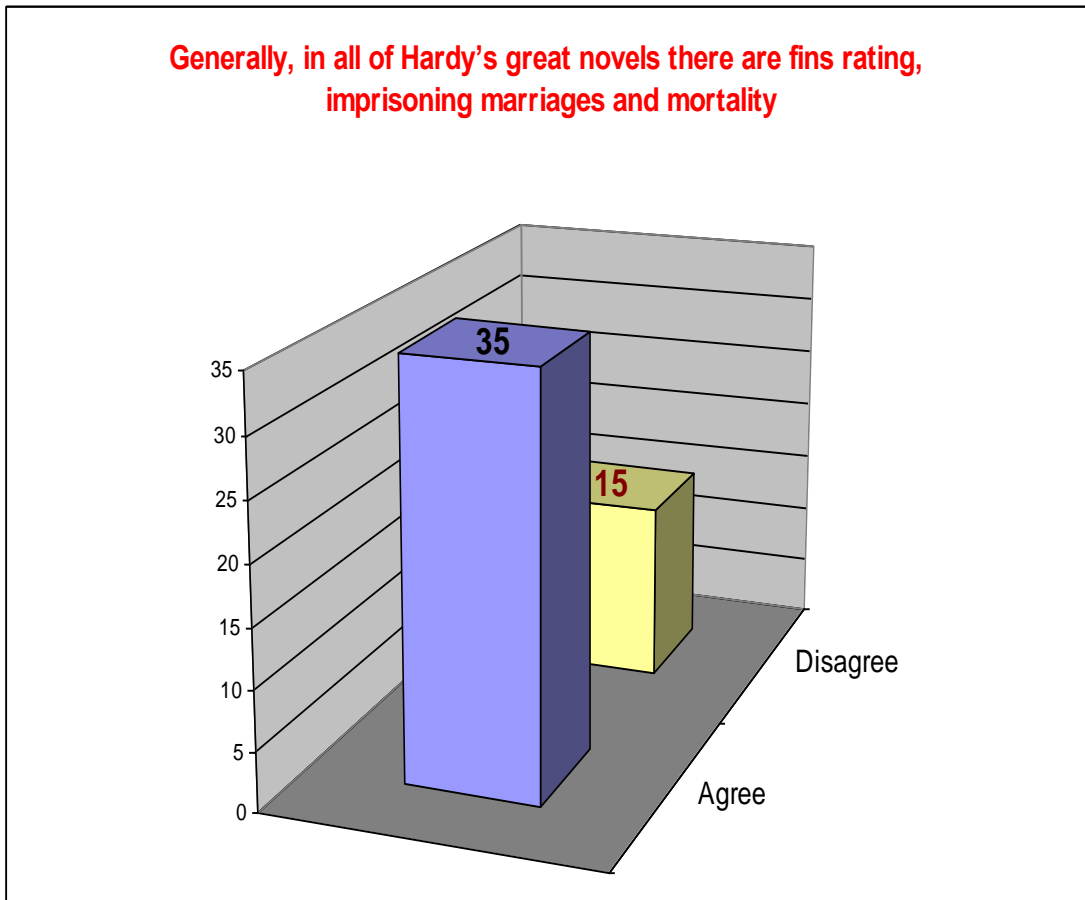
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Hardy praises female endurance, strength, passion and sensitivity in most of his works



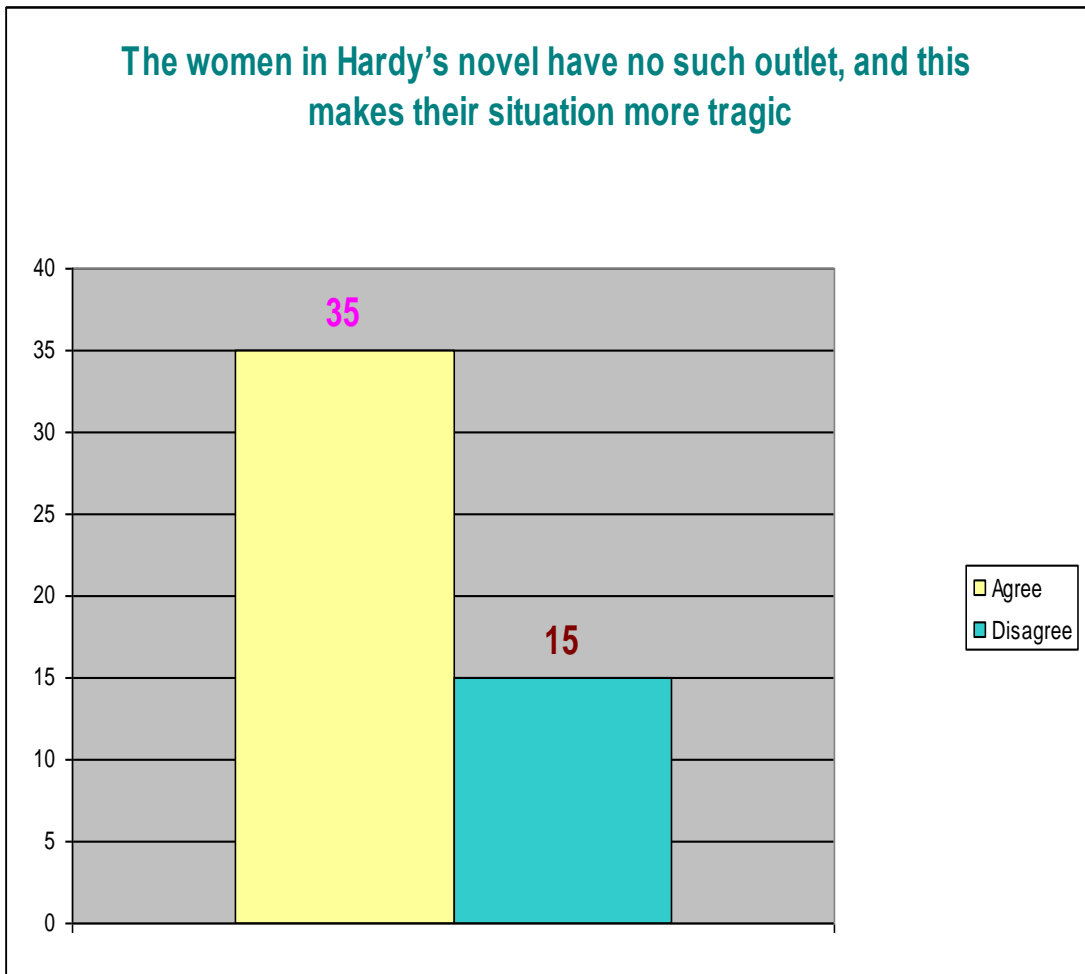
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Generally, in all of Hardy's great novels there are fins rating, imprisoning marriages and mortality.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

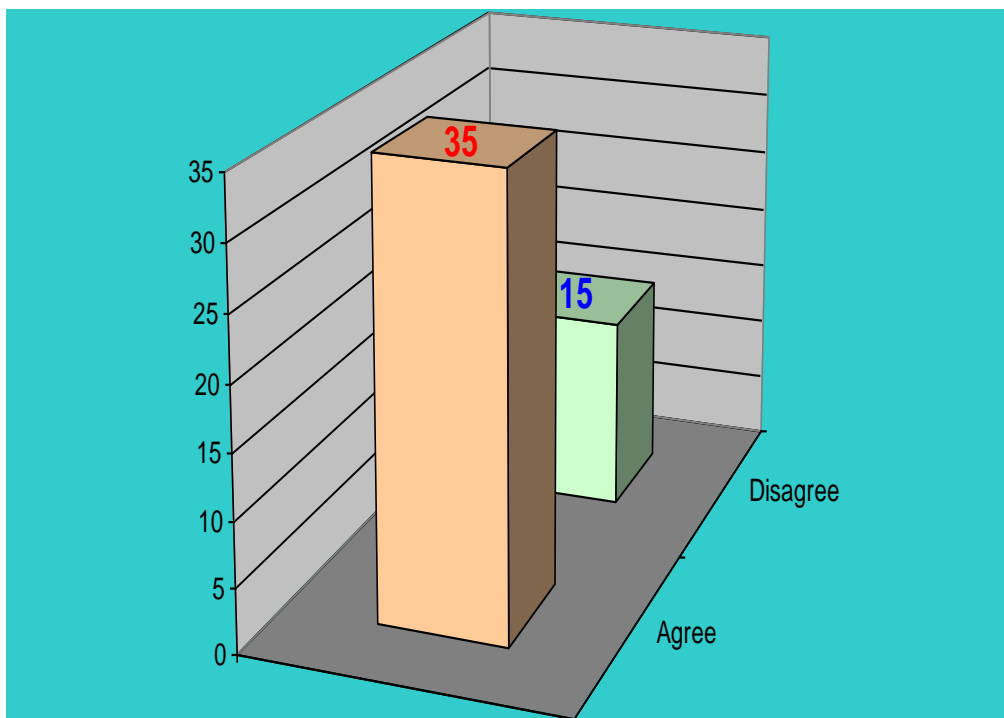
The women in Hardy’s novel have no such outlet, and this makes their situation more tragic.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Hardy aspired utilize his novels as a tool of social change and reform.

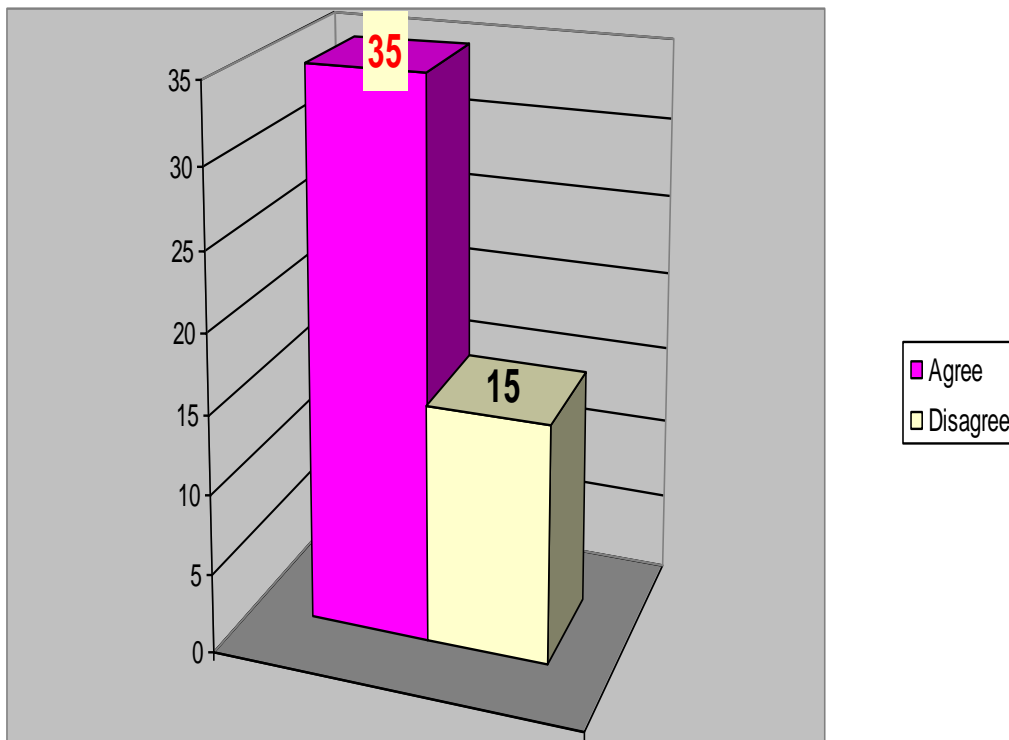
Hardy aspired utilize his novels as a tool of social change and reform



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

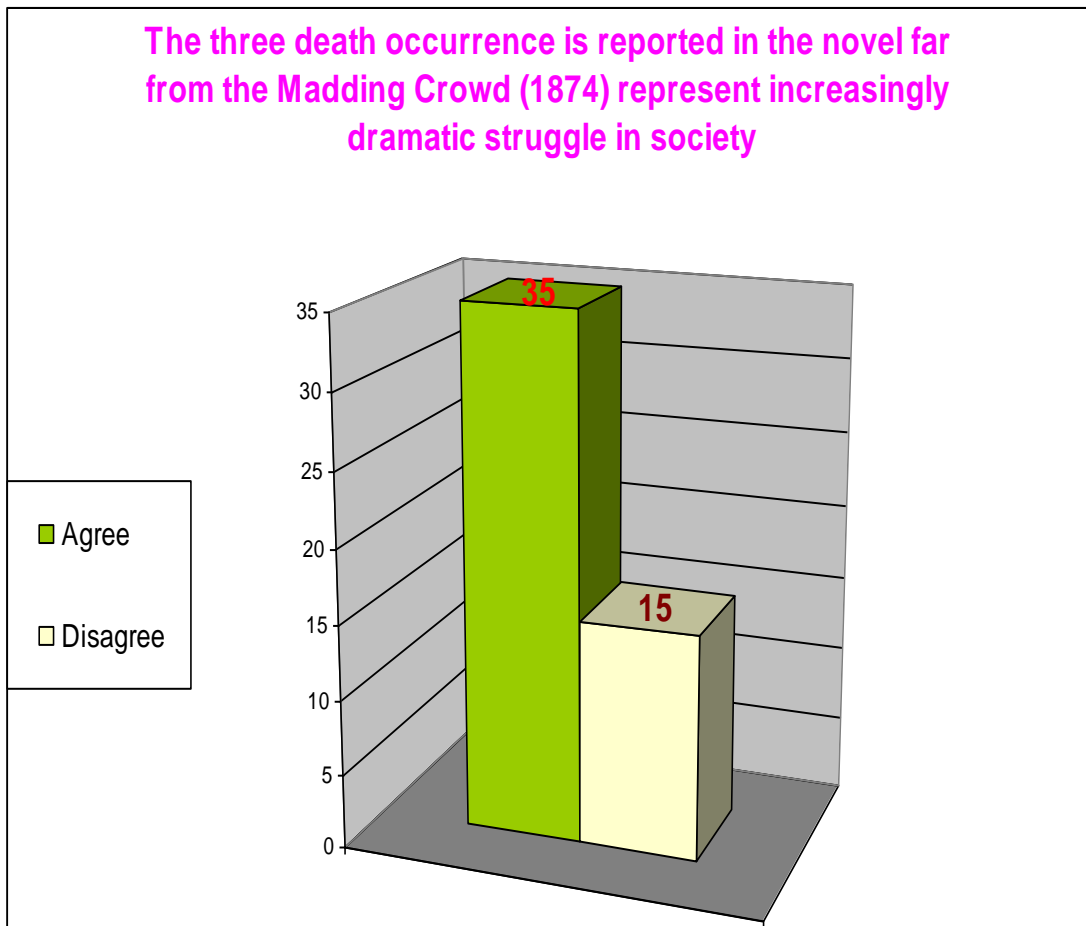
In some of Hardy's novel, he manipulates natural death not only in displaying a problem, rather the aims at suggesting a solution to a social problem.

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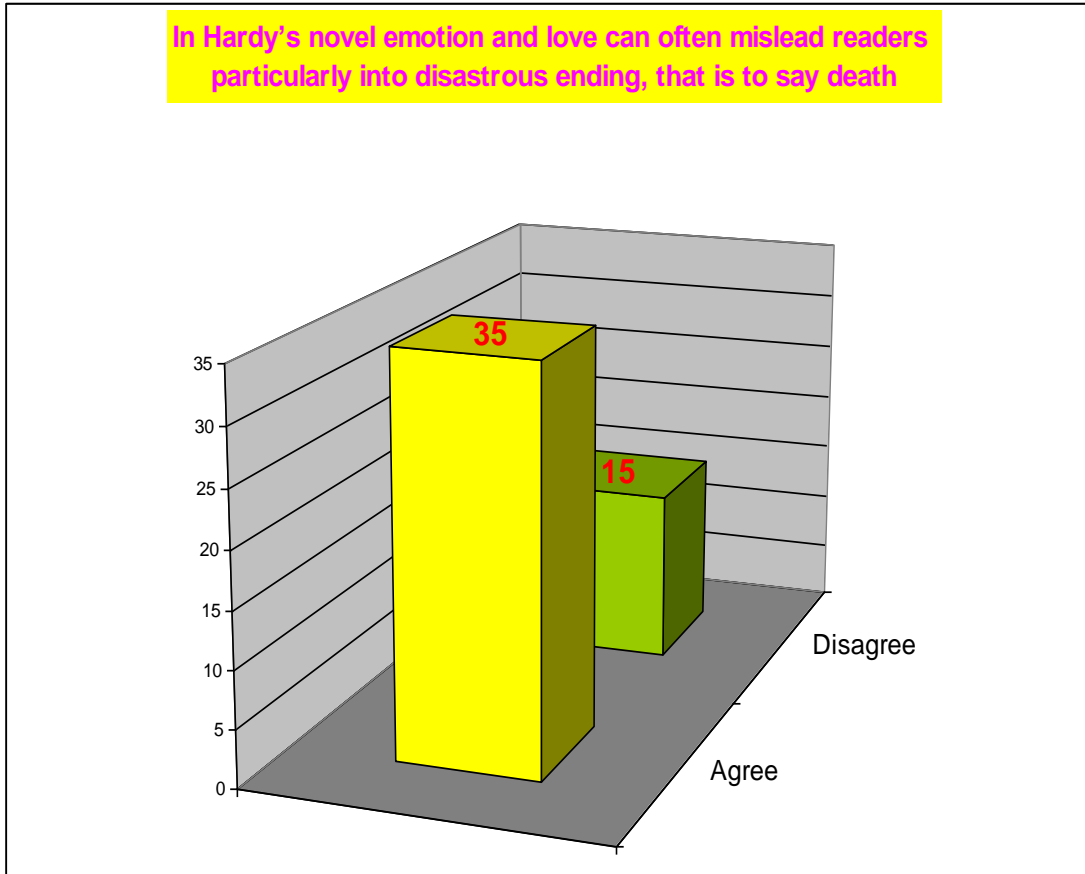
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

The three death occurrence is reported in the novel far from the Madding Crowd (1874) represent increasingly dramatic struggle in society.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

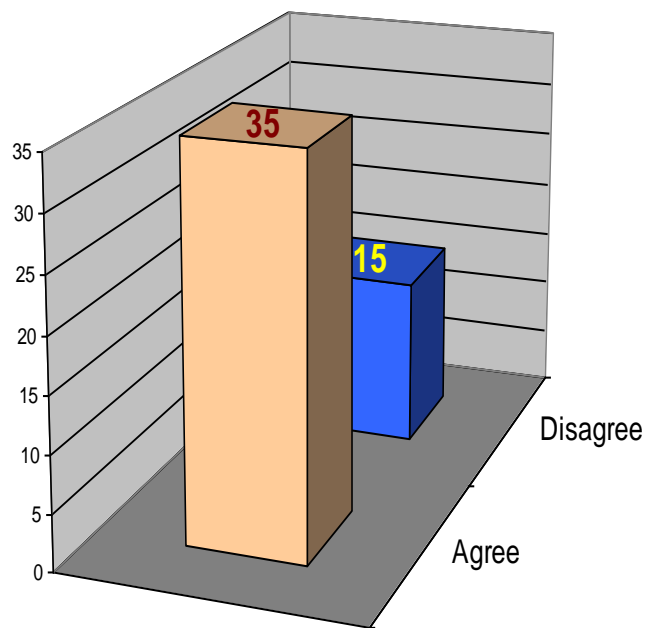
In Hardy's novel emotion and love can often mislead readers particularly into disastrous ending, that is to say death.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

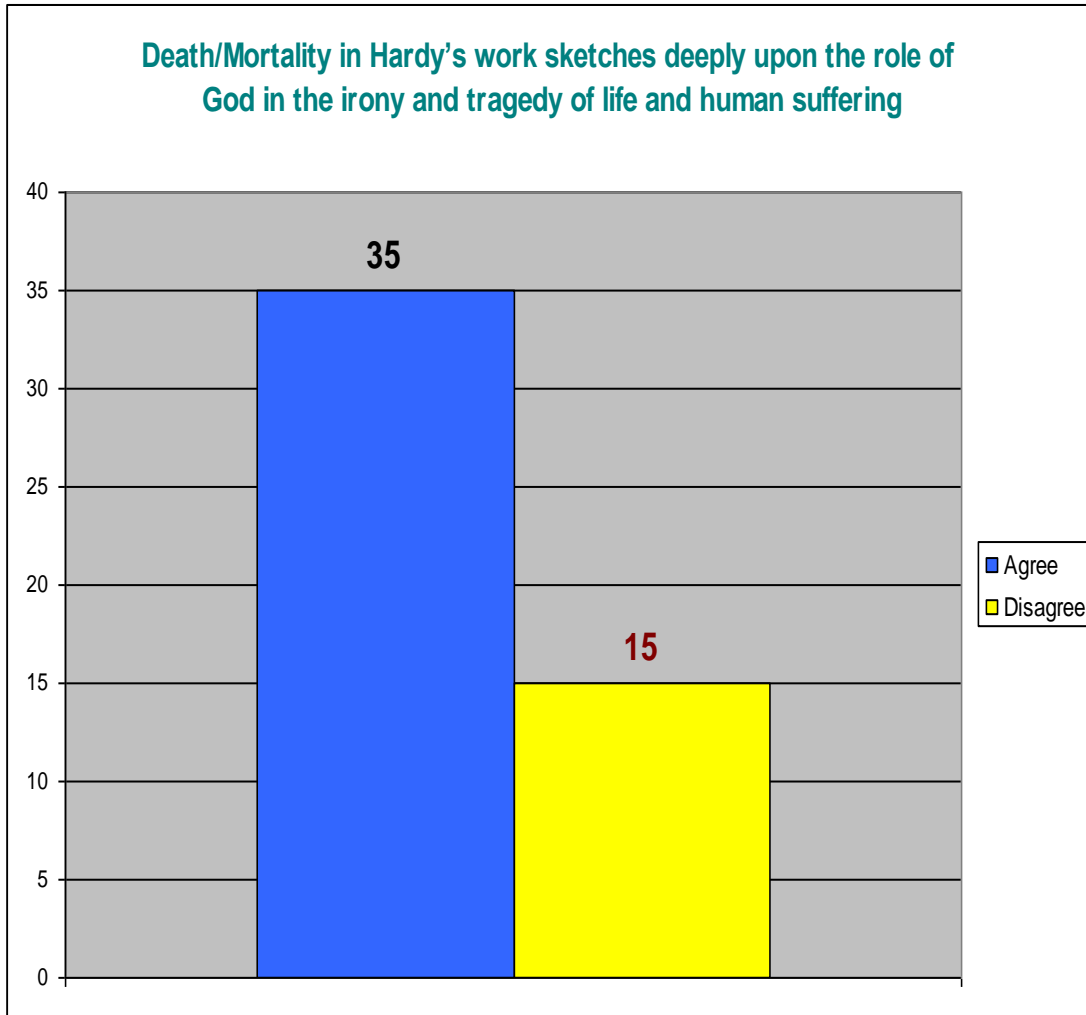
Most of Hardy's works draw heavily upon the strength on all powering fate and question the existence of God in the times of human suffering.

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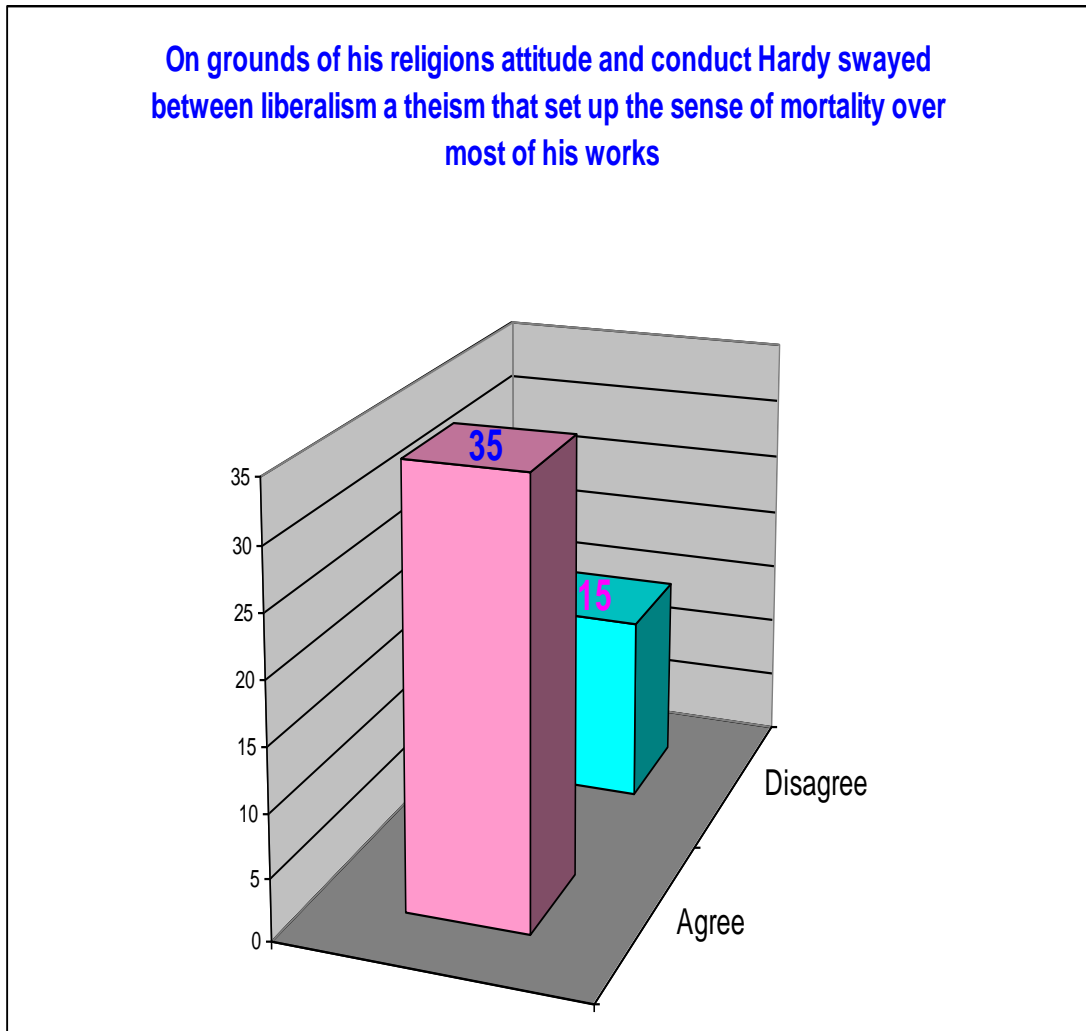
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Death/Mortality in Hardy’s work sketches deeply upon the role of God in the irony and tragedy of life and human suffering.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

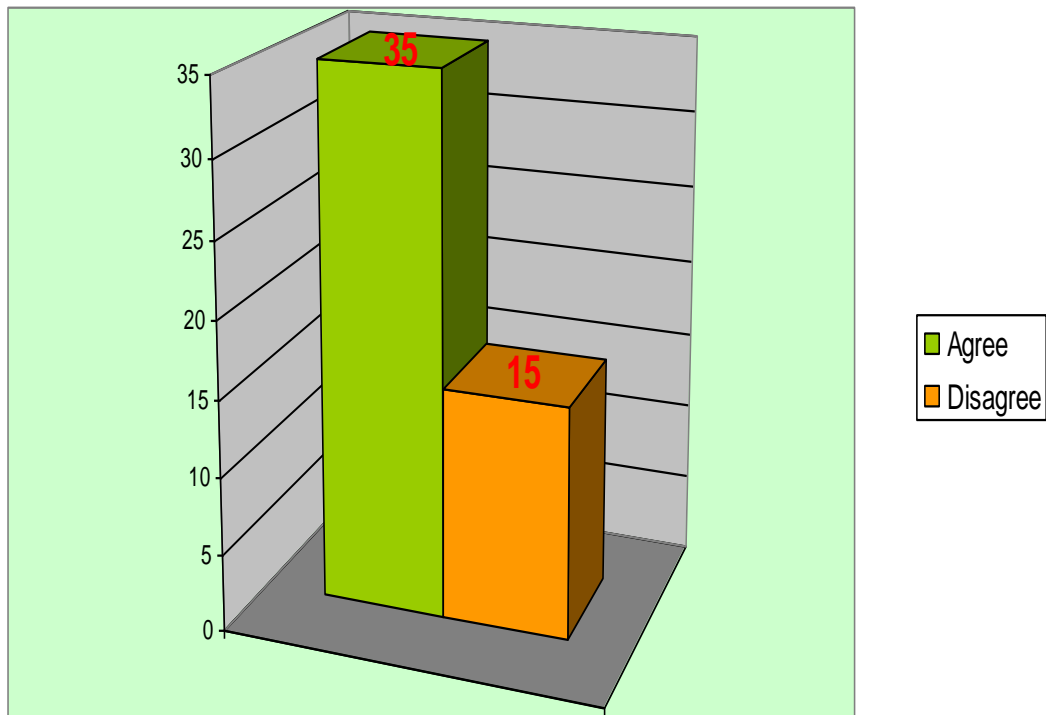
On grounds of his religions attitude and conduct Hardy swayed between liberalism a theism that set up the sense of mortality over most of his works.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

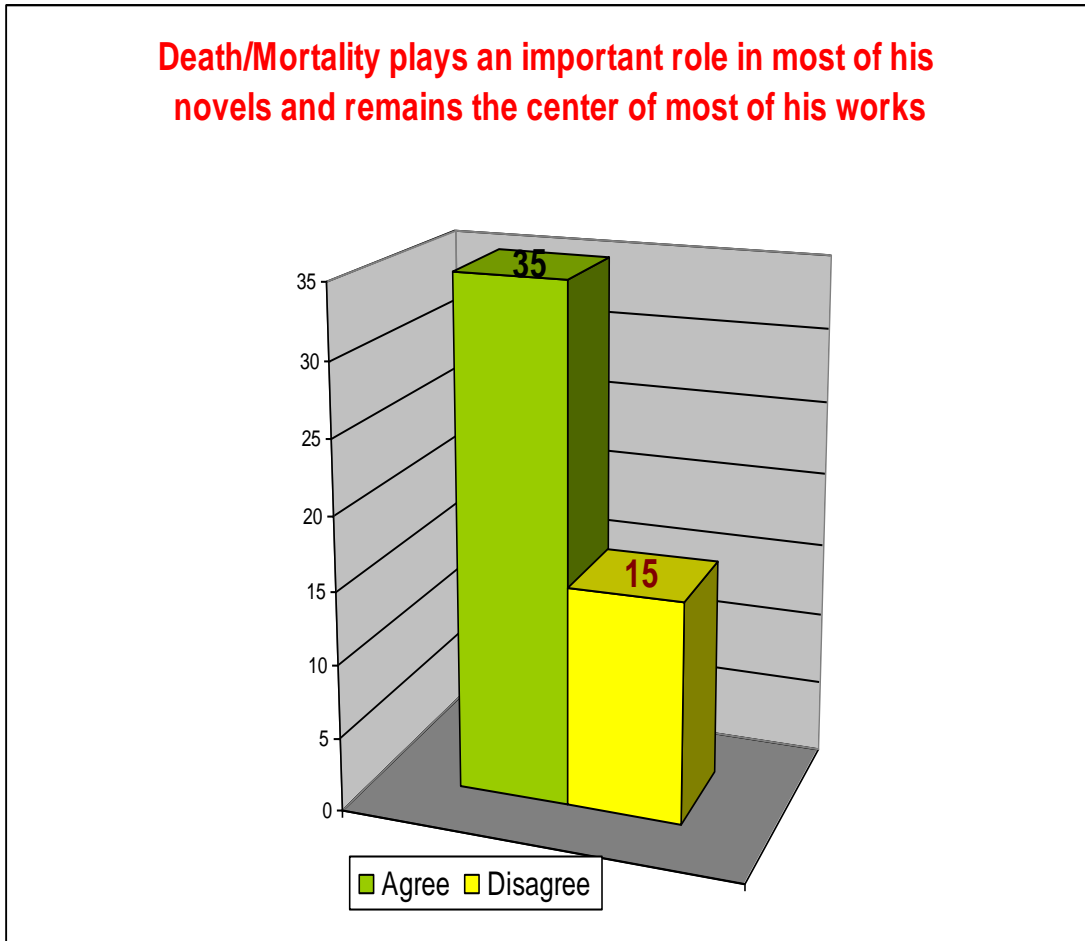
Hardy's novels are best remembered for their meticulous portrayal of life troubled by social evils, human suffering and struggle against injustice and ill-comprehended laws.

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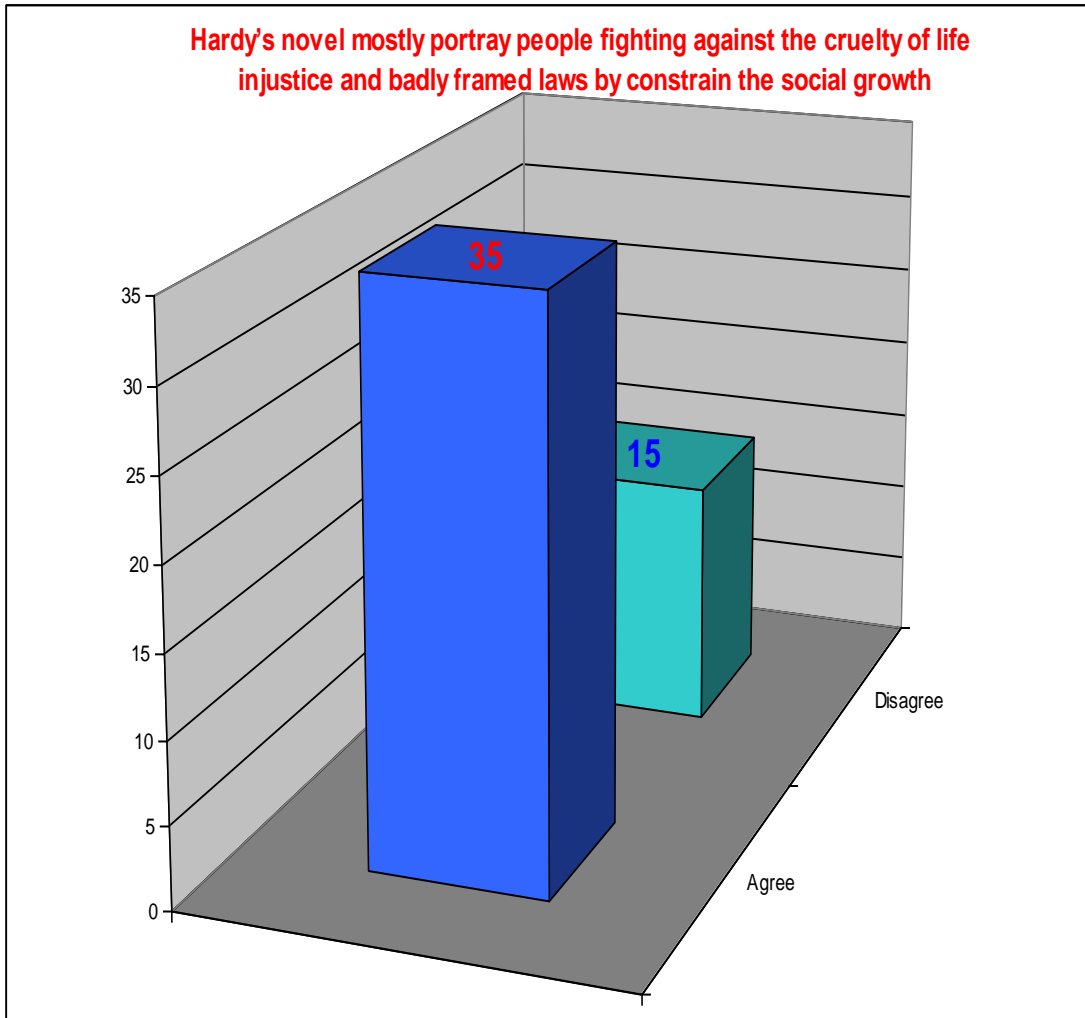
Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

Death/Mortality plays an important role in most of his novels and remains the center of most of his works.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

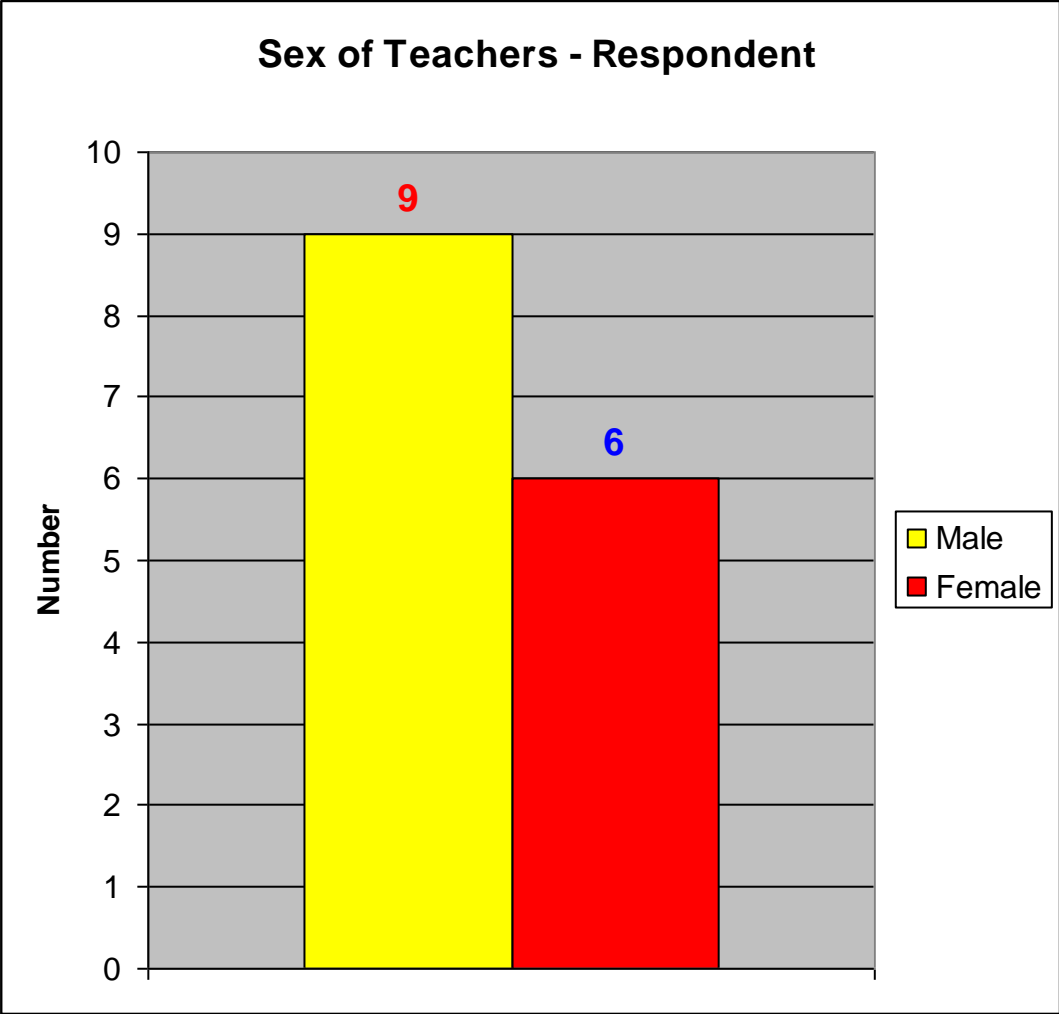
Hardy's novel mostly portray people fighting against the cruelty of life injustice and badly framed laws by constrain the social growth.



Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

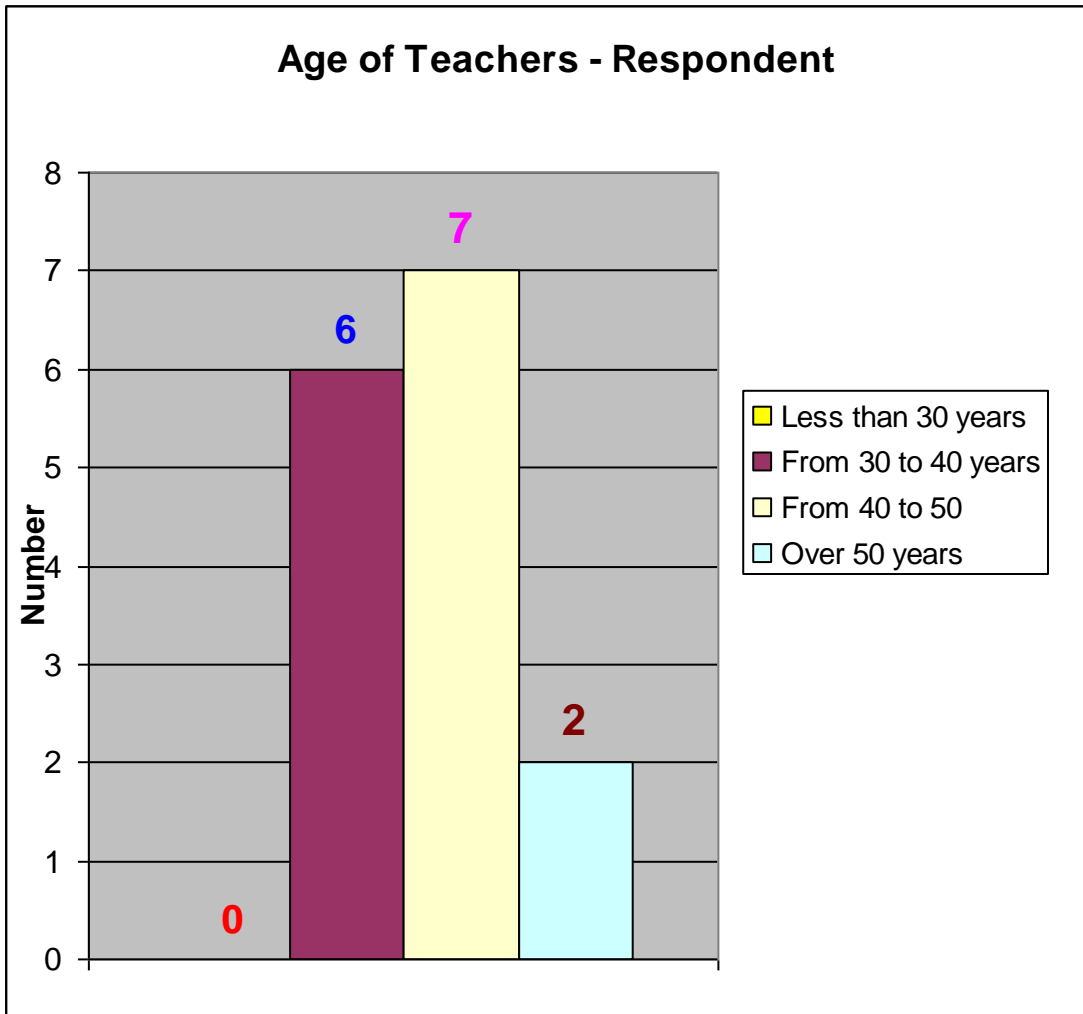
Demographic Information of Teacher

Sex



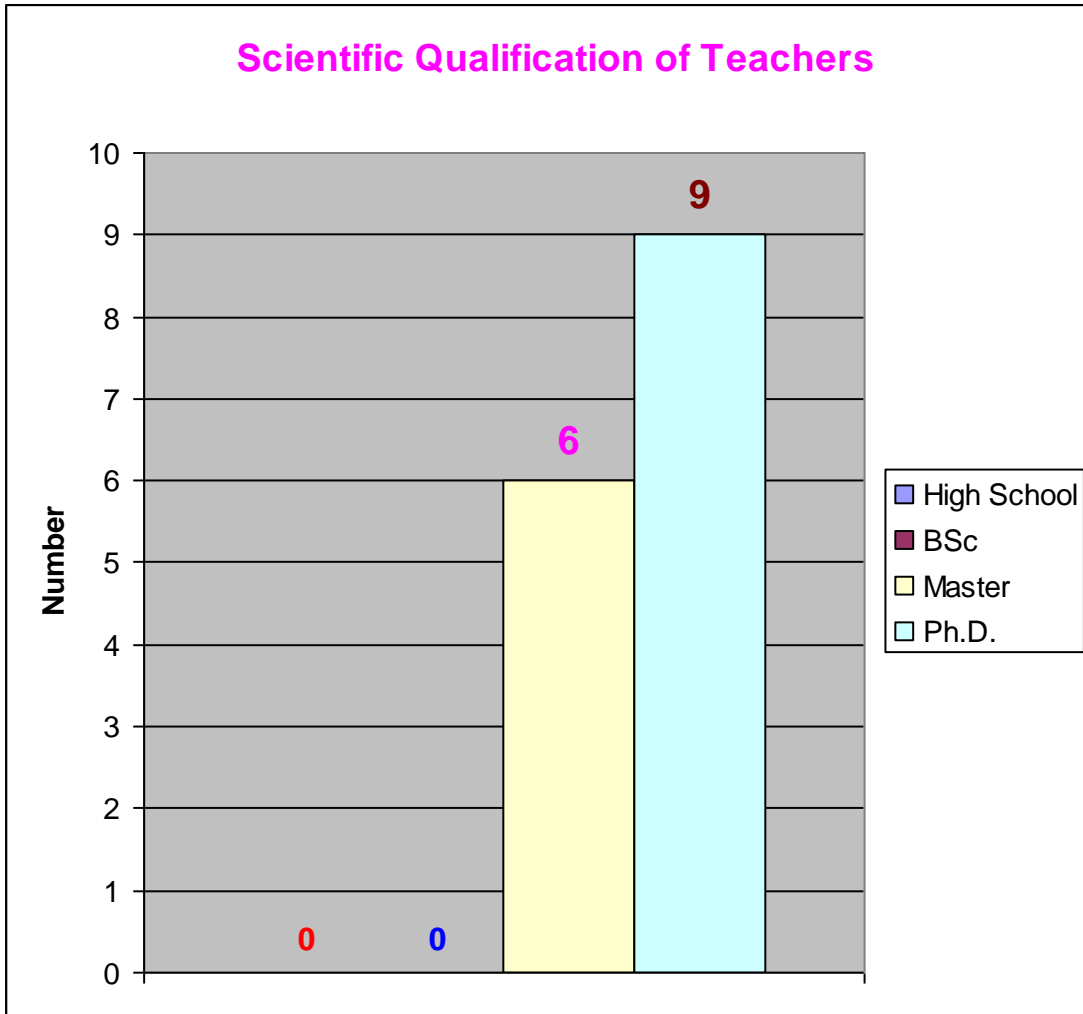
Respondents	Number	Percentage %
Male	9	60%
Female	6	40%

Age



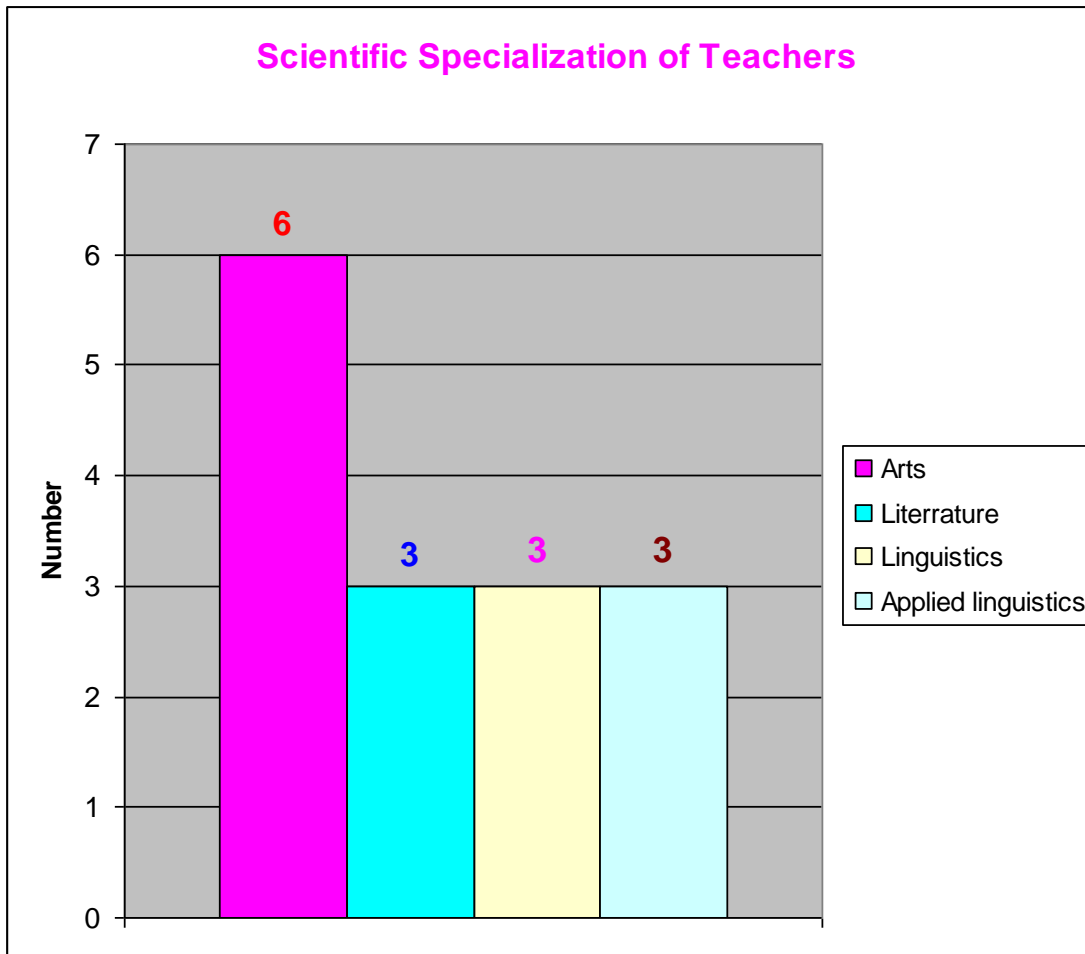
Respondents	Number	Percentage %
From 30 – 40 Ys	6	40%
From 40 – 50 Ys	7	46.7%
Over 50 Ys	2	13.3

Scientific Qualification



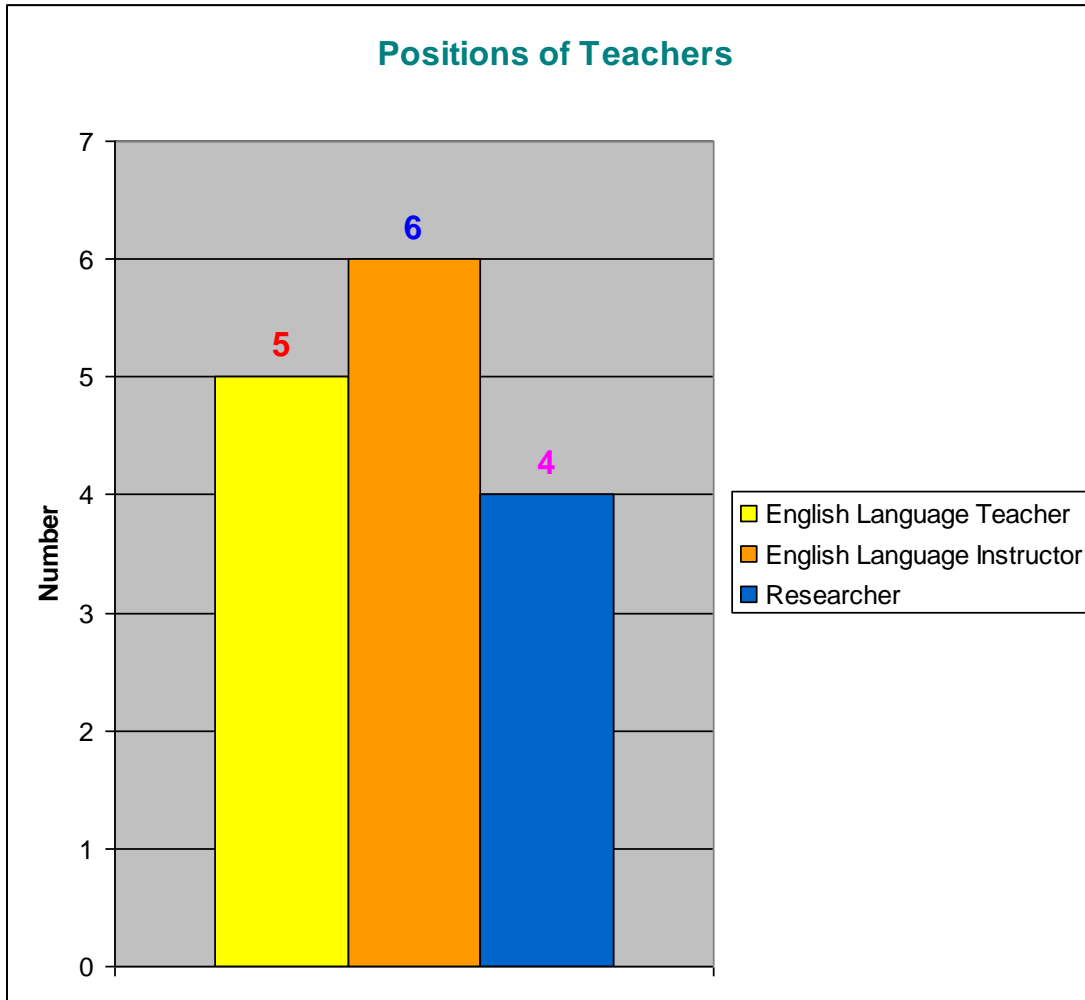
Respondents	Number	Percentage %
Master	6	40%
BSc	9	60%

Scientific Specializations



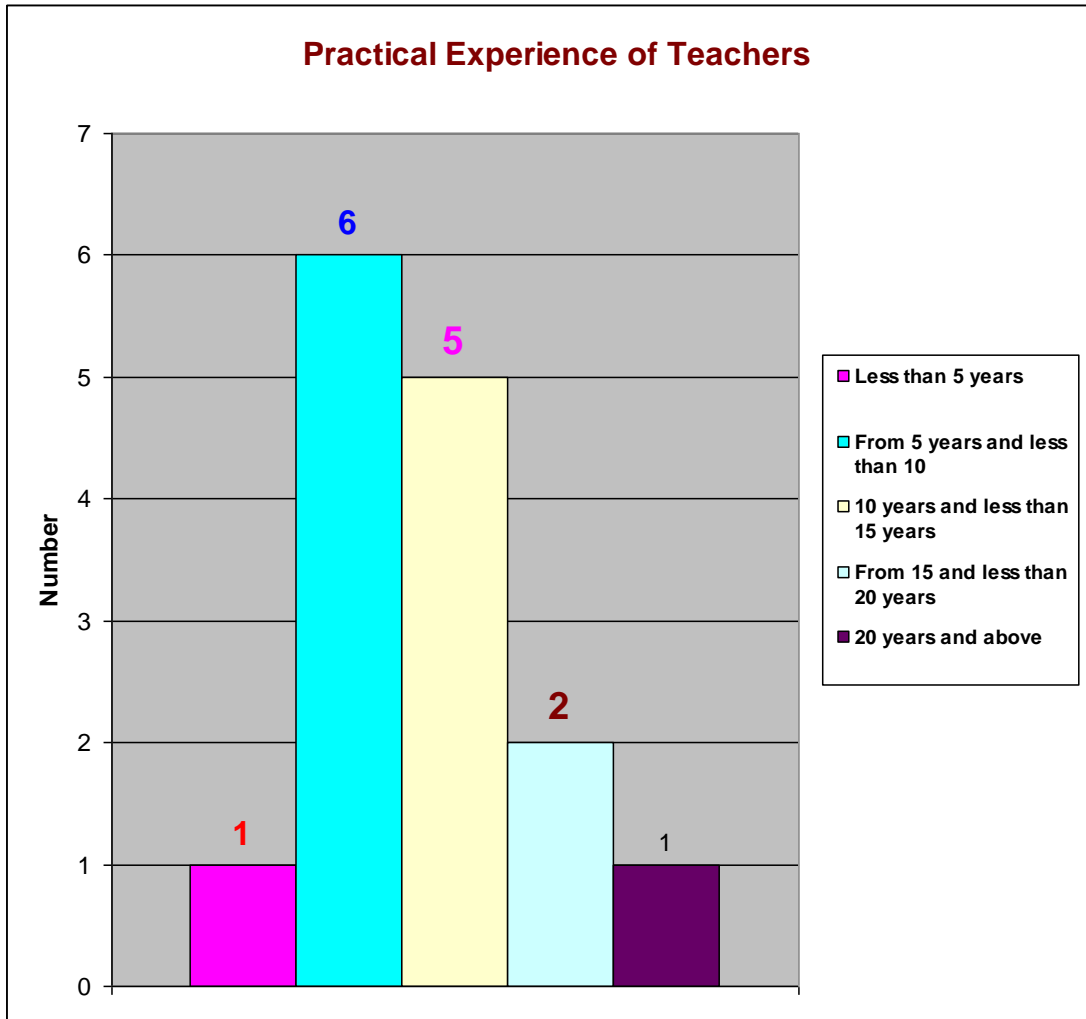
Respondents	Number	Percentage %
Arts	6	40%
Literature	2	20%
Linguistics	2	20%
Applied Linguistics	2	20%

Positions



Respondents	Number	Percentage %
English Language Teacher	5	33.4%
English Language Instructor	6	40%
Researcher	4	26.6%

Practical Experience

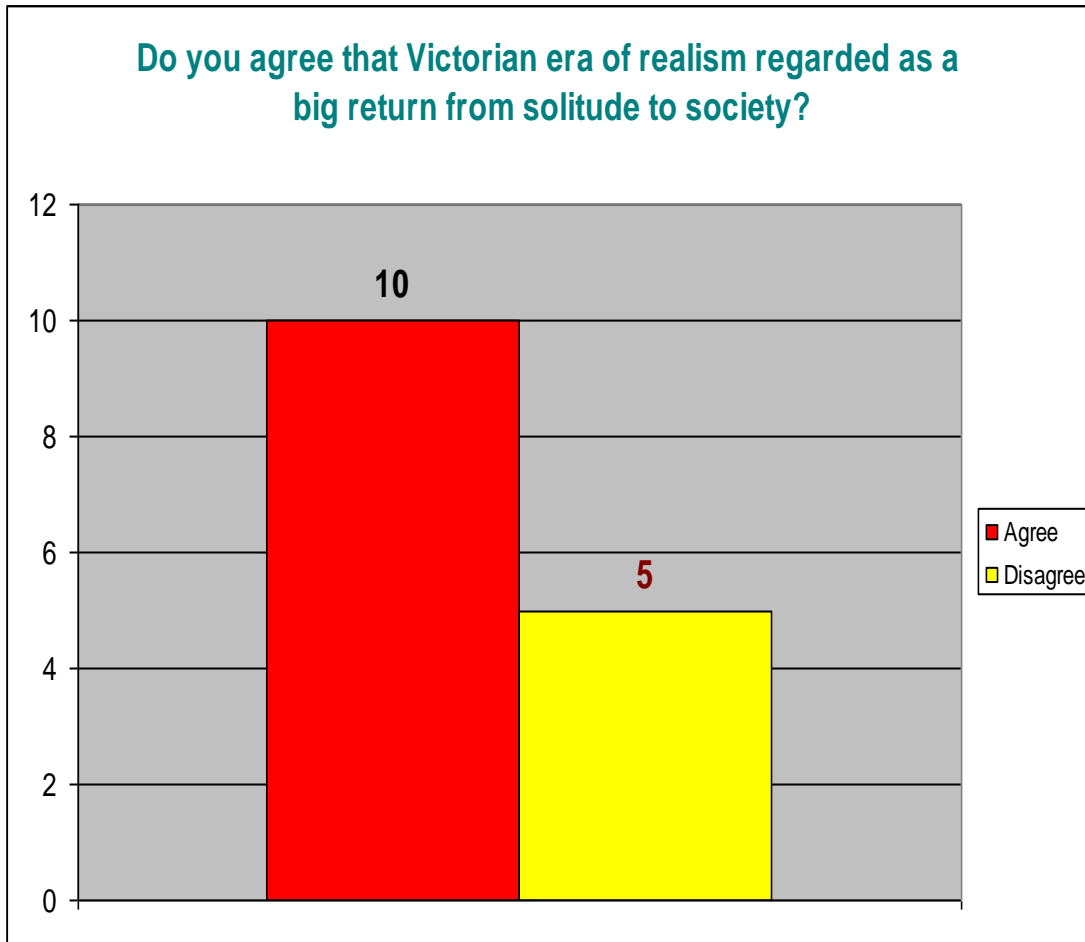


Respondents	Number	Percentage %
Less than 5 Ys	1	6.6%
From 6 – less 10 Ys	6	40%
From 10 – less 15 Ys	5	33.4%
From 15 – less 20	2	13.4%
20 – above Ys	1	6.6%

Section 2: Agree/Disagree Questions and Statements

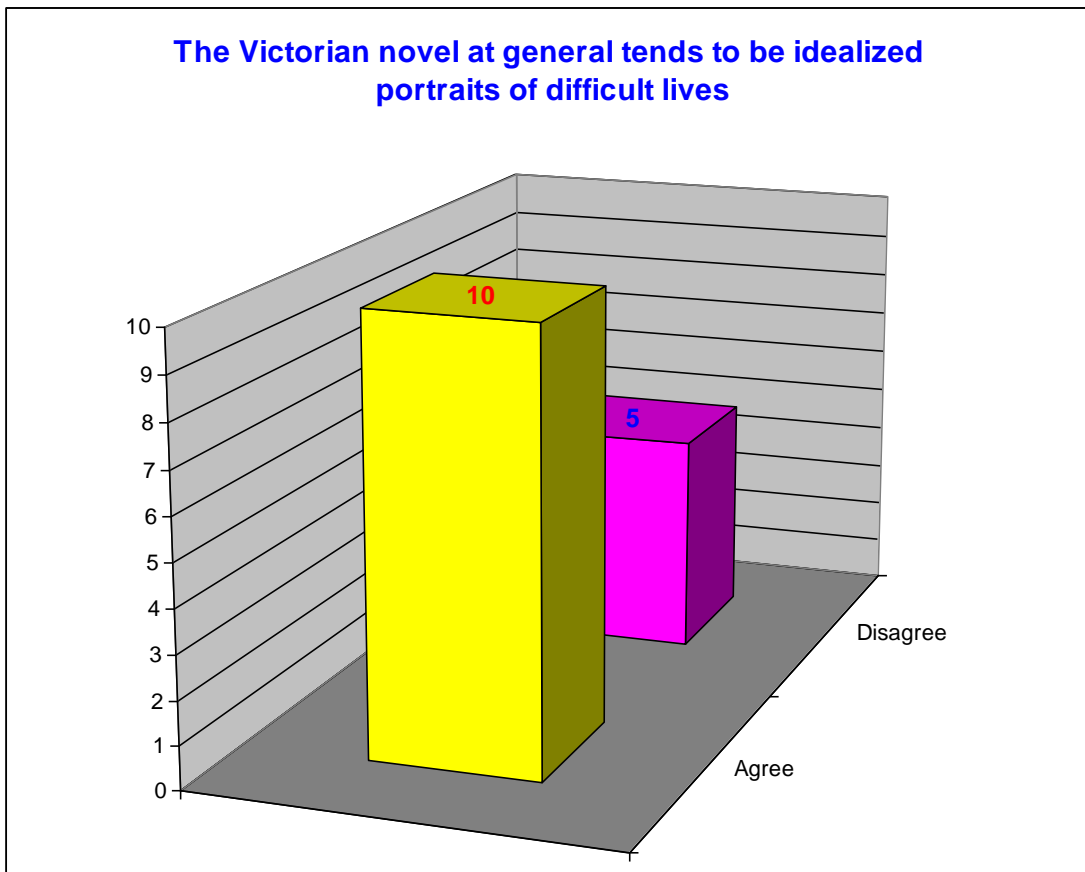
The following is a set of special questions to penetrate deeply in the inner-most and self of Hardy to match his personal identity backgrounds with his tones and themes of mortality as may be revealed in his novels. Please kindly choose the appropriate answer after reading the following questions well:

Do you agree that Victorian era of realism regarded as a big return from solitude to society?



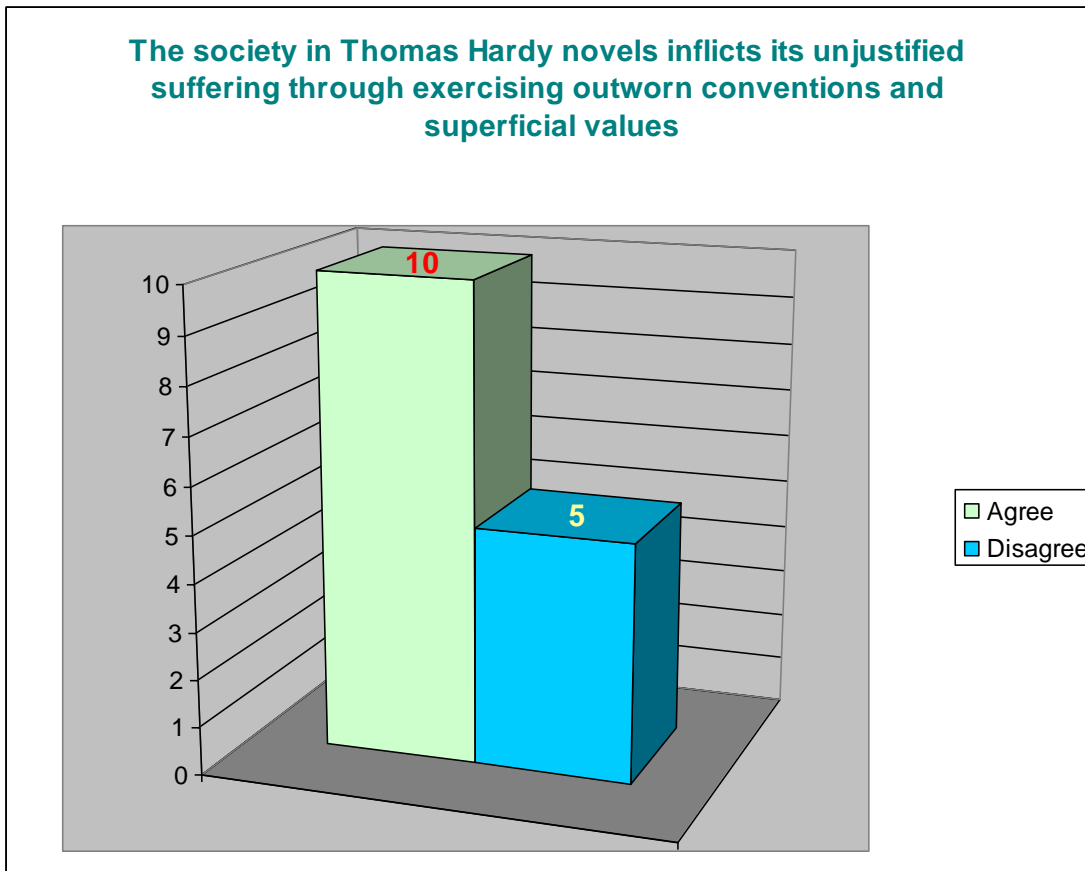
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

The Victorian novel at general tends to be idealized portraits of difficult lives.



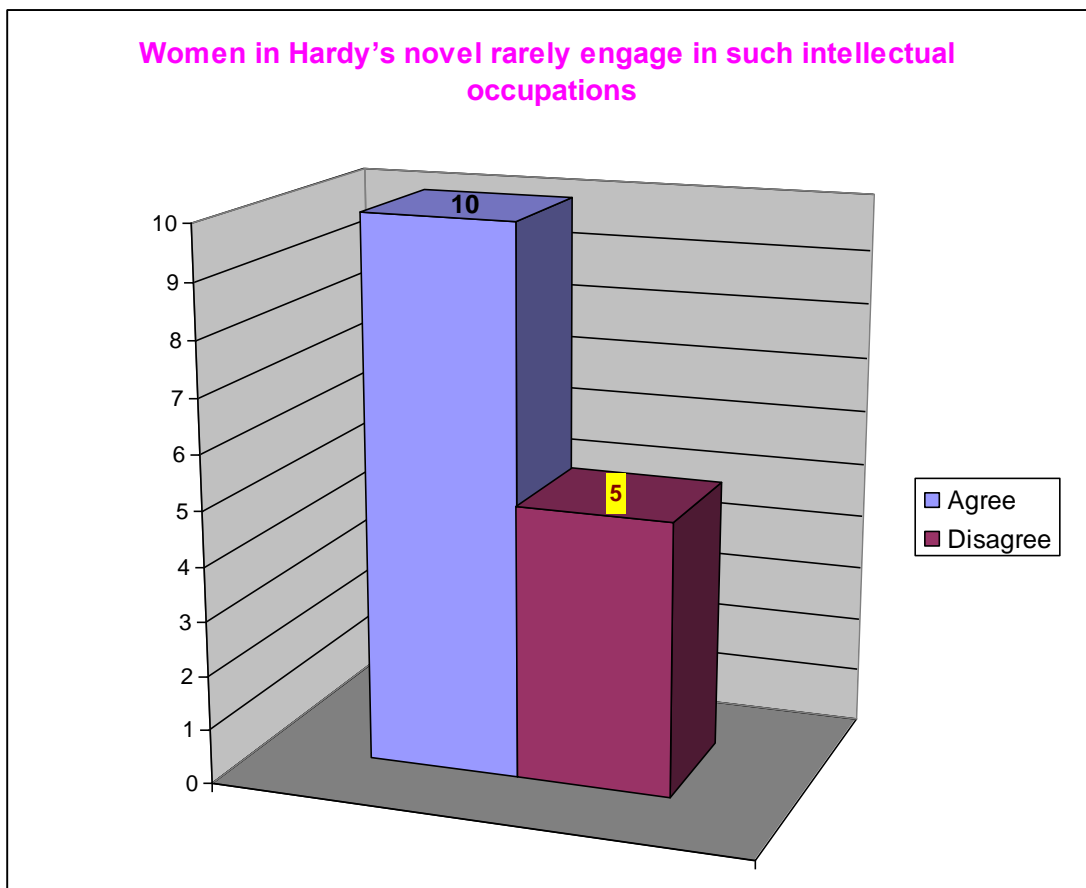
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

The society in Thomas Hardy novels inflicts its unjustified suffering through exercising outworn conventions and superficial values.



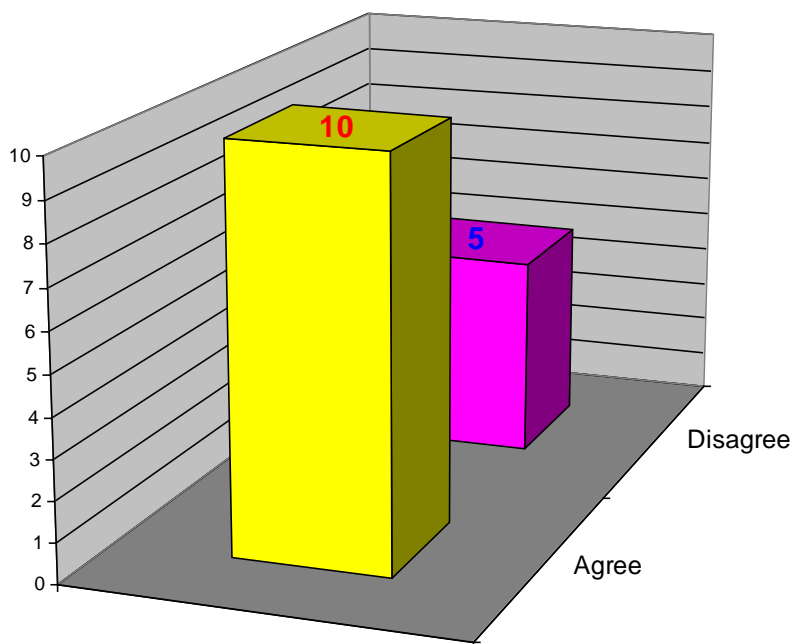
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Women in Hardy's novel rarely engage in such intellectual occupations.



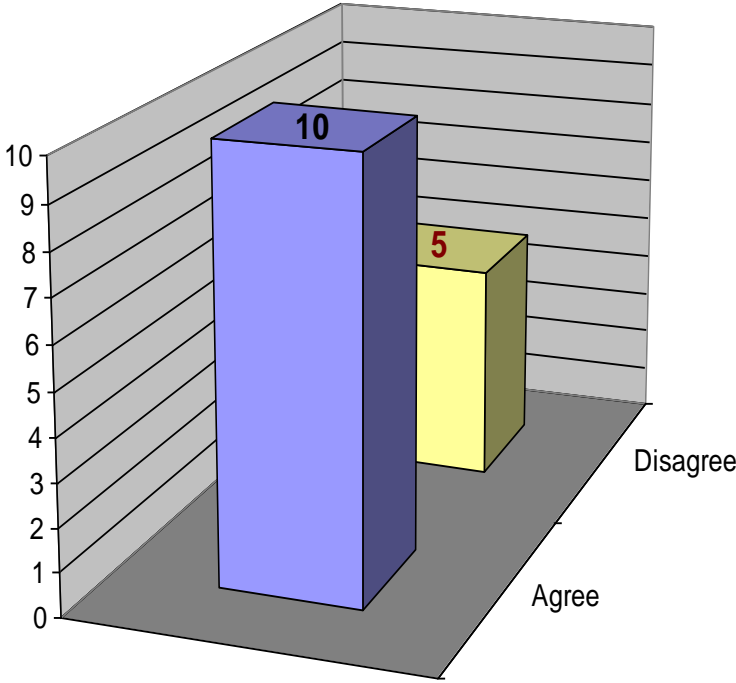
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Hardy praises female endurance, strength, passion and sensitivity in most of his works



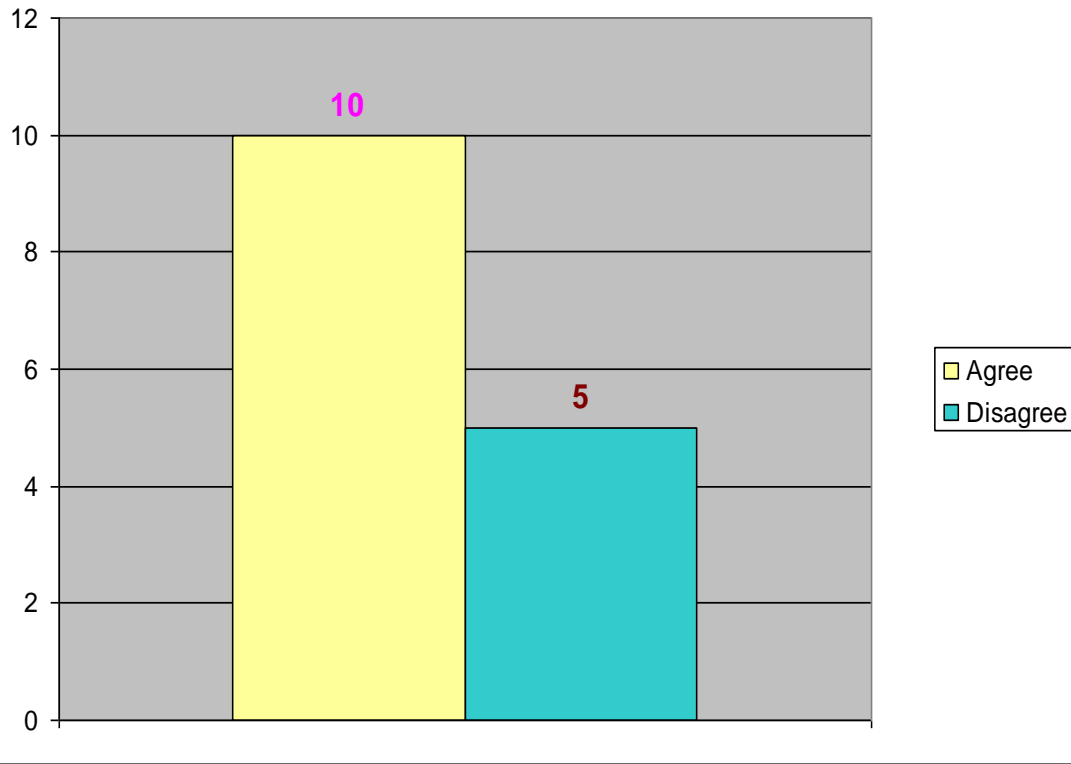
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Generally, in all of Hardy's great novels there are fins rating, imprisoning marriages and mortality



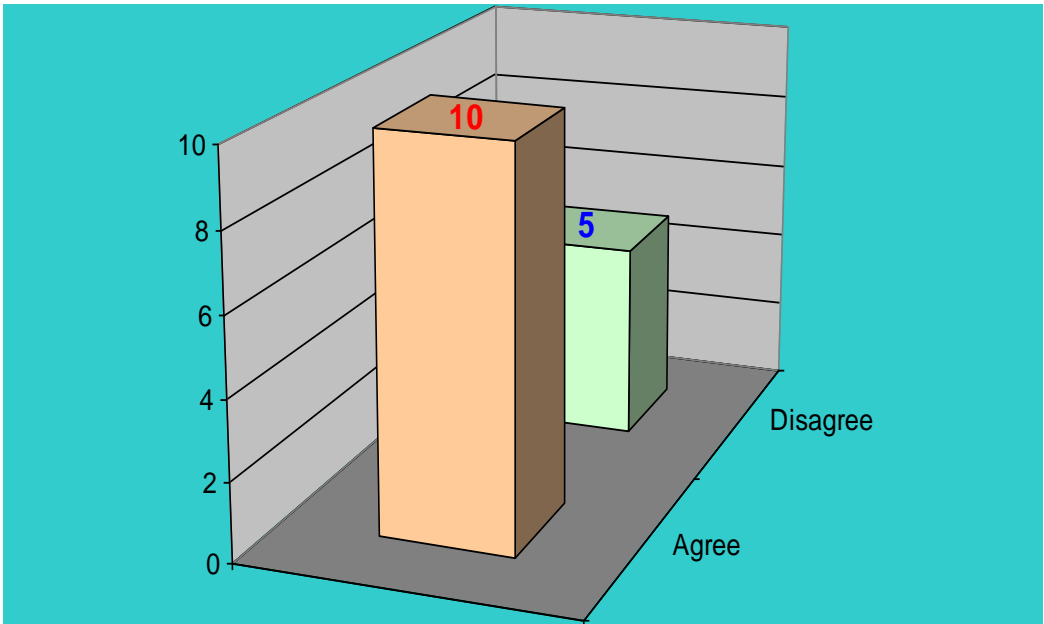
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

The women in Hardy's novel have no such outlet, and this makes their situation more tragic



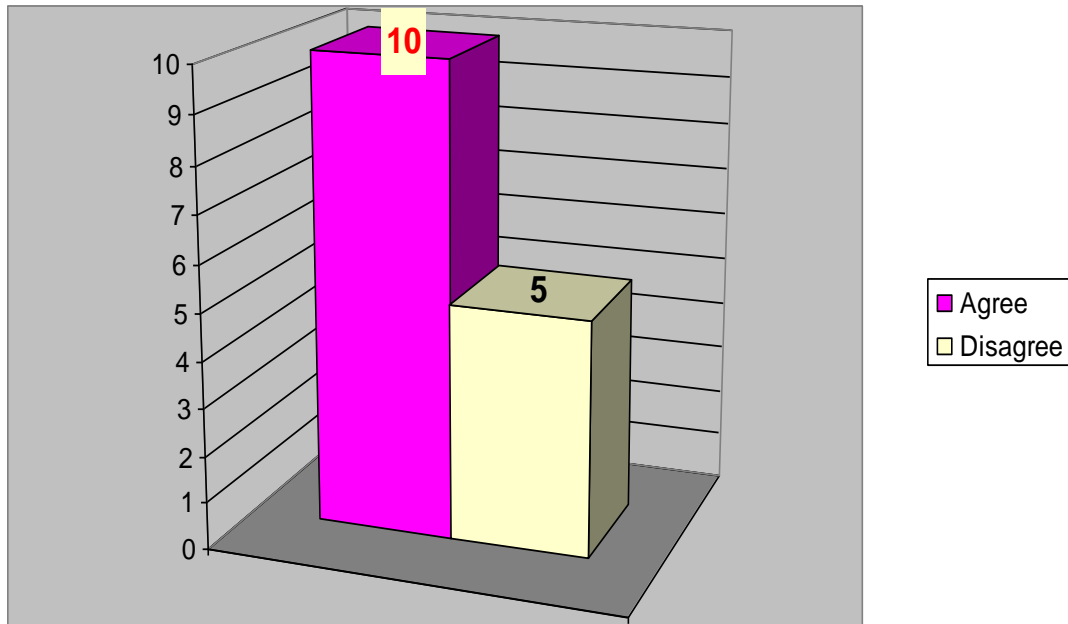
Respondents	Number	Percentage %
Agree	10	66.7%
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Hardy aspired utilize his novels as a tool of social change and reform



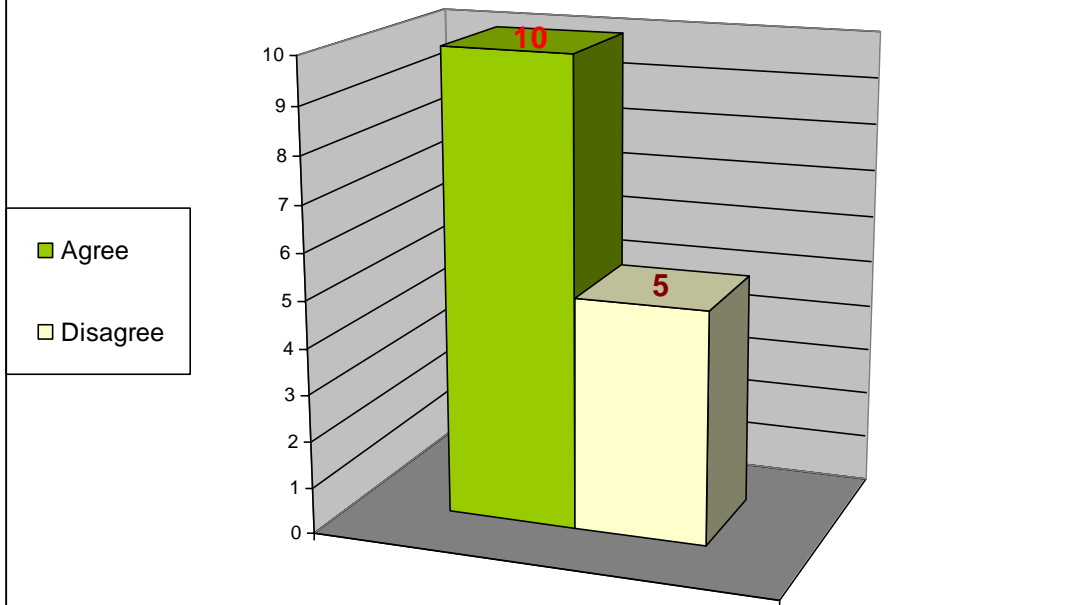
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

In some of Hardy's novel, he manipulates natural death not only in displaying a problem, rather the aims at suggesting a solution to a social problem



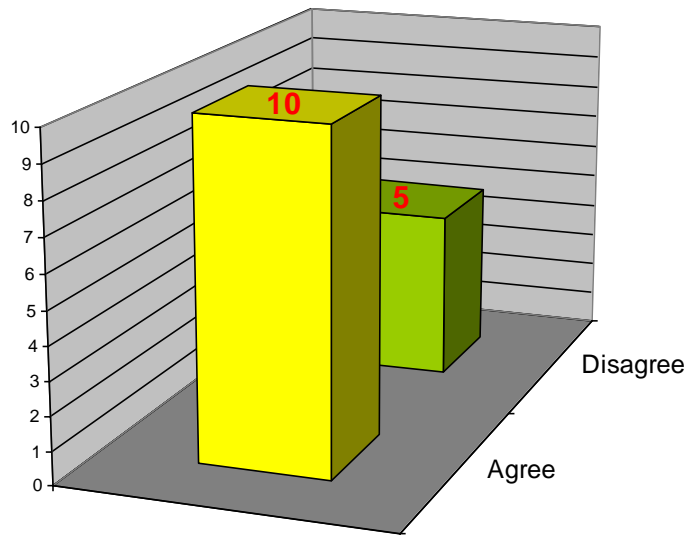
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

The three death occurrence is reported in the novel far from the Madding Crowd (1874) represent increasingly dramatic struggle in society



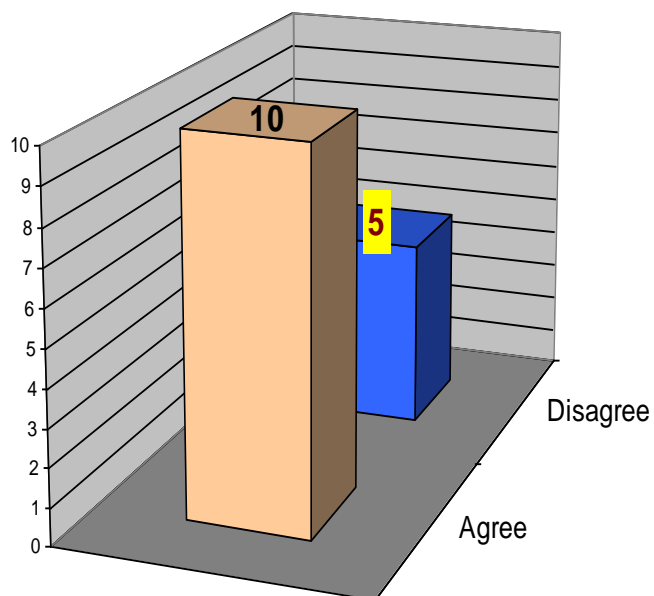
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

In Hardy's novel emotion and love can often mislead readers particularly into disastrous ending, that is to say death



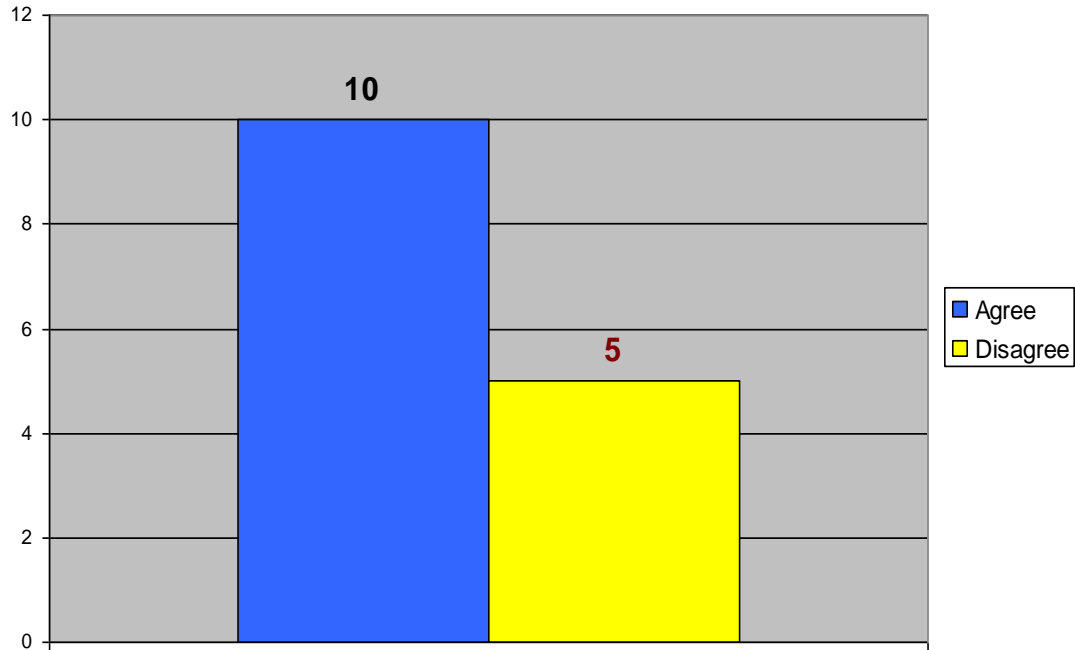
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Most of Hardy's works draw heavily upon the strength on all powering fate and question the existence of God in the times of human suffering



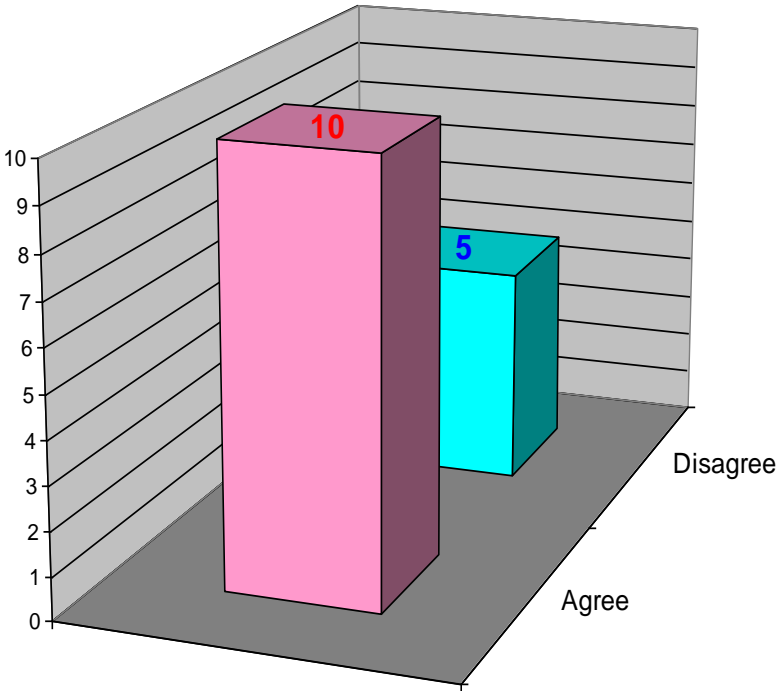
Respondents	Number	Percentage %
Agree	10	66.7%
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Death/Mortality in Hardy's work sketches deeply upon the role of God in the irony and tragedy of life and human suffering



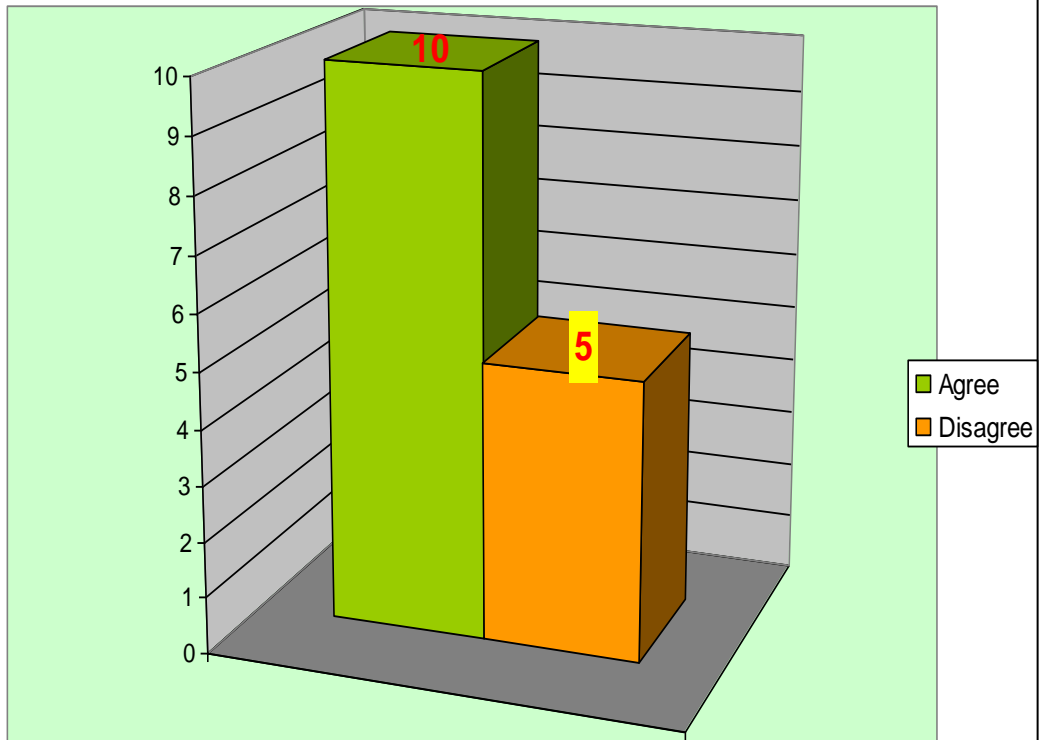
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

On grounds of his religions attitude and conduct Hardy swayed between liberalism a theism that set up the sense of mortality over most of his works



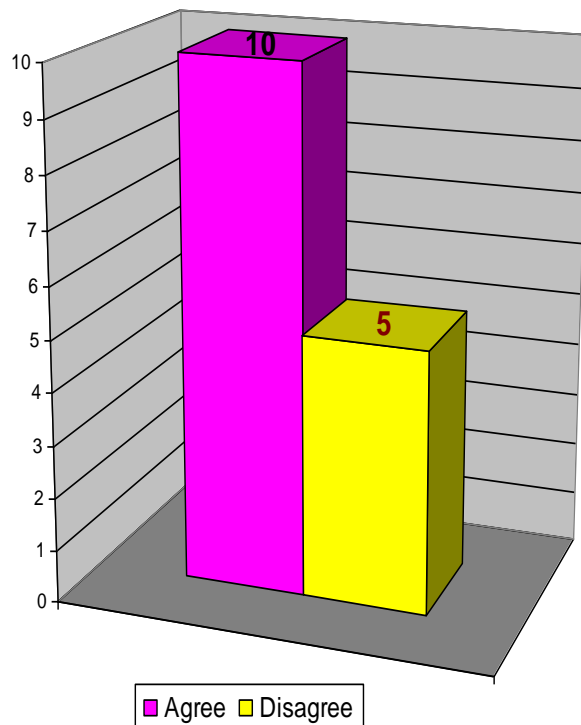
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Hardy's novels are best remembered for their meticulous portrayal of life troubled by social evils human suffering and struggle against injustice and ill-comprehended laws



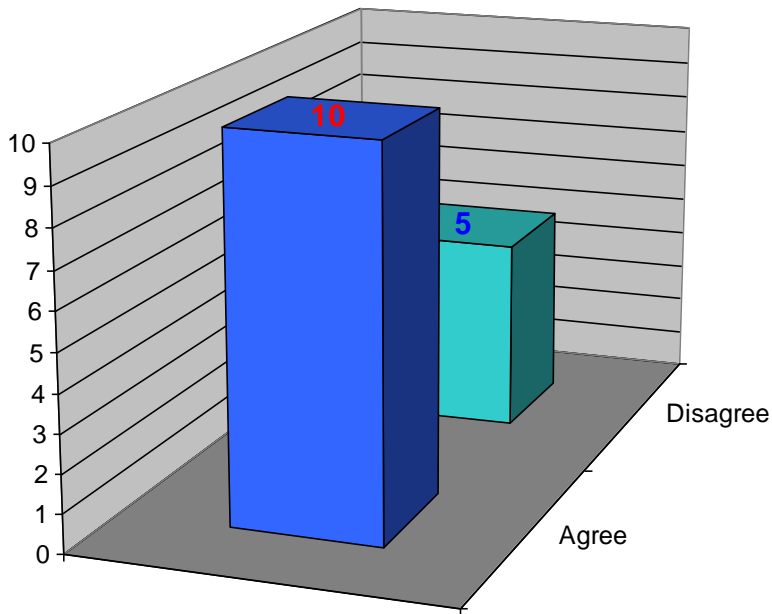
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Death/Mortality plays an important role in most of his novels and remains the center of most of his works



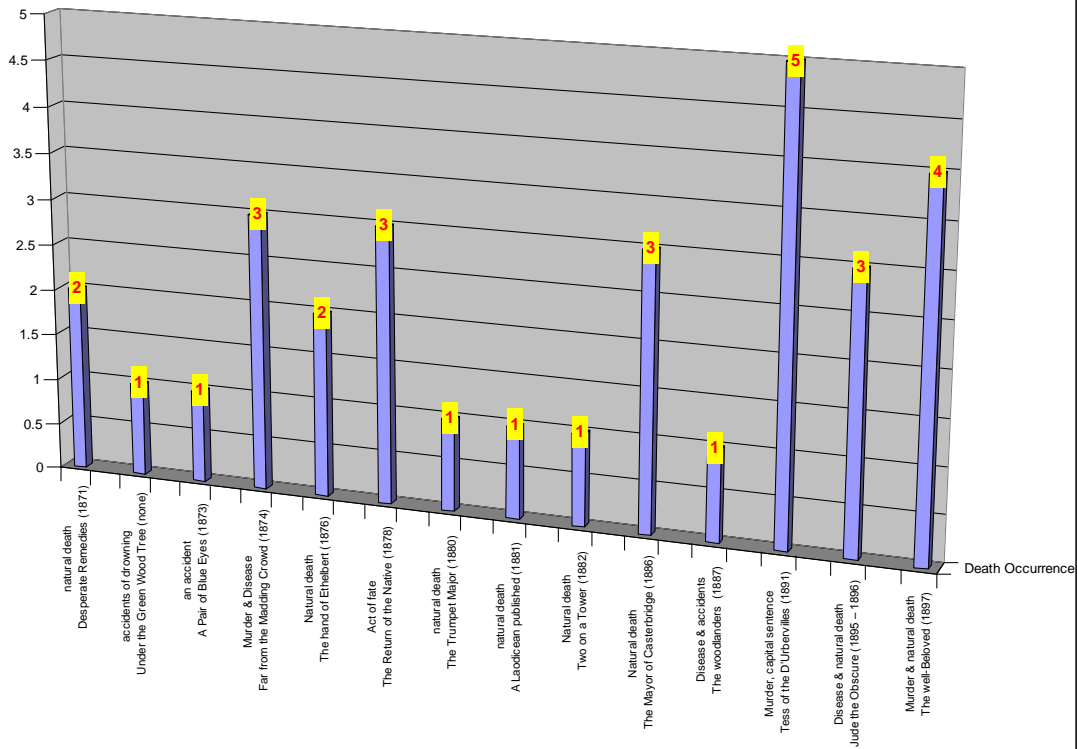
Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Hardy's novel mostly portray people fighting against the cruelty of life injustice and badly framed laws by constrain the social growth

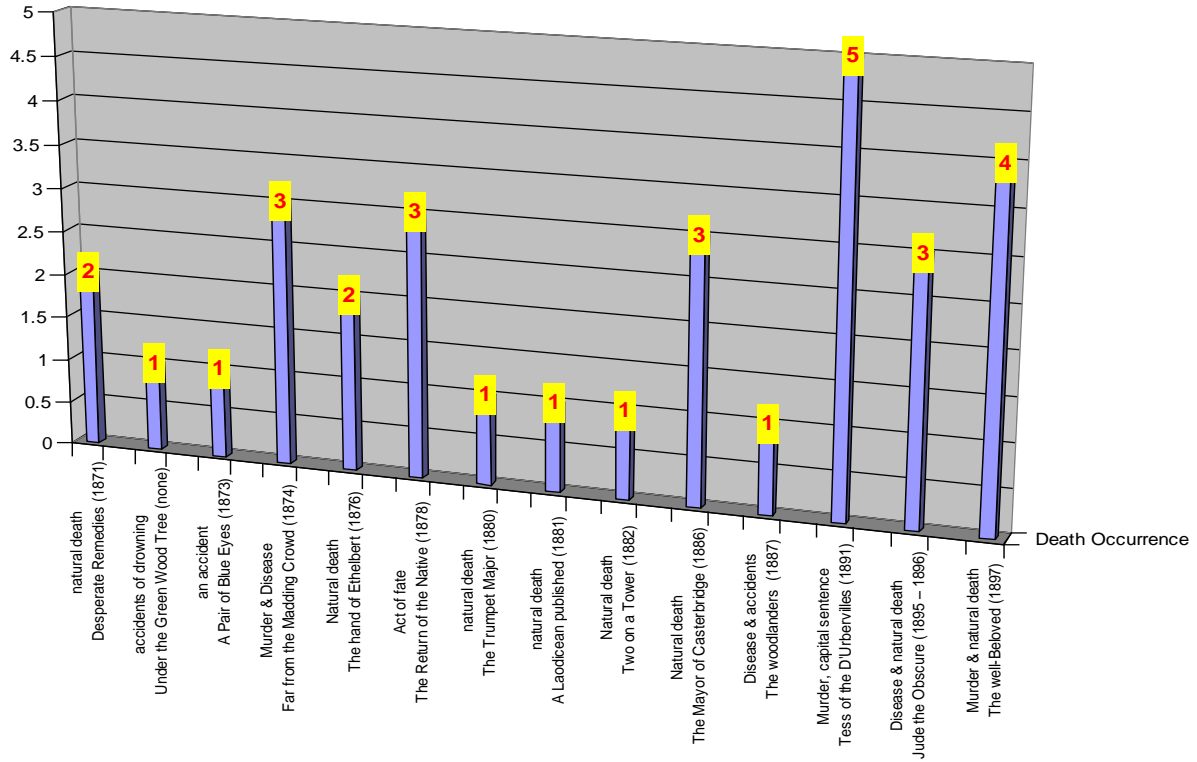


Respondents	Number	Percentage %
Agree	10	66.7%
Disagree	5	33.3%

Death Occurrence



Death Occurrence



Novels	Mortality concepts and Incidence	Analysis	Death Occurrence Involvement
Desperate Remedies (1871)	Natural Death	Death at the start of the novel	The story revolves around the affairs of one Cytheria Graye, whose father dies at the start of the novel and who leaves no inheritance of any value.
Under the Green Wood Tree (none)	Accidents of Drowning	Woodwarder's brother in the pool takes place as an accidents of drowning	Woodwarder's brother in the pool takes place as an accidents of drowning, probably not an indication of plot action, but as an expression of realistic incidents.
o) A Pair of Blue Eyes (1873)	An Accident	Elfride's death occurred as an accident	, Elfride's death is not written into the fabric of the novel before it happens: it is reported as an accident
p) Far from the Madding Crowd (1874)	Murder & Disease	Three deaths occurrences are reported in the novel, Fanny, who suffered severely from health troubles and lost her life at length after giving birth to ababy. Troy who was shot	Three deaths occurrences are reported in the novel, Fanny, who suffered severely from health troubles and lost her life at length after giving birth to a baby;

		dead by Boldwood.	Troy, who was supposed to have drowned and finally Troy who was shot dead by Boldwood out of jealousy and rivalry.
q) The hand of Ethelbert (1876)	Natural Death	The death of the first husband was purposed to paved the way to the coming of a wealthier one.	The death of the first husband was purposed to paved the way to the coming of a wealthier one who was to secure and sustain Ethelbert's future life. Thus Hardy implicates the incidents of death to a certain continuity of life. One's man's need is another man's poison.
r) The Return of the Native (1878)	Act of Fate	death is quite seldom except in the case of sacrifice or suicide	protagonist's death is quite seldom except in the case of sacrifice or suicide in this novel death occurred a mid action so that the rising action may be justifiably continued before reaching the turning point of the novel.

s) The Trumpet Major (1880)		death occurrence is reported only once on the part of an individual character, surprisingly enough not in a battle field.	“...His brother John, the trumpet major, will die in one of the bloody battlefields of Spain in the service of the king and country.”
t) A laodicean published (1881)	Act of Nature	Father died as a result of an act of nature leaving a castle for his daughter as a legacy.	Paula has a romantic attachment to the medieval past, which is embodied by the building, de Stancy castle, which she has inherited from her father.
u) Two on a Tower (1882)	Natural Death	The father's natural death led to his daughter Constantine to become a wealthy inheritor	The father's natural death led to his daughter Constantine to become a wealthy inheritor, a new situation that resulted in her separation from her friend Swithin whom she was supposed to get married with
v) The Mayor of Casterbridge (1886)	Natural Death	Discovering that he has died alone in the countryside. He has left a will: his dying wish is to be forgotten...”	Henchard was in his last days severely tormented, his soul was divided because

			<p>of much of wrong doing he has committed harming his wife and daughter.</p> <p>The feel of guilt and remorse tortured him in his last days and he could not deny that on the contrary he asked who remained of his family just to forget him which the highest point of punishment. He died a natural death.</p>
w) The woodlanders (1887)	Disease & Accidents	The death incidents describe in this novel comes as a consequence of a natural accident afflicting a character already susceptible to a disastrous end.	Edred Fitzpiers the protagonist of the novel " <i>The Woodlanders</i> , who suffer from a dangerous disease, nobly speared his hut to Grace for an overnight stay and slept outside in harsh condition. He died during a stormy weather.
x) Tess of the D'Urbervilles (1891)	Murder, Capital Sentence	Tess murdered Alec thus avenging her being raped by him, in fact she did this out	Tess murdered Alec thus avenging her being raped by him, in

		dignify herself and not to righten Alec's wrong doing, as two wrongs don't make a right but it was all out of fury.	fact she did this out dignify herself and not to righten Alec's wrong doing, as two wrongs don't make a right but it was all out of fury. In that time capital sentence was valid so Tess was executed in return for murder.
y) Jude the Obscure (1895 – 1896)	Disease & Act Nature	Cartlett has died and Arabella is crafting a scheme to get Jude to remarry her...”	the protagonist of the novel himself was an orphan, that is to say he lost his parents when he was a child, supposedly his parents died as an act of nature,
z) The well-Beloved (1897)	Murder & Act of Nature	Sethe attempted to kill her four children to save them from being sold as slave	

Chapter Five

Discussion and Conclusions

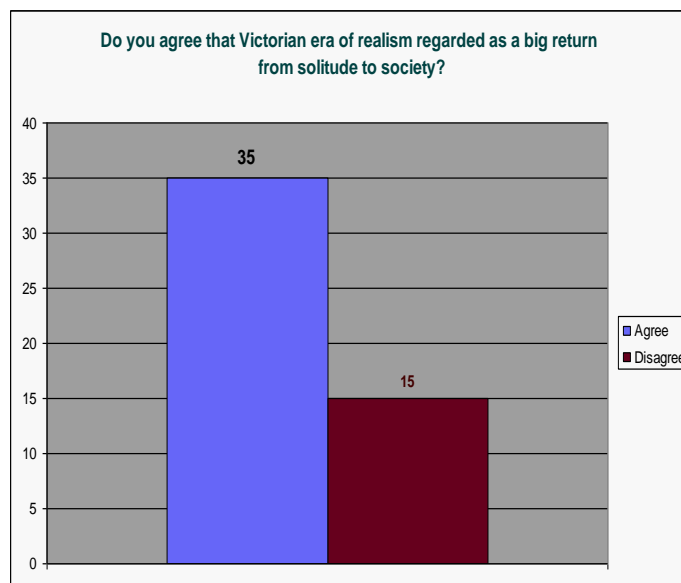
5.1 Introduction

This is the final part of the dissertation that provides a discussion on envisaged research objectives. The findings of this research provide a number of recommendations for both researchers and practitioners.

5.2 Discussion

This chapter sums up the main research results of the study. The primary research question is: To what extent do Hardy's novels proficiently portray mortality in social life in England during the Victorian Age? It is answered through the information survey: Do you agree that Victorian era of realism regarded as a big return from solitude to society?

Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%

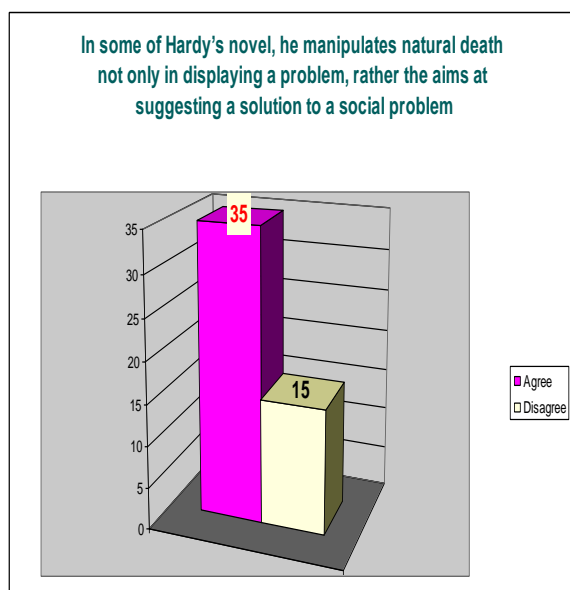


The author very skillfully weaves into the narrative the ideas of mortality and eternity or ultimately markers of the philosophical land mark of unity of opposites which is characteristic of the whole Victorian way of thinking and view to life.

The second main question is: How do double standards and moral seriousness in Hardy’s characters influence the idea of mortality in most of his novels?

It also answered in form that in some of Hardy’s novel, he manipulates natural death not only in displaying a problem, rather the aims at suggesting a solution to a social problem.

Respondents	Number	Percentage %
Agree	35	70%
Disagree	15	30%



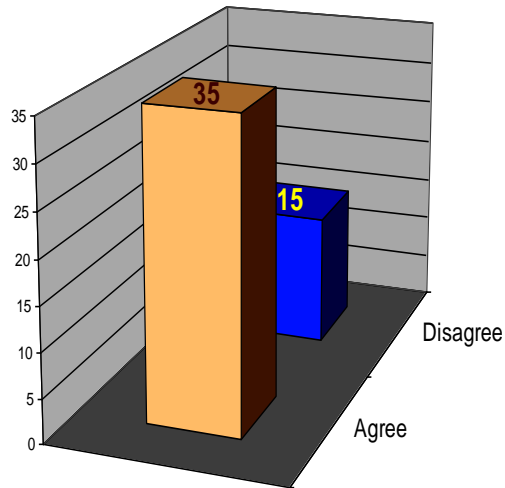
The third main question is: What effects have sociology, psychology or divinity on Hardy’s conception and implementation of fate appeared in death?

It answered through information survey in area related that most of Hardy’s works draw heavily upon the strength on all powering fate and question the existence of God in the times of human suffering.

Respondents	Number	Percentage %
Agree	35	70%

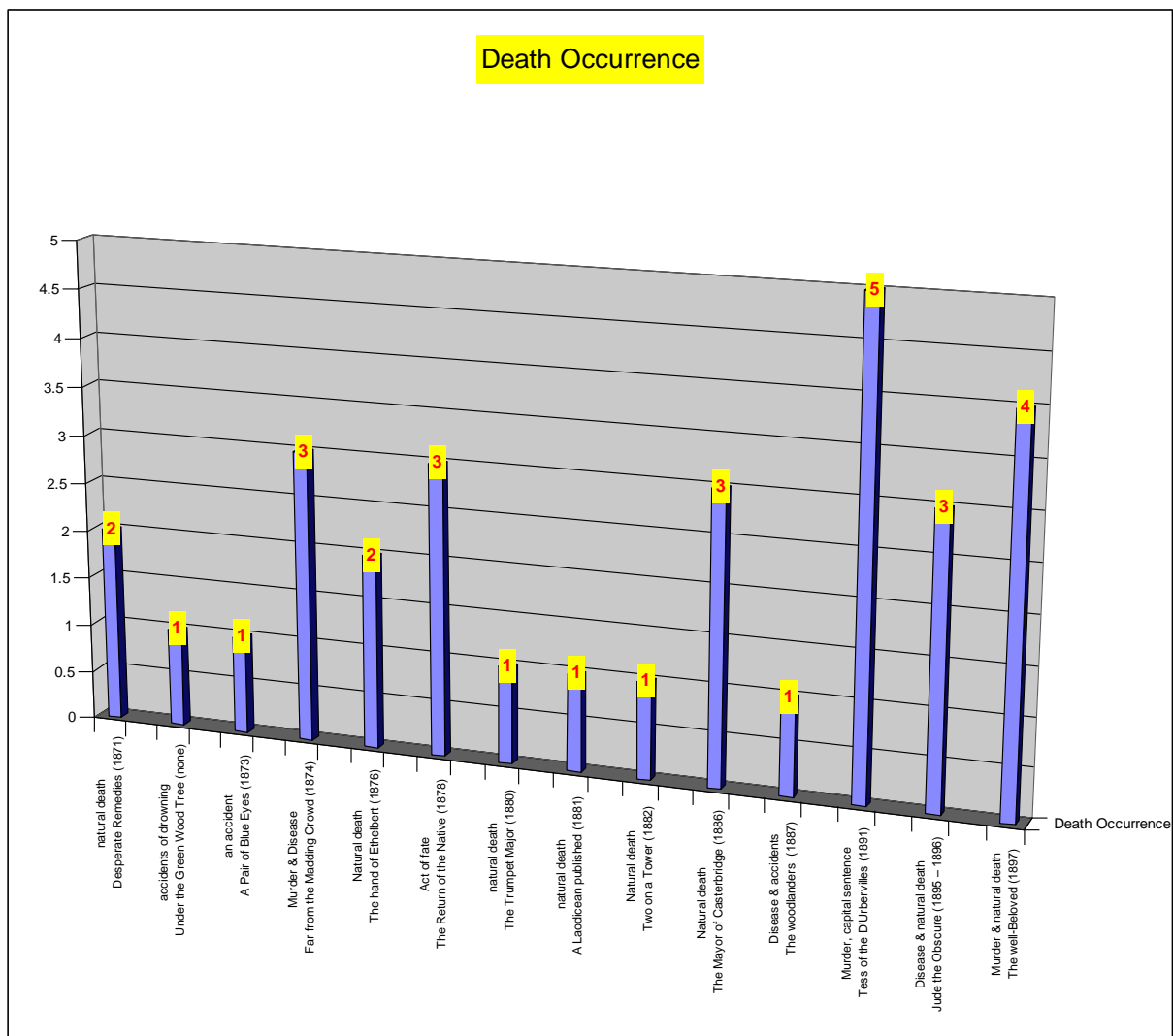
Disagree	15	30%
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Most of Hardy's works draw heavily upon the strength on all powering fate and question the existence of God in the times of human suffering



The fourth main questing is: Does mortality as an obsession function as an opening a bottle neck or a solution of conflict in Hardy's novels?

It answered through surveying mortality in most of Hardy's novels and it appeared in the following diagram.



Hardy's Novels	Mortality concepts and Incidence	Analysis	Discussion on Death Occurrence and Involvement
Desperate Remedies (1871)	Natural Death	Death at the start of the novel	The story revolves around the affairs of one Cytheria Graye, whose father dies at the start of the novel and who leaves no inheritance of any value.

Under the Green Wood Tree (none)	Accidents of Drowning	Woodwarder's brother in the pool takes place as an accidents of drowning	Woodwarder's brother in the pool takes place as an accidents of drowning, probably not an indication of plot action, but as an expression of realistic incidents.
aa) A Pair of Blue Eyes (1873)	An Accident	Elfride's death occurred as an accident	, Elfride's death is not written into the fabric of the novel before it happens: it is reported as an accident
bb) Far from the Madding Crowd (1874)	Murder & Disease	Three deaths occurrences are reported in the novel, Fanny, who suffered severely from health troubles and lost her life at length after giving birth to Ababy. Troy who was shot dead by Boldwood.	Three deaths occurrences are reported in the novel, Fanny, who suffered severely from health troubles and lost her life at length after giving birth to a baby; Troy, who was supposed to have drowned and finally Troy who

			was shot dead by Boldwood out of jealousy and rivalry.
cc) The hand of Ethelbert (1876)	Natural Death	The death of the first husband was purposed to paved the way to the coming of a wealthier one.	The death of the first husband was purposed to paved the way to the coming of a wealthier one who was to secure and sustain Ethelbert's future life. Thus Hardy implicates the incidents of death to a certain continuity of life. One's man's need is another man's poison.
dd) The Return of the Native (1878)	Act of Fate	death is quite seldom except in the case of sacrifice or suicide	protagonist's death is quite seldom except in the case of sacrifice or suicide in this novel death occurred a mid

			action so that the rising action may be justifiably continued before reaching the turning point of the novel.
ee) The Trumpet Major (1880)		Death occurrence is reported only once on the part of an individual character, surprisingly enough not in a battle field.	“...His brother John, the trumpet major, will die in one of the bloody battlefields of Spain in the service of the king and country.”
ff) A laodicean published (1881)	Act of Nature	Father died as a result of an act of nature leaving a castle for his daughter as a legacy.	Paula has a romantic attachment to the medieval past, which is embodied by the building, de Stancy castle, which she has inherited from her father.

<p>gg) Two on a Tower (1882)</p>	<p>Natural Death</p>	<p>The father's natural death led to his daughter Constantine to become a wealthy inheritor</p>	<p>The father's natural death led to his daughter Constantine to become a wealthy inheritor, an new situation that resulted in her separation from her friend Swithin whom she was suppose to get married with</p>
<p>hh) The Mayor of Casterbridge (1886)</p>	<p>Natural Death</p>	<p>Discovering that he has died alone in the countryside. He has left a will: his dying wish is to be forgotten..."</p>	<p>Henchard was in his last days severely tormented, his soul was divided because of much of wrong doing he has committed harming his wife and daughter. The feel of guilt and remorse tortured him in his last days and he could not deny that</p>

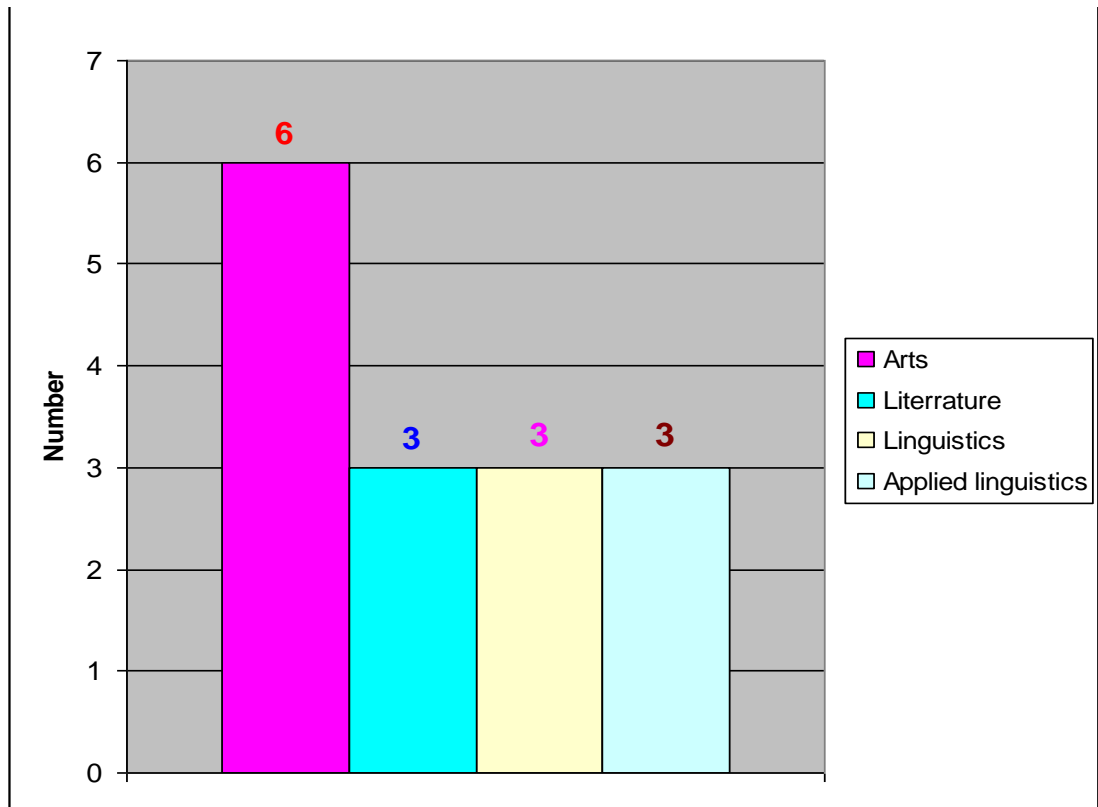
			on the contrary he asked who remained of his family just to forget him which the highest point of punishment. He died a natural death.
ii) The woodlanders (1887)	Disease & Accidents	The death incidents describe in this novel comes as a consequence of a natural accident afflicting a character already susceptible to a disastrous end.	Edred Fitzpiers the protagonist of the novel " <i>The Woodlanders</i> , who suffer from a dangerous disease, nobly speared his hut to Grace for an overnight stay and slept outside in harsh condition. He died during a stormy weather.
jj) Tess of the D'Urbervilles (1891)	Murder, Capital Sentence	Tess murdered Alec thus avenging her being raped by him, in fact she did this out dignify herself and not to	Tess murdered Alec thus avenging her being raped by him, in fact she did this out dignify

		righten Alec's wrong doing, as two wrongs don't make a right but it was all out of fury.	herself and not to righten Alec's wrong doing, as two wrongs don't make a right but it was all out of fury. In that time capital sentence was valid so Tess was executed in return for murder.
kk) Jude the Obscure (1895 – 1896)	Disease & Act of Nature	Cartlett has died and Arabella is crafting a scheme to get Jude to remarry her...”	the protagonist of the novel himself was an orphan, that is to say he lost his parents when he was a child, supposedly his parents died as an act of nature,
ll) The well-Beloved (1897)	Murder & Act of Nature	Sethe attempted to kill her four children to save them from being sold as slave	

The fifth main question is: What could be the probable intended message in Hardy's novels and the promised response of his readers?

It was answered by responses of reader-respondent to information survey for more than nine related ideas in same context and two-third (2/3) of reader-respondents are fully aware of Hardy's intended message and from different linguistic backgrounds and specifications as appeared in:

Scientific Specializations



Respondents	Number	Percentage %
Arts	6	40%
Literature	2	20%
Linguistics	2	20%
Applied Linguistics	2	20%

Continuation of Discussion

Hardy's announcing the advent of eternity, without admitting it plainly and openly, out of any divine belief but as an inevitable logical conclusion. These thoughts could have been arisen in Hardy's subconsciousness, or may be the other way around the final and total nothingness of everything physical or abstract, however, have Hardy's thought ever ventured, dared or even tried to come to wonder where would cosmos eventually go to? If he really had, he left us no direct answer throughout his novels; if he hadn't, then he failed to lay down a logical pretext and set up an agreeable reason.

In fact, Hardy was to high degree utilizing mortality in most of his novels as a tool of social change and reform. Thomas Hardy manipulates natural death not only as displaying a problem; rather he aims at suggesting a solution to society. Hardy, theme (a unifying observation about the human condition) is generally implicit (understood) rather than explicit (overt or stated). Rarely is a Hardy theme as easily stated as "The virtuous though humble will inevitably triumph over the corrupt, greedy, and oppressive of the middle and upper classes.

The theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalization about life stated or implied by the novel. To derive the theme of a story, the research must ask what its central purpose is: what view of life it supports or what insight into life it reveals by Hardy's intentions and messages.

Theme of mortality, then, is neither a clichéd moral nor a framework on which to hang the other elements of his works; rather, it arises naturally from an interaction of all the other elements of the work: characters, setting, conflict, atmosphere, imagery, symbolism, and even narrative perspective in more than 14 novels.

It is not a preachment such as "people from different social backgrounds and with different career aspirations and life goals should not marry" (Jude the Obscure). Tempting as it may be to bring in such biographical details as Hardy's unhappy marriage with Emma, the researcher must not permit such extraneous matters to

colour his statement of theme. Even though such a jaded relationship as that of the Henchards at the beginning of *The Mayor of Casterbridge* may be related to the Hardys' marital problems as inner writer reflection, so, it should not assume that the persona or narrative voice is that of the historical Thomas Hardy himself. Therefore, it would be unwise to say that in *The Mayor of Casterbridge* the theme concerns the impossibility of finding personal fulfillment inside a conventional marriage after all, Elizabeth-Jane's and Donald Farfrae's is a conventional marriage, but insofar as the narrator describes it. It seems happy since the partners are intellectually and emotionally well- matched.

Novels	Mortality concepts and Incidence	Analysis	Death Occurrence Involvement
The Mayor of Casterbridge (1886)	Natural Death	Discovering that he has died alone in the countryside. He has left a will: his dying wish is to be forgotten...”	<p>Henchard was in his last days severely tormented, his soul was divided because of much of wrong doing he has committed harming his wife and daughter.</p> <p>The feel of guilt and remorse tortured him in his last days and he could not deny that on the contrary he asked who remained of his family just to forget him which the highest point of punishment. He died a natural death.</p>

The central theme of the novel *The Mayor of Casterbridge* may be as enigmatic as anything is possible at the hands of time and chance, except, perhaps, fair play. However, the novel's subtitle, a study of a man of character, suggests that it must be related to Henchard's capacity for suffering, since for Henchard was in part owing to his failure to communicate his true feelings and to his tendency towards introspective inflexibility as an inability to understand his own motivations in term of happiness,

but the occasional episode in a general drama of pain, for that is the lesson that the youthful Elizabeth-Jane apparently learns from her step-father. And yet the unbroken tranquility which she enjoys in maturity, as a wife, forces her to wonder at the persistence of the unforeseen. Thus, Hardy's essentially gloomy, nihilistic view of the human condition colours even the conventional of happy ending in a second. Certainly, neither Henchard nor Lucetta realizes any satisfaction from an existence and, apparently, a pleasant existence socially and materially founded on a lie. Both characters' fates illustrate the pattern of a secret in the past unexpectedly being brought to light and blighting present happiness. Lucetta refuses to be a slave to the past and determines to bury the secret of her former relationship with Henchard and, therefore, her social obligation to marry him in order to satisfy her present passion. Similarly, Henchard's lying about the death of Elizabeth-Jane is directly responsible for her rejection of him. Elizabeth-Jane and Farfrae both escape the tragedy because, although they too are guilty of minor duplicities, they are essentially altruistic and single-hearted. It is not enough, Hardy seems to imply in this novel, to meet the vicissitudes of life heroically or defiantly one must do so with love, compassion, and charity.

5. 3 Research implications

The study inquiries into idea of death/mortality against his own social, cultural and literary background by examining Hardy's subconscious images of death he presented in his works.

The research gap was identified after an in-depth literature review. The gap between literary analyses for Hardy's works and raised observations and interpretations of the idea of death in most of his novels which offered innumerable possibilities as proposed by researcher

5.4 Conclusion

- 1) Large part of Hardy's works can be measured as a kind of the social change, which appeared in his Wessex's Novels in term of realism and picturing of mortality (Death).
- 2) Hardy, in balanced contrast with his contemporary novelists was almost a unique genius in that his novels could be distinguished by Wessex novels where he highlighted characters and settings described in careful details and even in a realistic style, a technique that render his novels look nearly none fictive.
- 3) Mortality in Hardy's novels is not restricted only to laws of nature a lone, man-made damage or offences, but also has their apparent effect for instance the industrial revolution, scientific and technological advancement.
- 4) The quality of mortality will at best be viewed from two major standards; form and content taking into consideration that mortality is not attributed solely to mankind, nor shall it comprised living things like animals and plants, it rather extents to include abstract qualities and objects.
- 5) Since Hardy completely and finally lost his religious faith in his youth he had to adopt his own justification and rationalisation of mortality or let the readers say in a far-reaching point of extinction or even nothingness which sets a pessimistic conclusion of existence involving the whole world thus predicting the after world.
- 6) Hardy was very skilfully weaves into the narrative the ideas of mortality and eternity or ultimately markers of the philosophical land mark of unity of opposites which is characteristic of the whole Victorian way of thinking and view to life.
- 7) Death incidence that may be traced in Hardy's novels may be categorising as natural deaths; suicide; accidents; murder and death penalty against murder. All these five instances are in reality closely interwoven with fate and destiny of man.

- 8) Death in Hardy's novels is not only meant to mention a normal occurrence, it is rather aimed to be a writing device or technique to serve the overall fabric of the plot, to develop an action or to stamp a tragic hero.
- 9) Thomas Hardy proficiently portrays mortality in social life in England.
- 10) Double standards and moral seriousness in Hardy's characters influence the idea of mortality in most of his novels.
- 11) The sociology, psychology or divinity have implemented on Hardy's conception of fate that appeared in death.

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Appendix

A sample of Research Survey

Sudan University of Science and Technology
Faculty of Post Graduate Studies
English Language Department

Research Information Survey – May 2018

Greetings and respect,

The researcher is preparing a study as a supplementary requirement to obtain a doctorate degree in English Literature entitled: "**Investigating the Concept of Mortality in Thomas Hardy's Novels – An Analytical Literary Study**". This doctoral thesis represents an important aspect of research and aims at studying and investigating the ways that Thomas Hardy's presentation of the issue of mortality throughout his novels. **Among the most important assumptions of the study, you find:**

- 6) Thomas Hardy proficiently portrays mortality in social life in England.
- 7) Double standards and moral seriousness in Hardy's characters influence the idea of mortality in most of his novels.
- 8) The sociology, psychology or divinity have implemented on Hardy's conception of fate that appeared in death.

The researcher wishes to thank you for answering questions and providing the researcher with your valuable feedback by placing the (✓) sign on the answer that you think appropriate.

The researcher also would hope to your answers enrich and raise the level of scientific data for this research. Please kindly note that all questions raised in this questionnaire is for scientific research purposes and your answers will be covered by complete confidentiality and scientific care. Thank you for your cooperation and good response.

Researcher
Arif Abdulatif Elrayah

Section 1: General Information

Please answer questions that contain general information by marking (✓)

1) Sex: Male Female

2) Age: Less than 30 years From 30 to 40 years
From 40 to 50 Over 50 years

3) Scientific Qualification:

High School BSc
Master Ph.D.
Other, please specify

4) Scientific Specializations:

Arts Literature
Linguistics Applied linguistics
Other Please specify

5) Positions:

English Language Teacher
English Language Instructor
Researcher

6) Practical Experience:

Less than 5 years	<input type="checkbox"/>	From 5 years and less than 10	<input type="checkbox"/>
10 years and less than 15 years	<input type="checkbox"/>	From 15 and less than 20 years	<input type="checkbox"/>
20 years and above	<input type="checkbox"/>		

Section 2: Agree/Disagree Questions and Statements

The following is a set of special questions to penetrate deeply in the inner-most and self of Hardy to match his personal identity backgrounds with his tones and themes of mortality as may be revealed in his novels. Please kindly choose the appropriate answer after reading the following questions well:

1) Do you agree that Victorian era of realism regarded as a big return from solitude to society?

Agree Disagree

2) The Victorian novel at general tends to be idealized portraits of difficult lives.

Agree Disagree

3) The society in Thomas Hardy novels inflicts its unjustified suffering through exercising outworn conventions and superficial values.

Agree Disagree

4) Women in Hardy's novel rarely engage in such intellectual occupations.

Agree Disagree

5) Hardy praises female endurance, strength, passion and sensitivity in most of his works.

Agree Disagree

6) Generally, in all of Hardy's great novels there are fins rating, imprisoning marriages and mortality.

Agree Disagree

7) The women in Hardy's novel have no such outlet, and this makes their situation more tragic.

Agree Disagree

8) Hardy aspired utilize his novels as a tool of social change and reform.

Agree Disagree

9) In some of Hardy's novel, he manipulates natural death not only in displaying a problem, rather the aims at suggesting a solution to a social problem.

Agree Disagree

10) The three death occurrence is reported in the novel far from the Madding Crowd (1874) represent increasingly dramatic struggle in society.

Agree Disagree

11) In Hardy's novel emotion and love can often mislead readers particularly into disastrous ending, that is to say death.

Agree Disagree

12) Most of Hardy's works draw heavily upon the strength on all powering fate and question the existence of God in the times of human suffering.

Agree Disagree

13) Death/Mortality in Hardy's work sketches deeply upon the role of God in the irony and tragedy of life and human suffering.

Agree Disagree

14) On grounds of his religious attitude and conduct Hardy swayed between liberalism and theism that set up the sense of mortality over most of his works.

Agree

Disagree

15) Hardy's novels are best remembered for their meticulous portrayal of life troubled by social evils, human suffering and struggle against injustice and ill-comprehended laws.

Agree

Disagree

16) Death/Mortality plays an important role in most of his novels and remains the center of most of his works.

Agree

Disagree

17) Hardy's novels mostly portray people fighting against the cruelty of life, injustice and badly framed laws by constrain the social growth.

Agree

Disagree

-----**End**-----