Review of Literature:

Classic literature reviews (2008) ‘As a reader you must constantly choose whether Henchard is tragic or sympathetic. His downfall was due to his lack of ability to accept others with characters and morals. He was a hopeless romantic that constantly miscommunicated his love by over thinking and over reaching.’\(^1\)

Classic novels usually share in the aspect of universal themes which touch people throughout the ages. Victorian novels such as Thomas Hardy’s The Return of the Native and Charles Dickens’ Great Expectations are examples of literary classics that have universal themes. Hardy’s tale illustrates the role of chance in his characters’ lives. Through the story we encounter events of pure coincidence and their effects. Dickens, considered to be more of a reformer (Literature Online), tries to portray a social theme in his novel. The basic theme of Great Expectations is that good does not come from one’s social standing but rather comes from their inner value. These novels are considered classics because of their timeless themes.\(^2\)

Jeremy Mark Robinson  Both Hardy and Powys created a poetic Wessex landscape. Hardy’s Wessex has entered popular folklore and myth, and is used in the promotion of holidays, walks, tours, museums, hotels, even town councils. John Cowper Powys’s Wessex, in A Glastonbury Romance and Weymouth Sands, among other novels, is less well-known: a place of secret corners, mossy walls, ancient earthworks, Somerset wetlands and ferny hollows. Both writers are discussed thematically for their sense of nature, mythology, philosophy, painting, sensualism, labour, folklore and the family. D.H.Lawrence is referenced throughout as a bridge between Hardy and Powys. Finally Robinson considers the film versions of Hardy’s novels. This is a valuable addition to the study of Thomas Hardy and John Cowper Powys.\(^5\)

Tom Spenser , Thomas Hardy: The Tragic Novels: Love, sexuality, gender, identity, politics, marriage and tragedy are the main discourses analyzed here, from a feminist perspective. Spenser reappraises Hardy’s key texts (the five novels Tess of the d’Urbervilles, Jude the Obscure, The Mayor of Casterbridge, The Woodlanders and The Return of the Native) and employs the latest methodologies of feminist and cultural theory.\(^4\)
Margaret Elvy, *Jude the Obscure*, Hardy's last, great novel of 1895 is lucidly analyzed employing up-to-date developments in gender, feminist and cultural studies. Sue Bridehead is reinstated as central to the novel, and to Hardy's bitter, polemical attack on the institutions of marriage, religion, education, sexuality, identity, gender and politics.

"Analytical Essay (2008)," Compares the place of "Far From the Madding Crowd" by Thomas Hardy & Silas Marner by George Eliot. "The British novels 'Far From the Madding Crowd' by Thomas Hardy and 'Silas Marner' by George Eliot were published in the nineteenth century, and both would become accepted classics to be read and studied for generations. The authors were very different in their approach to fiction and in their biographies, but they also show some similarities. Thomas Hardy achieved his first great success with *Far from the Madding Crowd*, though he originally published the book anonymously. George Eliot was a pseudonym for Mary Ann Evans, who chose the name George to hide the fact that she was a woman in an era when being male was an advantage for a writer, though there had been a number of successful female novelists before Eliot..."

Dissertation or Thesis (2008). Analysis of Thomas Hardy's Women Characters, a thesis analyzing the female characters in Thomas Hardy's "Tess of the D'Urbervilles" and "Jude the Obscure" in the light of feminist criticism. Central element in this analysis of Hardy's novels is the focus on the politics of sex and the cultural and social norms and values that played an important part in the view of women and gender discrimination in Victorian society. There is little doubt that Victorian society had a very narrow view of the potential and individuality of women. There are many feminist views, concepts and theoretical constructs that are also incorporated into the analysis of the texts. For example, the importance of the theory that society "politicizes" the female body and the way that the female body is objectified and becomes an "object of desire" rather than a living person.

Classic novels usually share in the aspect of universal themes which touch people throughout the ages. All types of audiences can relate to and understand these underlying ideas. Victorian novels such as Thomas Hardy"s *The Return of the Native* and Charles Dickens" *Great Expectations* are examples of literary classics that have universal themes. Hardy"s tale
illustrates the role of chance in his characters lives. Through the story we encounter events of pure coincidence and their effects. Dickens, considered to be more of a reformer (Literature Online), tries to portray a social theme in his novel. The basic theme of Great Expectations is that good does not come from ones social standing but rather comes from their inner value. These novels are considered classics because of their timeless themes.8

D. E. Allingham, (2003) ‘Hardy’s Mayor of the Casterbridge brings to light the harsh reality of Victorian society’s treatment of women. He effected this object through his chief female characters. Most of them are victims of role played by Destiny in their lives.’9

Hina Shahid, (2008) ‘Hardy’s Tess is an individual who is constantly rendered defenseless against fate. Her ideals and sense of individuality are constantly tested by series of misadventures and accidents. It proves cruel for her and destroys her flourishing innocence.’10

The Views of Hemingway and Hardy on Fate and Destiny.

Hemingway and Hardy are authors from a different generation. Nevertheless, they both have a similar point of view on the question of fate. Fate exists, but a man should try as much as he can to be in control of his life. Ironically, they both experience the loss of control of their lives. Hemingway, is the one that in the end controlled his death.11

Diana Ellison, (2006) ‘The grimy features of the story’ Jude the Obscure’ show the contrast between the ideal life a man wishes to live and the squalid life he was fated to lead. It is in fact discovered in everybody’s life. It lies less on the surface but if can be seen through puppets in the novel.’12


B.L. Bhole, (1994) ‘At surface level ‘Sattantar’ of Vyankatesh Madgulkar presents change of rule between two groups of monkeys. But, it tries to explore contrast between different
tendencies of man. It is presented symbolically. Power is support of rule. Those who succeed in
compititions, rule and those who fail, destroy-this principle of human society is used here. It
can be seen as Madgulkar’s view of life science about rule and power.’

live life in drought affected region’ Maan’ is presented. Teacher Rajaram Saundanikar starts the
closed school in the village. He tries to make the illiterate shepherds cultured but, due to
natural calamity of drought and vagaries of nature, they migrated to other places and he fails.
V. Madgulkar realistically presented hardships of life in ‘Maan’ and man’s struggle to make it
worth living.’

Dr. G.M. Pawar, (1983) V. Madgulkar’s most novels sketch typical characters in ‘Maan’ region.
Rural society, cultural traditions, crop system, professions, poverty- how all this shaped nature
of man in Maan region is depicted by him. Their correlations and above all role played by
Destiny. His writing displays these ideas. His characters are universal types. Destiny shapes
man’s life. It is uncomprehensive to man. V. Madgulkar presented this idea through his
novels.

Holly Davis, (1998) Hardy’s aesthetic and vision expressed in Jude take much from Wordsworth
and Shelley, although in this article I will consider only the influence of Shelley. Hardy’s use of
Shelley is most obvious in the character of Sue, who is based on the ethereal woman of
Shelley’s poems such as “Epipsychidion.” Sue’s views of marriage are also borrowed, almost
directly, from Shelley’s views. But in the character of Jude, Romantic characteristics are also
abundant. Jude has a strong imagination, and he idealises rather than sees his "loves" as they
are. Another characteristic is Jude’s desire to transcend this bleak, real world and live on in an
ideal realm. Romantic poets sought such transcendence in their poems. For example, in
"Tintern Abbey" Wordsworth accomplishes transcendence by achieving a union with God and
nature, experiencing in nature.
Philip V. Allingham, 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. Anthony Trollope (1815-82) and George Eliot (1819-80) had used similar settings in their novels. 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). An entry in Hardy's notebook dated April 1878 gives us a clue to the guiding principle behind his fiction.¹⁸

Shoma A Chatterji,(2012) Bangarwadi (The Village Had No Walls) directed by actor-director Amol Palekar with the script done by Chitra Palekar in 1995 is a classic example. The film is adapted from the most famous work of Marathi littérateur Vyankatesh Madgulkar published in 1953. Bangarwadi, a hamlet of shepherds is set in the 1940s in Maandesh, Maharashtra, a village known for its drought due to lack of rainfall, lack of basic education because the villagers were illiterate, ignorant and did not understand the importance of education. It is about the experiences of a young schoolteacher in a village.¹⁹

Laura Elisabeth Prinselaar,(2004) The Return of the Native shows the workings of higher deity but does not offer the "assurance of a continuing restored stability or an explanation of why things are as they are" (Chapman 153). Other Victorian authors often preferred to end their novels with a happy coincidence, restoring right to the world and humanity's faith in providential justice. Hardy did not see that justice in the world around him, and so it is absent in this text. The ironic contradiction between what is and what ought to be reverberates The Return of the Native, marbling the characters' lives with 'if only's'. Various instruments of fate influence his characters' lives as he believed influenced all of humanity's, and this tragic novel lends great insight into Hardy's philosophy of the workings of our own world.²⁰
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" (Ch. 1). 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--in part owing to his failure to communicate his true feelings and to his tendency towards "introspective inflexibility" (an inability to understand his own motivations)--"happiness [is] but the occasional episode in a general drama of pain" (Ch. 45), for that is the lesson that the youthful Elizabeth-Jane apparently learns from her step-father. And yet the "unbroken tranquility" she enjoys in maturity, as Farfrae's 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 "happy ending" in a second, better marriage that Hardy may have derived from Dickens's David Copperfield.

Taya Zinkin Bangarwadi, about the experiences of a young schoolteacher in a village of shepherds. At the start of the story, which begins with a description of the night and the barren landscape the teacher crosses to reach the village, the school isn’t functioning. At the end of the story, when drought forces the entire village to migrate, the situation is the same. This is the plot or storyline, if you like. Within this meagre edifice, Tatya draws a gripping, unforgettable and detailed picture of a way of living. One reviewer said, “It is perhaps the most important book written by an Indian about India to appear in English since Nehru’s Discovery of India.”

Prof. Richard Hawkins (2011) Hardy’s novels are often tragic. He sometimes uses phrases like “guardian angels” or the “President of the Immortals” or refers to “Fate“, which can give the impression of a belief in the supernatural. But, as an (self-)educated agnostic at the turn of the century, he cannot have believed literally in any of these, and seems to have used them as metaphors for his sometimes rather pessimistic view of life and its possibilities for his victim-characters such as Tess Durbeyfield or Michael Henchard. He also wrote, in The Mayor of Casterbridge, that “character is fate” and this seems closer to his view of reality – that we are responsible for our own lives and “fates”, something that all humanists believe.
James A. W. Heffernan (2010) The key to Hardy's conception of purity lies, I believe, of Tess in the novel itself just after she has buried her infant child: "Almost at a leap Tess . . . changed from simple girl to complex woman. Symbols of reflectiveness passed into her face, and a note of tragedy into her voice" (p. 77). A complex woman cannot be "pure" in the scientific sense because she is no longer simple, homogenous, unmixed. She is rather "good" in the sense that Aristotle intends when he says that the protagonist of a tragedy must be "first and foremost . . . good. There will be an element of character in the play, if . . . what a personage says or does reveals a certain choice; and a good element of character, if the purpose so revealed is good."The virtue of a tragic character cannot be absolute and unassailable, for the passage of such a character from "good fortune to bad" would then be "simply odious to us."24

Noorbakhsh Hooti (2011) Tess, a helpless innocent country girl who is the victim of Victorian Abstract—In Tess of the D'Urbervilles, Hardy brings to picture a patriarchal society and the injustice of social law. The study makes an attempt to bring to light the injustice of social law, the hypocrisy of social prejudice and the inequality of male-dominance in the Victorian Patriarchal society and shows Hardy's heartfelt commiseration towards Tess, the protagonist, who is the symbolic of rural women who were ruthlessly crushed in male-dominated world. This study further aims at scrutinizing the biased social norms, the unjust laws the rotten ethics and the malicious morality standards, which contribute to Tess's innocent crush.25

Sandra Brennan, Rovi,(2010) , This Indian drama is set within a tiny village in the maharashtra desert during the 1940s and chronicles the experiences of the rookie schoolteacher who has been sent there to educate the shepherds' children. Unfortunately, the simple shepherders are suspicious of teachers, and he is anything but welcome. Fortunately, one old man and his granddaughter take him in. Now he must somehow convince the reluctant children to come to school. This is difficult, as their parents need the youngsters to oversee the flocks. To make it
worse, the villagers have the teacher run a string of sometimes embarrassing errands for them. Somehow the poor fellow's teaching experience is nothing like he had hoped it would be. The plot is based on a 1953 novel by Vyankatesh Madgulkar; he also wrote the screenplay. 26