

# Evaluation on Narrative Techniques of Thomas Hardy

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## ABSTRACT

Every novel's narrative style plays a crucial role in how readers interpret the story. The way a book is written has an impact on how the reader understands the events that take place in the narrative, which aids the author in conveying the sense of location, time, and people in the culture to his readers. In *Tess of the Urbervilles*, Thomas Hardy used a variety of storytelling techniques to convey his personal views on the society in which Tess and he both lived. By letting the reader know what other people are thinking and doing, Hardy uses a third-person omniscient narrator who is all-knowing to further Tess insecurity while also distancing the reader from Tess sorrow. The reader can view the characters actions, reactions, and moods in relation to the specific context in which they are living at the moment and the impact that this environment has on the character's sentiments and emotions by using Hardy's thorough explanation of setting. The reader can concentrate on the social and socio-cultural contexts in which the story is set thanks to Hardy's use of biblical and mythological allusions and spiritual metaphors. In this article, evaluation on narrative techniques of Thomas Hardy has been discussed.

**Keywords:** Narrative, Techniques, Thomas Hardy.

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## INTRODUCTION

David Lodge calls Thomas Hardy a cinematic writer. In addition to writing as though observing the scene via a mirror, Hardy is a cinematic writer whose works have been adapted for both film and television. The various photographic styles that Hardy employs in his writing include long shot, close up, wide angle, telephoto, zoom, and others. By concentrating on people, places, and events, Hardy can take advantage of how the reader will respond to the subject matter. Filmmakers trying to recreate Hardy's fiction on screen have challenges because Hardy's narrative style is akin to cinematic method; despite this, many have made the endeavour, some even while Hardy was still alive. Characters with a cinematic flair are also added by Hardy. The reader frequently sees a character off in the distance strolling down a street or off to the horizon. Hardy presents the puzzle man Eustachian, Captain Vie, and Dig Gory Venn as distant figures in *The Native's Return*. Later, the reader learns that Eustachian is the lone individual in the chapters in the distance. The only person Captain Vie encounters while walking along the road is this riddle man. Captain Vie serves as the camera in this scene since the reader learns everything about Venn via Captain Vie's eyes. This method of delivering the story heightens the sense of suspense and grabs the reader's attention with regard to the characters. Hardy skillfully combines theatrical presentation and epistolary composition in his novels to create a diversity of speech forms. Hardy uses the epistolary style to help the reader become familiar with his characters, while the dramatic monologues and dialogical structure make use of psychological analysis and explanation. [1] It is suggested that Hardy exceeds Victorian traditions of the 19th century in terms of both narrative discourse and historical context. In this way, Hardy may also be seen as a modernist author due to his talent at using polyphony in discourse construction. Readers who exercise caution can discern the various speech patterns that Thomas Hardy deftly manipulates in his works. These patterns are expressed in the form of epistolary composition, dramatic monologues, and dialogical structuring.

### **Narrative Techniques Of Thomas Hardy:**

The use of letter writing by Hardy as a storytelling device is significant. Hardy frequently deftly manipulates dialogic structuring to build closer ties between his characters and his audience. A greater comprehension of a character's essence can be gained through listening to how they speak and understanding what they mean. Instead of relying on Hardy's own reverse interpretation, it is more helpful for the reader to evaluate the characters based on their interactions with other characters. A character's thoughts, feelings, and motivations for previous actions are also revealed to the reader through dialogue. The most crucial technique for revealing a set character's inner world when applying psychological interpretation and study is the monologue. Throughout the book, both the monologue and the dialogue are dramatic presentations. A single person extends a speech or poem in a monologue, which is uninterrupted. The speaker may speak aloud while thinking or immediately address an audience, a character, a reader, or an inanimate object. It is common in prose fiction as well as dramatic genres (plays, movies, animation, etc.). The phrase can be used to describe poems that typically consist of one person's thoughts or expressions. In common usage, the term

"monologue" can also refer to a lengthy discourse by a discussion partner. Jude the Dark is a skillfully written thriller novel. As though from the inside, the narrator paints a clear picture of Jude for the readers through the text monologue, which Hardy uses to help the audience gain insight into the thoughts of the male protagonist Jude. Hardy quotes extensively from his reading throughout the novel, including at the beginning of each section, during the narration, and in the dialogue and inner thoughts of the characters. These span all of English literature, but many of them are either from the Bible or Shakespeare. His method in this novel is representative of what he did in his other novels.

When researching Hardy's narrative method, the writer made three key observations. One may start by talking about the relevance of coincidence as a stylistic element in this work. For instance, it is revealed that coincidence is a crucial way that the lives of characters are damaged. Notice how the lady returns to Caster Bridge at just the right time to harm Henchard the most. Similar to the weather, it just so happens to alter right when Henchard is in danger of being completely destroyed. [2]

Second, you might want to think about how the Gothic definition functions in this book and how it adds a horrific, paranormal tone of dread and suspense. The location of the ancient Roman amphitheatre where Henchard and Susan first meet serves as the clearest example of this. Before this meeting, the narrator tells us a tale that describes the location of this spot and how it has been used over the years. The work has a significant focus on supernatural terror and brutality, which gives it gothic elements.

Finally, it is important to notice that Hardy's technique in many of his works relies heavily on the construction of his setting. Hardy utilises the fictional county of Wessex as the backdrop for nearly all of his stories, despite the fact that it doesn't exist. This consistency of emphasis gives readers a true sense of the setting's attractiveness and the extent to which Hardy claimed to have intimate knowledge of his hometown. His approach obviously depends on the added sense of reality, and how the description develops this imagined setting.

#### **Narrative Techniques in *Tess of the D'Urbervilles*:**

Both fictional works are narratives, but what distinguishes them is how each one tells the story. With the help of his fictional character Tess and a variety of storytelling techniques, author Thomas Hardy expresses his own views on the society in which he lived in *Tess of the D'Urbervilles*. By letting the reader know what other people are thinking and doing, Hardy uses a third-person omniscient narrator who is all-knowing to further Tess' insecurity while also distancing the reader from Tess' sorrow. The reader can view the characters' actions, reactions, and moods in relation to the specific context in which they are living at the moment and the impact that this environment has on the character's sentiments and emotions by using Hardy's extensive setting description. Because the reader is able to concentrate on the social and socio-cultural contexts in which the story is situated thanks to Hardy's use of theological, mythological, and metaphysical allusions and metaphors, the reader is better able to understand and sense the actions and feelings of the characters. [3]

One crucial technique Hardy employs is the development of a more direct line of communication between his characters and the reader. To do this, dialogue, letters, poems, and poetry are all used. Hardy introduces his characters to his viewers more explicitly through the dialogue between them. It enables Hardy to encourage his readers to judge the characters for themselves based on how they speak and interact with others, as well as the calibre of their discourse, and to view the characters in a way that is less influenced by his own perception. The reader can fully understand the actions and their motivation, as well as the thoughts of a particular character, through letter writing, music, and poems, enabling the reader to believe that the character rather than Hardy himself served as the inspiration for these works.

A narrator who is omniscient is one who can see and know everything. It provides the reader an indirect understanding of the true motivations and feelings of the characters. Because of the narrator's omniscience, the reader is able to empathise with Tess in her horrible and unfortunate circumstances without being influenced by the author's perceptions of her actions and sentiments. By using this storytelling technique, Hardy enables himself to appear to be slightly removed from his characters, frequently seeming to have little sympathy for Tess's predicament.

This scene gives the impression that Tess is reflecting both her union with Alec as an inappropriate environment and her reunion with Angel as a joyful environment. By effectively utilising a dynamic atmosphere, Hardy is able to convey the emotions and moods of his characters in the context of their actual historical situation. Character dialogue is one of Hardy's most effective storytelling techniques. A greater comprehension of a character's essence can be gained through listening to how they speak and understanding what they mean. Instead of relying on Hardy's own reverse interpretation, it is more helpful for the reader to evaluate the characters based on their interactions with other characters. A character's thoughts, feelings, and motivations for previous actions are also revealed to the reader through dialogue. Hardy frequently uses songwriting and letter writing to develop a more intimate connection between his characters and his audience. In *Tess of the D'Urbervilles*, Hardy uses an omniscient narrator, a precise setting, allusion and metaphysical symbolism, letter writing, and songs to sway readers' interpretations of the book's events.

### **Narrative Techniques in *Far from the Madding Crowd*:**

The reader is given the most dramatic and potent narrative assistance in *Far from the Madding Crowd*, which has fifty-seven examples of this. Hardy deliberately manipulates point of view in order to create tension. When Troy describes waiting in the church for Fanny, he does so from the perspective of those who are observing Troy but who do not comprehend him or Fanny. We can feel the minutes passing by as he slows down time. Because to this, Troy's embarrassment at being abandoned at the altar is revealed, which is a reaction he would never have knowingly acknowledged in his own brain.

The way Hardy introduces significant characters is one of his storytelling techniques. He starts by giving us an example of how to use them: Bathsheba sees Gabriel in her carriage, hears Bold Wood approaching the property, runs into Troy in the woods, and watches Gabriel cross paths with Fanny Robin there. The characters we are familiar with know very little about the people they meet outside what they can see right now in each of these scenarios. The omniscient narrator then enters the scene and provides historical studies of Bold Wood, Bathsheba, Fanny, and Troy while drawing broad conclusions about their personalities and outlooks on life. In the story, we finally understand how their experiences have altered them. Remember that the reader has much more room for imagination when we witness these characters in action. We have to decide what we believe based on the hints Hardy provides. The conversation Bathsheba and Troy had while out in the field is a compelling illustration of methodical narrative planning. It is nearly entirely made up of dialogue and offers very little in the way of narrative insight or even explanation. The writer withholds his own speculations, leaving practically all of the interpretation power in the reader's hands. We hear Troy's words, aware he is lying, and then we hear how Bathsheba reacts to them. We see the scene just like Bathsheba does, but since we are more informed than she is and also lack her objectivity, we are aware that she misinterpreted Troy's comments and that she fell too quickly for her charming exterior. As we watch Bathsheba enter the Troy pit in this narrative, the reader is left feeling uncomfortable and unsatisfied. After showing us how Bathsheba's feelings were affected by a series of meetings with Troy, Hardy gets Troy aside and demonstrates how his absence hurts her. She notices surprisingly little of this part from her vantage point. Instead, we see her behaviour via the perspectives of people who only briefly know her, such as Maryann Money and the farm workers. Maryann witnesses the horse being led out of the stables but is unaware that Bathsheba would ride to Bath at night unnoticed. As a result, we observe her unusual behaviour from a distance rather than witnessing the series of circumstances that led up to it. [4]

### **Narrative Techniques in *the Mayor of Caster bridge*:**

The introduction of a horrifyingly mysterious and peculiarly surprising event right at the opening of *The Mayor of Caster Bridge* is Hardy's most unsettling and shocking narrative device. In the first chapter, "Auction," Hardy narrates the primary key case about a drunken husband selling his wife and children at the auction. Reading about this case shocks us. By introducing this unforeseen spectacular episode right at the start of the novel, Hardy hoped to command the reader's attention. The method has shown to be extremely successful. The purpose of using a prologue section in this book is to draw the reader's attention to the auction part by making it stand out from the rest of the text. Also, it distances the readers from their own time period and draws them into the Wessex world. The destructive nature of Henchard's temperament and his helplessness to change his fate are the final two points of emphasis in this technique.

*The Mayor of Caster Bridge* uses coincidences and foreshadowing as part of a similarly potent tactic by Hardy. Far frae's unexpected presence, Susan Henchard's unexpected death, the failure of the hen chard celebration, and the early appearance of Elizabeth Jane's true face are all coincidences. They all arrived at once. Another foreshadowing technique is used in addition to this alignment technique. Each metaphorical word choice and item depict the awful fate that will befall the protagonist Henchard, who is regressing and losing ground. Susan's impending demise is hinted at by the raindrops falling at the Hen Card and Susan reunion scene.

The theme framework is closely tied to symbolism approach. While Henchard was selling his wife and daughter to a sailor outside the fruity house, he just so happened to observe a soaring bird. The complete independence that Henchard was about to experience after selling a sailor to his aunt is represented by this bird. Hardy used the metaphor of a caged bird to vividly highlight Henchard's terrible situation. Hardy brought attention to Hen Hared's downward motion using photographs of abrasive nature and rain. Hardy depicts Henchard as a fangless lion and raging bull in the form of a hideous creature to emphasise Henchard's impetuous and instinctual nature. The technique of symbolism brings to life Hardy's perspective of the tragic role of Man in the universe, just as the techniques of chance and foreshadowing add intensity to the plot's fatalistic character. [5]

The elevation technique is the following and equally important approach for Hardy. The inner conflict between Far frae and Michael Henchard forms the basis of the book. Hardy added a theological element to this conflict to further emphasise it. The conflict between Far Frae and Henchard has reached the biblical proportions of Saul and King David. In the same way that Gentle David sought the companionship of Saul (an impulsive and enraged man like Henchard), a far-off icon of song and music, came from a distant nation, befriended Henchard, ate salt hen chard, and ultimately replaced Henchard, so does Far Frae. By placing the argumentative and competitive fight between Henchard and Far frae in the foreground, the timeless concept of civility and moral moderation has triumphed against impulsiveness and violence.

The juxtaposition method is crucial in thematics as well. Although Henchard and Far frae frequently engage in opposing practise, light and dark motifs are also blended to describe their divergent goals and aspirations. Henchard is portrayed as the dark powers of tradition and instinct, while far frae is portrayed as the light of reason and practicality. Folklore approaches are the last but not the least methodology. The Hardy novel depicts a sold-out and lost wife who is reunited with her husband, much like the legend. In contrast to tradition, his novel tells the story of his adored daughter meeting a lost friend.

#### **A Story-Teller-Techniques to show the Local Color:**

A novelist must convey his or her ideas in such a way that the reader is interested in each chapter. David Cecil has shared his opinions on the writing style of a popular novelist. He claims:

....a writer's use of language is the most illuminating aspect of his art which favors the critics. He brings out the close relationship between inspiration and expression which may either be localized or in a tangible form. 'Just as a painter by the strokes of his brush is able to bring out the beauty of his art so also a writer by language is able to draw out the personality' of his characters. (Cecil 176)

Thomas Hardy's writing style has infused his Wessex novels with appeal and fascination. The Wessex life as he perceives it is the culmination of his perspective.

What looks perplexing and confusing, according to author Symons, is that Hardy, who is above all a storyteller and whose stories are of a kind that create suspense and satisfy it, can be read multiple times and never fully lose freshness. [6]

His opening technique is to show his characters as being one with the setting. Farmer Oak is described in *Far From the Madding Crowd* as having a "little sheep-farm" with 200 sheep. The section of Norcombe Hill that is best suited for sheep farming. The fair, a typical element of Wessex, and the custom of selling a wife are introduced by the mayor of Caster Bridge. At this fair, Henchard sells Susan, his wife. Two defining characteristics of Wessex are the fair and the sale of a wife. Hardy conveys the distinctive features of the Egdon Heath to the readers in *The Return of the Native*. He takes his time and takes great care when doing it. We can already tell that the Heath will have a significant impact on the story, both creating and destroying people. As for Egdon, he says:

Distilled by the sun, kneaded by the moon, it is renewed in a year, in a day, or in an hour. The sea changed, the fields changed, the rivers, the villages and the people changed, yet Egdon remained. These surfaces were neither so steep as to be destructible by weather, nor so flat as to be the victims of floods and deposits. With the exception of an aged highway, and a still more aged barrow presently to be referred to themselves almost crystallized to natural products by long continuance – even the trifling irregularities were not caused by pickaxe, plough or spade, but remained as the very finger-touches of the last geological changes. (Hardy 56).

Jack Durbeyfield learns of his "great race" in *Tess of the D'Urbervilles* from Parson Trigram, the antiquarian of Stag Foot Lane. He is the D'Urbervilles' lineal heir, a noble and ancient family descending from Sir Pagan D'Urbervilles. The regional mood and atmosphere are established from the very first chapter of Hardy's novel and continue to develop throughout. The novels' action is set in several locations around Wessex-Dorset, including the Vale of Black Moor, Frome Valley, Puddle Town, and "Eldon" Heath. The action in *Jude the Obscure* occurs in Christminster and Marygreen. The action shifts locations in *Jude the Obscure* and *Tess of the D'Urbervilles*. The story advances or the protagonist's life takes a new turn when the eyes are drawn to one specific element that is unique to Wessex—a uniqueness or eccentricity of dress, manner, or voice. Being an innocent Wessex virgin who is susceptible to temptation, Tess is taken advantage of by Alec D'Urberville. The Mayor of Caster Bridge starts with the sale of a wife, which is the turning point in Henchard's career. From this point on, her life is full of agony until the very end, when she surrenders at Stonehenge. Jude's desire for further education, which brings him to several Wessex locations, is revealed to us. In *The Woodlanders*, Marty South is busy constructing spars by the light of the fire while holding a billhook and a leather glove in each hand. She does this while donning a leather apron. The Little Hinton locals work in activities that the forest supports. The characters are connected to the past and present of the location—one with its soil and nature—in every story; they all start and end there. They receive their joy and their sadness from Wessex. Customs and norms play a significant role in such a setting. Hardy only deals with the harsher aspects of Wessex life. Tess is a victim of expectations set by society on him.

Hardy's novels provide a thorough overview of Wessex traditions and customs. There is a thorough description of the May festival in *The Return of the Native* and the Club Walking in *Tess of the D'Urbervilles*. *Far From the Madding Crowd* describes in full the shearing-supper and the traditional moonlight form of collective harvesting, as town men labour frantically alongside farmers to preserve the threatened crops. Hardy provides a thorough description of the Wessex gatherings. Hardy's writings also mention the man-trap and the skimming ride as aspects of Wessex tradition. David Cecil points out that



His taste in story-telling was that of the simple rural society in which he had been brought up. It should have a beginning and an end. It should be full of action. And, above all, it should be sufficiently unusual to arouse the interest of his hearers. (Cecil 39)

#### **Irony and Humour in Hardy:**

Because Hardy nearly always restricts his humour to the rustics, it enhances the geographical flavour of his novels. Compton-Ricketts remarks on Hardy's humour as follows:

The merely ridiculous aspects of the life about him are recorded with delightful 'particularly – what better material for this than the rustic type that Hardy knew so well. (Compton-Ricketts 544)

Hardy was able to convey that these peasants were a part of the Wessex milieu through voice and action. About country humour, Duff says in the remarks:

Almost all the humour in the Wessex novels that is worth preserving is rustic humor - caught up with joy from the lips of the villagers, redundancies removed, the form perfected, but otherwise the pure unadulterated essence of the South English peasantry of the third quarter of the nineteenth century. (Duffin 144)

The life-affirming humour of Hardy is simultaneously broad and amusing, rural and cosy, and it manifests itself in such lovable characters as Joseph Porras, Granger Cattle, Solomon Long Ways, and Dairyman Dick. Together, these rural residents express the belief that there is enough humour in life to make up for their struggles. Hardy satirises the rural setting in *Under The Greenwood Tree*. The Malt house is where the rustics congregate in *Far from the Madding Crowd* and converse in a light-hearted manner about various persons and things. A significant role for country humour is played in the book. Joseph Poor Grass is chastised by Gabriel Oak for loitering at the Tavern to drink rather than transporting Fanny's body to the Churchyard. [7]

#### **Jan Coggan replies in his practical and down-to-earth way:**

Nobody can hurt a dead Woman, with the precision of a machine. "All that could be done for her is done—she is beyond us : and why should a man put himself in a tearing hurry for lifeless clay that can neither feel nor see, and don't know what you do with her at all? If she'd be alive, I would have been the first to help. If she now wanted victuals and drinks, I'd pay for it, money down. But she's dead, and no speed of ours will bring her to life. The woman's past us – time spent upon her is thrown away : why should we hurry to do what's not required? Drink shepherded, and be friends; for tomorrow we may be like her. (Hardy 229)

Tess of the D'Urbervilles has relatively little humour. The humour is found in dairyman Dick's funny anecdotes as well as in inebriated Jack Durbeyfield's perception of his social standing. In *Jude the Obscure*, the comedy is a welcome distraction from Jude's woes. Jude has joyfully contacted the author of the incredibly moving and lovely hymn he just heard. As previously mentioned, we discover that any humour in Hardy is confined to the rustics. The composer turns out to be a very ordinary person who can read music from a strictly commercial standpoint and is prepared to forsake it for the more profitable wine business. The actions of their superiors and other men seem to be seen with sarcastic humour by the rustics. Arthur Symonds says:

In the novels of Thomas Hardy is an immense amount of sardonic humour which can at times become diabolical; there is also an immense amount of pathos.....To the great artist life is indeed a comedy, but it is a comedy on which his part is to stand silently in the wings, occasionally ringing down the curtain. (Symonds 34-35)

The conversation among the rustics also contains humour. For instance, no woman will wed Christian, the youngest son of Granger Cattle:

Yes, 'no moon, no man'. Tie one of the truest saying ever spit out. The boy never come to anything that's born at new moon. A bad job for thee, Chirstian, that you should have showed your nose then of all days in the month. (Hardy 76)

The Rustics congregate in the malt house to have light-hearted conversations about various persons and things. There are amusing passages where the humour is brought on by a circumstance. Hardy makes fun of Abel Whittler's propensity for oversleeping in the following way:

Poor Abel, as he was called, had an inveterate habit of over-sleeping himself and coming late to his work. His anxious will was to be among the earliest; but it his comrades omitted to pull the string that he always tied round his great toes and left hanging out of the window for that purpose, he will was a wind. (Hardy 168)

Hardy only uses humour in his rustic settings. These common people have a light-hearted outlook on life and use humour to communicate. According to Lassalle's Abercrombie, rural humour can be described as follows:

His humour is altogether a property of his rustics, and his cultivated people are not noticeably entertaining whether they try for wit or humour....” (Abercrombie 46)

### Use of Hardy’s Local Imagery:

Hardy writes like a poet even though he is a novelist. His use of pictures is mostly responsible for the poetic nature of his works. He explains and hints at the characteristics of the environment and the characters in his works through his imagery. His illustrations are rich in regional colour, which enhances the realism of his stories. [8]

He once observed that children raised in rural areas are imaginative, dreamy, and susceptible to hazy mystery. Due to his rural upbringing, Hardy was able to speak about the many natural attractions in his area. Throughout the novel *The Return of the Native*, there is a representation of a local superstition. Susan Nun makes the wax figure of Eustace as follows:

By warming and kneading, cutting and twisting dismembering and rejoining the incipient image she had in about a quarter of an hour produced a shape which tolerably well resembled a woman, and was about six inches high. (Hardy 422).

Similar to this, his novels contain images based on paganism, such as the lighting of the fire, dancing around the Maypole, and mummer's play. Hardy presents the mummer's play, a classic activity with unique characteristics, with great excitement. In this old folk play I performed at Christmas to meet Cyma Eyebright, Eustachian portrays the Turkish Knight. The work in question was the well-known Saint George play. For example, the Eldon Heath in *The Return of the Native* and the large barn in *Far From the Madding Crowd* are striking imagery that Hardy has employed to define the area. These pictures highlight how the environment is ageless in contrast to how the petty people's fortunes change. Despite the dramatic changes in the lives of the major characters in *Far From the Madding Crowd*, sheep are nonetheless sheared and washed. Hardy uses an eternal setting to depict the malleability of people. In the enormous, sturdy, and timeless-looking barn, Gabriel and the guys shear the sheep. [9]

Today the large side doors were thrown open towards the sun to admit a bountiful light to the immediate spot of the shearer's operations, which was the wood threshing-floor in the centre, formed of thick oak, black with age and polished by the beating of flails for many generations, till it had grown as slippery and as rich in hue as the state-room floors of an Elizabethan mansion. (Hardy 120)

A stronghold against the vicissitudes that claim human lives, agricultural life's rhythms have pulsed within this exquisite framework for hundreds of years without modification. Sheep washing and shearing start even though the novel's main characters undergo violent transformations: Fanny dies from abuse, Bathsheba feels the pain of bitter self-understanding, Bold Wood is driven from his safe role as a farmer to neurosis and murder by his unfulfilled love, and Troy is tormented by futile regret and dies for his perverse egotisms. Human mutability is posed against a background of robust timelessness. By using his setting, Hardy emphasises and supports the ideas conveyed by the tragedies of his characters. [10] In *Far From Madding Crowd*, there is a particularly effective illustration of agricultural imagery:

This before Gabriel's eyes was a rick of straw, loosely put together, 'and the flames darted into it with lightning swiftness. It glowed on the windward side, rising and falling in intensity like the coal of a cigar. Then a superincumbent bundle rolled down with a whisking noise; flames elongated, and bent themselves about with a quiet roar, but no crackle. Banks of smoke went off horizontally at the back like passing clouds, and behind there burned hidden pyres illuminating the semi transparent sheet of smoke to a lustrous yellow uniformity. Individual straws in the foreground were consumed in a creeping movement of ruddy heat, as if there were knots of red worms and above shone imaginary fiery faces, tongues hanging from lips, glaring eyes and other impish forms from which at intervals sparks flew in clusters like birds from a nest. (Hardy 45)

### CONCLUSION

With a powerful image, Hardy conveys the strong relationship between people and the natural world. In some pictures, Nature seems unconcerned with human suffering. By contrasting Grace's sorrow with the surrounding natural scene's beauty, the agony of Grace is made more apparent.

Hardy paints a whole picture of human existence. His emotional and creative fervour were geared at accurately capturing Wessex life. He had primarily attempted to keep his tale true to real life, as F.E. Hardy notes. (Hardy 291) And a large part of this was made possible by his visuals.

There is no denying that he has created works of exquisite beauty, created an insightful depiction of life, and set his facts in the context of an important philosophy. Nevertheless, this philosopher, artist, and scientist of human nature is the creator of masterpieces that, because of their crudeness, make his lovers blush.

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