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Dr. Hemant K.S. Thakur
Dept. of English (G.T.)
M.S.J. College, Rajnagar

Structure/Plot construction of Far From the Madding Crowd.

Thomas Hardy is a novelist with a philosophy of his own. His characters are generally passive or patient. He does not believe that character is fate, so too does tragedy does not proceed from action, but resides with the power which determines all action. Misfortune is not brought about by men and women but is arranged by this power which is indifferent to all arrangements. It is obvious that a novelist with a conception should construct his narratives according to pre arranged plan. According to Lionel Johnson, "the most appreciable mark of Hardy's powers in design is the tenacity with which the design holds the memory, it resembles the power of architecture to stamp there its great design." Like all novelists, Hardy has adhered to a logical consistency in the structure of the story.

The plot of the novel in discussion, in general outline, resembles to that of A Pair of Blue Eyes. Just as Elbride is loved successively by Jethway, Smith and Knight, so Bathsheba Everdene is loved by Oak, Boldwood and Troy. Bathsheba finally marries the man who seems best suited to her. There is additional love story - between Troy and Fanny Robin. The actions and motives of the characters are similar to those found in the preceding novel. In every case physical attraction is responsible for the beginning of love. Although, she is generally more admirable and intelligent than Elbride, Bathsheba is nevertheless coquetish, vain and thoughtless.

Hardy insists that these 'rectangular lines' came by chance, but his critics are not so appreciative, and they object to the manner in which the

natural development of the conflicts is crossed by these accidents in order to emphasise the main idea that Hardy wanted to emphasise. As Mr. Casanovian says, "He is the architect rather than the poet; the building is sound but its frame and joints are visible."

A notable poet and critic, Lascelles Abercrombie, points out that a work of art expresses an idea and the expression of the idea cannot be disassociated from the form.

Hardy ~~knows~~ sacrifices all irrelevant episodes and unimportant characters. He knows when and where to describe the natural features of a country and up to what extent. He ~~does not~~ subordinates the part to the whole and relates the multiplicity of details to the unity of the whole. We enjoy the appropriateness of each little detail of the delightful meetings in Warren's malthouse, or the terrific storm that endangered Bathseba's corn. We also feel that the long drawn agony of Fanny's walk to the union house or Bathseba's agony of suspense and waiting are the sweeping curves that lead to the central dome of the tragedy. The premises which are the bases of the story — Gabriel's imbecility, Bathseba's feminine mixture of caprice and wisdom, Boldwood's unbalanced mind suggest and lead up to the conclusion with a relentless logic. In this way, each description of natural upheaval foreshadows a moral upheaval of like magnitude.