

# Explicating the Role of Tragic Heroine and Fate in “The Return of the Native”

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**Abstract-** Eustacia was a good-looking girl who dreams high all the moment about her life. She is one who plays the most important character in The Return of the Native. Her love shattered all her dreams and made her to accept her fate. The fate and chance made this play to the catastrophic end and changes Eustacia as a tragic woman. Return of the native explains that it is prohibited by powers than human’s mind. Both nature and situations were gritty by fate and chance. Thus Hardy’s return of the native examines fate and chance and also the tragic heroine of the novel.

**Index Terms-** Catastrophic, tragic woman, fate and chance.

## TRAGIC HEROINE

Eustacia Vye is the female protagonist of the novel The Return of the Native. She is the raw matter of a divinity but she is ill-starred. She is born a passionate, but she is at odds with her environment. “To beloved to madness—such was her enormous aspiration. Love was to her the one amiable which could drive away the eating seclusion of her days. And she seemed too long for the generalization called adoring love more than for any particular lover. Eustacia is extraordinarily gorgeous, charismatic and fascinating. She is the most beautiful of Hardy’s heroines. All Hardy’s powers of suggestion are showered upon her. She was the raw material of the religious studies. On Olympus she would have done well with a little training. She had the passions and instincts which make a model goddess that is those which make not to a certain extent a model woman. Had it been possible for the earth and mankind to be exclusively in her take hold off for a while, had she handled the distaff, the spindle and the clippers at her own free will, few in the world would have noticed the change of government. “Her presence brought memories of such things as Bourbon roses, rubies and

tropical midnights; her moods recalled lotos-eaters and the march in “Athalie”: Her motions the ebb and flow of the sea: her voice, the viola.” Such a woman of beauty and youth non-pareil, of more than common qualities in life has to suffer miseries and embarrassment of unfulfilled longings and inexperienced yearnings. Indeed fate and chance work against her. Her enlightening and encouraged expression of her tragic circumstances serves to exaggerate the pitilessness of her back-ground, the threatening immovability of the enormous heath. She cries out in anguish: “I do not deserve my lot! O, the brutality of putting me into this ill-conceived world! I was accomplished of much but I have been injured and in shreds and flattened by things beyond my control! O, how hard it is of Heaven to formulate such tortures for me, who have done no harm to Heaven at all.” State of affairs is controlled by Fate. Both nature and circumstances are determined by Fate. So Eustacia is not much to responsibility for the ruin that she brought as regards all around herself. She is a helpless sufferer and tool of a force Fate over which she has no Control Fate. But she cannot be called bad even when we keep Hardy’s philosophy out of contemplation. She must get enthusiasm. At first she loves Wildeve. But Wildeve forsakes her for the sake of Thomasin. She feels that Thomasin has done her a mistaken and out of envy—so common to woman – she tries to draw Wildeve away from Thomasin.

She loves Clym and when he is in hardship tries to soothe him. But she cannot manage her feelings. It is too much for her that Clym should cut furze. In fact no woman would like this even in real life. So she goes out to combat with melancholy and meets Wildeve unintentionally. But her deeds are not improper. She is not much to responsibility for the

death of Mrs. Yeobright. Her initial uncertainty to open the door is only natural. Perhaps every woman would do that in the circumstances in which Eustacia was placed. She has to leave home because of the great violence in Clym's activities. She wants to run away, yet she does not want to take the help of Wildeve. She wishes that something could happen that might thwart her flight. She sheds tart tears while standing at the barrow in the unsettled night of her flight. She realizes her helpless condition. When she gets drowned, it is not because of accidents. It is suicide by water. She has already thought of suicide. So she keeps immediately as a wife. That such a magnificent woman should suffer so greatly is highly tragic. And Eustacia by the end of the novel is distorted into a tragic quality. She becomes great in her torment and even death is unable to rob her of her fascination and gorgeousness.

#### ROLE OF FATE AND CHANCE

Fate and chance play a governing role in the novels of Hardy. His plots are subjugated by "Fatalism" or "Determinism". Fate plays a significant role in his tragic novels as it does in Greek tragedies. Human beings are mere action figure under the thumb of Fate. Fate and chance always work in opposition to the good of man. They always go against and aggravate all human plans and activities. By Fate Hardy means all those reigns and factors which are afar the power of man to control. All those situation and conditions over which man has no control and which play an essential character in his life represent Fate. They include man's genetics, parentage, his place of birth, the socio-economic situation of his parents and his chance, meetings with many persons. Hardy's God is malevolent and implacable. God assigns fate and chance as two dominant whips to bind human beings.

Fate works in a mixture of ways. It takes the form of genetics and provocation in man. Hardy is fond of depicting the heredity of the character. He does so in the case of Tess, Eustacia, Troy and many others. It is providence that arbitrates the nature of a person. Eustacia is unprompted and gloomy. This is not her seeking. This is in her nature. She cannot alter it. Oak is sincere but inconsiderate in dealing with his love. He realizes it but cannot help it. Tess is a pure woman and suffers a religious conflict. More often

than not Fate undertakes the form of love in Wessex novels. According to Hardy only love can give us cheerfulness in life. But even love commonly leads to tragic consequences. The mechanisms of love are erratic. Two persons of dissimilar nature are strained together but soon they find themselves in unhappiness. If Eustacia had loved Wildeve and Thomasin loved Clym the tragedy of *The Return of the Native* would have been avoided.

Fate also appears in exterior forms. Generally it takes over three forms: nature, circumstances, and chance. Henchard's aspirations of a good harvest are ruined by bad weather. The sultry heat of Egdon kills Mrs. Yeobright and expedites the tragedy in *The Return of the Native*. But very generally Fate appears as Chance in the novels of Hardy. Tess is required to go to Mrs. D' Urberville because the horse dies accidentally and this sets the tragedy of her life in motion. Oak's sheep are killed by chance and he has to provide up the expectation of marrying Bathsheba. When Mrs. Yeobright goes to call on Clym, Wildeve transpire to be present there by chance and this brings about the tragic crisis in *The Return of the Native*. In this way chance plays a chief role in almost all his novels.

#### CONCLUSION

Hardy thinks that the use of chance is vindicated in a work of art. He says that our life is occupied of chances. "Strange conjunctions of situation, particularly those of a trifling nature, are so frequent in a common life that we grow used to their accountableness." Hardy is right to a great extent. Chance adjudicates many important proceedings in the life of a man. Then the concern of chance is in keeping with his philosophy. According to him we are in the hands of a blind and erratic Fate. We do not know how this Fate will work at certain moments. The occasion of chance shows the shade functioning of this Fate and it also shows that it is unconcerned to man's contentment or distress.

#### REFERENCE

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