



DESTINY IN THOMAS HARDY'S FAR FROM THE MADDING CROWD

**Priya M.Phil. Research Scholar, PRIST Deemed University,
Thanjavur.**

**Varadharajan Assistant professor, PRIST Deemed University,
Thanjavur.**

ABSTRACT

Destiny includes what will occur, what needs to occur, or what is intended to be. On the off chance that a specific future is supposed to .be somebody's Destiny, it can imply that it's ordained to occur, or that it ought to occur. Destiny is frequently thought to be out of our control, however a few people trust you can control your own fate. Destiny generally alludes to a particular future or result that outcomes from a foreordained or inescapable course of occasions. The word can likewise allude to the course of occasions itself or to the force or power thought to make such things occur. Fate is now and then exemplified—spoke to personally, for example, a goddess who has the ability to decide the course of occasions

throughout everyday life. At the point when utilized thusly, it is frequently promoted. Hardy is a fatalist. As indicated by him of possibility, mishap and coincidence. Hardy feels that the normal happens seldom; the unforeseen happens cause the characters to put them in the odd circumstance from which they have to no real way to get out. . It is true that Far From the Madding Crowd is less tragic and the only one of Hardy's wessex novels published in 1874 which is allowed to have a cheerful consummation', yet the terrible components much exceed the last compromise.

Key Words: destiny, chance, coincidence.

Destiny assumes a significant function in a large number of Hardy's books; both Tess of the D'Urbervilles and The Mayor of Casterbridge contain different examples where its belongings are promptly obvious.

Additionally, Hardy's books mirror a skeptical view where destiny or possibility, is liable for a character's ruin. Far From the Madding Crowd is one of his soonest fiction; here, in spite of the fact that it is substantially more stifled, destiny and cynicism are as yet obvious.

Like all tragedy it leaves us face to face with the mystery of human evil and suffering. As Hardy sees it, the personal fate of the individual is largely at the mercy of impersonal forces

over which he has little control, or at the mercy of minor errors which demonstrate to have boundless significant outcomes.

A significant number of Hardy's books concern sad characters battling against their interests and social conditions, and they are frequently set in the semi-anecdotal area of Wessex; initially dependent on the Medieval Anglo-Saxon Kingdom, Hardy's Wessex over the long haul came to join the countries of Dorset, Wiltshire, Somerset, Devon, Hampshire and a lot of Berkshire, in Southwest and South Central England.

Far From the Madding Crowd is an incredible heartbreaking articulation by Hardy. Destiny played in the lives of the function of possibility and destiny played in the lives of the characters that eventually prompts the misery and even passing of some characters. This part of possibility and destiny is so unmistakable in Hardy's anecdotal works.

Chance in its absolutely malevolent viewpoint enters our life and crown jewels it brings trails and adversities, distresses and sufferings, torment and anguish in its train. What is the utilization of being play thing in the possession of "the leader of the Immortals"? Hardy's tale Far From the Madding Crowd is additionally a wanton field of fate.

The unexpected loss of the sheep of Gabriel acquires an extraordinary change and decimation the life of Gabriel. It is canine that pursued 200 sheep which were kept detached from the fifty sheep which previously had conceived an offspring two sheep.

At the point when Oak came out he saw the canine remaining at the covering purpose of the supports just on the bluff from where 200 sheep lay dead underneath in the chalk pit . Oak was presently completely destroyed.

A long way From the Madding Crowd's shameful Strife their calm wishes never figured out how to wander. Alongside the coal, sequester estimation of life. They kept the silent tenor of their way. Gray 55)

Another occurrence which causes the chance of getting a spot and lives with Bathsheba comes purely by an accident in the life of Gabriel Oak. At the point when Oak was taking rest in a hotel after his woeful predicament he out of nowhere observed a shine of fire at a far off spot.

On arriving at the spot he saw some way stocks which had been generally singed. It was hard to spare them, yet Oak demonstrated his soul of experience in extinguishing the fire. It was the most significant second in Oak's life since he began to play other than Bathsheba and at last this demonstrated his bliss.

The life of Fanny has been hurt by her inability to keep the arrangement of marriage. Troy arrives at the delegated place as expected. In any case, Fanny doesn't arrive at the spot as she arrives at some unacceptable spot. Destiny appears to have pulled a prank on Fanny and this leads the unfortunate passing of Fanny.

Another unexpected function in the novel is the impact of valentine on Boldwood. No one might have felt that in the wake of getting the valentine card, the genuine disapproved of bleak Bold wood would begin to look all starry eyed at so fiercely and frantically with Bathsheba. The repressed energy appears as 'volcanic ejection', and Boldwood's entire life is destroyed by it.

Bathsheba and Troy meet inadvertently one night as Troy is getting back after his round of the homestead. This unintentional gathering makes numerous confusions in the novel. Bathsheba begins to look all starry eyed at this attractive officer. She steals away with him to maintain a strategic distance from Boldwood. She weds him lastly they need to lead a most troubled life. This marriage gets the ruin Bathsheba's life.

The possibility meeting of Fanny's dead body and Troy is another critical function of the novel. The dead body was brought to Bathsheba's home and couldn't be covered because of awful climate condition. Had the dead body been covered in appropriate time, Troy must not get any opportunity to see his dead life partner.

The string among Bathsheba and Tory is presently totally broken. Troy disappears from the scene. Furthermore, it is reputed that he is suffocated. Bathsheba is under a spell of distress. Boldwood seeks after his romance with Bathsheba with more prominent energy and acquire

guarantee from Bathsheba to wed him when everything is working out positively, Troy appears in the scene. Boldwood loses his temper and slaughters him in a flash with his firearm.

All these assistance we to reason that in *Far from the Madding Crowd* Hardy continuously alludes to some outside power or powers at work. These powers work through possibility or nature or remarkable energy indiscriminately and 'slaughter us for their games'. But then Hardy is no worrier since his heroes never give up to this Immanent Will, rather show franticness to retaliate. In the novel, Hardy truly shows up as a meliorate.

It is appeared all through the novel; Bathsheba Everdene sends a valentine to Farmer Boldwood as the consequence of her divination by Bible-and-key, Fanny Robin shows up at some unacceptable church for her wedding with Sergeant Troy, and a wave clears Troy out to the ocean so he is accepted dead, just for him to return and be shot by Boldwood.

Two of the characters, Troy and Fanny, alongside her stillborn-kid, are left dead, and Boldwood is shipped off control, labeled as being crazy.

One day I just named it to him and inquired as to whether he knew Fanny's youngster He stated, O indeed, he realized the youngster just as he knew himself, and that there wasn't a man in the regiment he preferred better.³³⁶)

Regardless, destiny and cynicism are substantially more quelled in *swarm* than Hardy's later, grimmer works; while Tess is executed, Bathsheba weds Gabriel Oak, the clearest decision out of the three admirers. Undoubtedly, *swarm* is the most joyful of Hardy's significant books.

Concerning the sad characters, it tends to be said that they were not without deficiency, particularly Troy. In short, Hardy has composed a novel with a cheerful consummation, where the heroes are remunerated and the rivals are rebuffed.

Reference

Elliot, A.P. *Fatalism in the Works of Thomas Hardy*. New York:

Russell and Russell, 1966.

Forster, E.M. *Aspects of the Novel*. New York: Harcourt Brace, 1927.

Lawrence, D.H. "Study of Thomas Hardy." *In Phoenix the Posthumous*

Papers (1936), ed. Edward McDonald. New York: St. Marin's Press, 1972.