

## Pain's Pervasive Presence: Exploring The Return Of The Native by Thomas Hardy

**Muhammad Ansar Ejaz**

*PhD Scholar-Government College University Faisalabad, niazijejaz@gmail.com*

**Malik Sallah Ud Din Ahmad**

*Lecturer English-Government College University Faisalabad (Chiniot Campus), maliksallahuddin@gcuf.edu.pk*

**Intazar Hussain Mathroma**

*Lecturer English (Visiting)-Government College University Faisalabad (Chiniot Campus),*

*Intazarhussain25@gmail.com*

**Arooj Anwar**

*M.Phil. Riphah International University Islamabad, aroojanwar270@gmail.com*

### Abstract

Thomas Hardy, a renowned novelist, demonstrates a penchant for drawing upon classical dramatic traditions, Christian tragic elements, and Shakespearean tragedy in constructing his tragic narrative framework. Hardy delves deep into the realms of silent sorrow enduring sufferings within his esteemed body of work, particularly evident in his major tragedies. Across his narratives, female protagonists emerge as star-crossed souls engaged in a relentless struggle against formidable cosmic forces. The current study has explored the novel *The Return of the Native* Using Antconc to discover how Hardy's female characters come out to be star-crossed souls. Antconc has been used to generate collocation patterns and cluster patterns fabricated by the author to characterise his heroines. The results have been interpreted according to the Mahlberg model (2013). The results shows that female characters invariably meet their denouement in tragedy or despair, with fleeting moments of happiness serving merely as transient respites amidst a pervasive atmosphere of anguish. The narrative trajectory often unveils how misguided choices and inherent temperamental disparities contribute to the tragic unravelling of relationships and marriages. Additionally, chance, fate, or coincidence elements assume significant roles in precipitating these tragedies. For Hardy, life unfolds as an unyielding contest between individuals and impersonal forces, wherein human endeavour is perceived as ultimately futile. The study guides the literature students in exploring various underlying themes in literary works. This thematic preoccupation with tragedy, regarded as a central aspect of his literary works, constitutes a focal point of investigation and critical exploration for future studies.

**Keywords:** Hardy, Novel, Mahlberg, Female characters, Sufferings, Pain, Fate

### Introduction

Thomas Hardy is renowned for his meticulous depiction of characters within the context of rural England, with a particular emphasis on the challenges faced by women in a culture characterised by inflexible social conventions and patriarchal systems. The female protagonists in several of his novels, including "Tess of the d'Urbervilles" and "The Mayor of Casterbridge," have a pervasive sense of suffering, which serves as a reflection of the difficulties they encounter within a society that frequently appears apathetic or antagonistic towards their ambitions and longings (Hardy, 2011). Hardy depicts a society in his novels "Tess of the d'Urbervilles" and "The Mayor of Casterbridge", where strict societal standards and male-dominated systems work together to cause significant suffering to his female main characters. This essay examines the widespread existence of suffering in Hardy's depiction of women, emphasising the societal influences that mould their encounters and the fortitude they exhibit when confronted with hardship (King, 1978). Within the imaginary universe created by Hardy, suffering encompasses not only physical manifestations but also psychological, emotional, and existential dimensions. The female characters in his works face numerous challenges, including social disapproval, financial scarcity, emotional betrayal, and unrealised ambitions. The source of their

suffering arises from the convergence of gender disparity, socioeconomic subjugation, and the limitations imposed by a conventional societal structure that assigns women to subservient positions (Reid, 2017).

Tess Durbeyfield, the central character in "Tess of the d'Urbervilles," embodies the archetype of the tragic heroine. The events she encounters serve as a reflection of the challenging circumstances faced by numerous women throughout the Victorian era in England as she grapples with the intricate dynamics of love, sexuality, and societal norms. The ultimate tragedy of Tess resides in her fruitless battle against destiny, serving as a representation of the widespread existence of suffering in a society that provides minimal comfort to its marginalized individuals (Silverman, 1984).

Hardy acquaints us with Susan Henchard in "The Mayor of Casterbridge," whose existence is characterised by adversity and grief. Susan, who was forsaken by her spouse and compelled to support herself and her daughter, epitomises the susceptibility of women in a society controlled by male power. In spite of Susan's industrious endeavours to rebuild her life, she finds herself tangled in an intricate net of familial errands and societal restrictions, thereby accentuating the persistent existence of sorrow in the lives of females. Eustacia Vye, a character of great captivation encapsulates the prototypical qualities of disastrous protagonists within the dominion of literature (Paterson, 1959).

Eustacia, "The Return of the Native", is a multilayered representation of a females who are restricted by the boundaries of her period, eventually facing a destiny characterised by disappointment and grief. The tragic flaw of Eustacia is in her ineffectiveness to harmonise her ambitions of splendor with the harsh realities of life. Nevertheless her intelligence and willpower, she is stuck in a repeated pattern of disappointment and yearning, incompetent to attain fulfilment in the immediate world. Her dreadful destiny is destined by a sequence of unexpected incidences, which incorporate the accidental decease of Wildeve and her collapse as a desperate endeavour to escape her dilemma.

Hardy adeptly builds a character that symbolizes the challenges confronted by those who find themselves wavering among social constraints and their inner wishes. The heroines' mournful odyssey offers a thoughtful critique of the constraints placed on women during the Victorian era in England and the detrimental impact that cultural norms may have on the human psyche (Kramer, 1975).

Eustacia Vye serves as an enduring emblem of the enduring human pursuit of significance, autonomy, and personal satisfaction, even when confronted with formidable challenges (Cohen, 2006). The narrative of her tragic tale elicits a profound response from readers across multiple generations, prompting contemplation on the eternal intricacies of the human experience and the elusive quality of contentment within a society characterised by limitations and yearning (Beach, 1922). In spite of the pervasive nature of suffering, Hardy's female protagonists demonstrate exceptional grit and perseverance. They face challenges with bravery and poise, refusing to be only characterised by their hardship. Hardy's portrayal of women's problems serves to emphasise their resilience and autonomy, thereby questioning the dominant narratives that portray them as victims and passive individuals (Sherman, 1976). The current study has focused on the Novel The Return of the native to explore the theme of pain's pervasiveness in the lives of women. The study examines the lives of female characters in the novel with the following objectives:

#### Objectives

- To explore the role of cluster patterns by Hardy for development of tragic female characters.
- To explore the significance of collocations by Hardy for the development of theme of pains' pervasiveness

#### Literature Review

Mahlberg (2013) asserts that the primary aim of Stylistics is to comprehensively examine all conceivable facets of text in order to explain it succinctly. Achieving this objective ensures the concurrent operation of all its levels. According to Thomas (1995), the language employed in literature holds paramount importance. Language is a system of verbal, written, facial, or manual symbols that individuals use to communicate as active members of a social group. The functions of language encompass expression, emotional release, and communication.

According to Mahboob (2009), the careful choice of linguistic objects holds significant significance. The entire idea can be effectively communicated through carefully chosen linguistic elements. Language consistently reflects the cultural, geographical, religious, and other distinctive characteristics of its users. The researcher conducted a study and concluded that Pakistani English exhibits distinct characteristics compared to British English. The portrayal of Islamic principles is evident in Pakistani English throughout various educational levels. The textual content found in Pakistani school books effectively portrays the cultural and Islamic values of Pakistan. The writer is unable to omit terms such as "Masjid," "Alhumd-o-Lillah," "Masha-Allah," and various other cultural expressions.

According to Sinclair and Carter (2004), Hardy has a keen understanding of the significance of stylistic variances. He employs all facets of vocabulary and grammar to imbue his concepts into his prose.

According to Cecil (1954), Hardy demonstrates a mastery in effectively conveying emotional intensity to his characters through his use of language, hence facilitating the creation of sad sentiments that serve to validate the concept of tragedy. Despite the fact that his language is consistently unremarkable, his exceptional craftsmanship has enabled him to establish himself among the esteemed writers of the globe.

According to Cecil (1946), Hardy skillfully portrayed several facets of society in his works. Hardy was born into a reformist family. He was a remarkable author throughout the Victorian era. He possessed a remarkable ability to observe the prevailing social ills throughout society. He had a keen interest in the various factors contributing to the establishment of hegemony within

society. The author's novels consistently portray his profound interest in societal issues. Tess is a prominent literary work by the author that effectively portrays societal disparities. His writings encompass nearly all the characteristics of the Victorian era. The linguistic patterns employed by Thomas Hardy in the creation of tragic female characters serve as evidence of his adeptness in language and his deep comprehension of human emotions. Hardy's meticulous choice of words and phrases endows his characters with a profound, intricate, and emotionally charged quality that lingers in the minds of readers even after they have finished reading the novel. The lexical choices employed by Thomas Hardy in the creation of tragic female characters serve as evidence of his adeptness in language and his deep comprehension of human emotions. Hardy's meticulous choice of words and phrases endows his characters with a profound, intricate, and emotionally charged quality that lingers in the minds of readers even after they have finished reading the novel (Paterson, 1959).

One notable characteristic of Hardy's lexical selections is his utilization of vibrant imagery to elicit a perception of the desolate and merciless environments in which his female protagonists are compelled to confront. Hardy's portrayal of the natural atmosphere, encircling the undulating mounds of Wessex and the infertile moors of Egdon Heath, successfully function as a powerful setting against which the emotional turmoil endured by his characters is set. Hardy builds a thoughtful sense of catastrophic irony which accentuates the challenging situations encountered by his heroines (Roberts, 2003).

Hardy employs a lexicon that is abundant in symbolism and metaphor, thereby delving into the deep depths of his characters' inner lives. Hardy's lexical choices in "Tess of the d'Urbervilles" contribute to the symbolic significance of names, such as Tess's connection to the ancient and aristocratic d'Urberville family. Additionally, the recurring motifs of fate and destiny in his works further enhance the depth and intricacy of his portrayal of tragic female characters (Connor, 2017).

The vocabulary choices made by Thomas Hardy are essential in the development of tragic female characters as they enhance their storylines with vivid imagery, symbolic significance, and genuine language complexity. Hardy's scrupulous focus on language elicits empathy from readers towards the challenges and hardships faced by his characters while simultaneously providing a significant understanding of the human experience (Scott, 1960).

There is no such study that has focused on Hardy's linguistic patterns for the exploration of pains' pervasiveness in the novel *The Return Of the Native*. The current study is unique and approach as it has explored the linguistic patterns for the exploration of themes of praise pervasiveness in the lives of the female characters of Hardy.

## Methodology

This study used Mahlberg's (2013) model to analyse the collocations and cluster patterns generated by the software Antconc. The corpus of the Novel was uploaded to the software. The software generated collocations and cluster patterns using COCA (Corpus of Contemporary American English), a reference work. The results were interpreted in accordance with the paradigms set by Mahlberg (2013).

## Analysis and Discussion

The novel "The Return of the Native" by Thomas Hardy explores the widespread presence of pain throughout the narrative, which plays a crucial role in shaping the characters' lives and the story's progression. The story in the picturesque environment of Egdon Heath probes human suffering and the unwavering encounter against the powers of destiny. In the story "The Return of the Native," the depiction of women is characterized by gloomy fates caused by the socio-cultural constraints during nineteenth century in England. Hardy builds a narrative that highlights the constraints and challenges faced by females in Victorian society, through female characters like Mrs. Yeobright and Eustacia Vye as examples. Antconc has accumulated a comprehensive compilation of 550 diverse keyword types using the COCA (Corpus of Contemporary American English) as reference corpora. Out of the 550 keywords produced by Antconc, the succeeding three essential words have been identified as the most prominent keywords on the basis of their frequencies. Hardy explores the prevalent presence of sorrows throughout the story, that plays a critical role in shaping the characters' lives and the narrative's progression.

Rank	Frequency	Keyness	Effect	Keyword
1	528	+2689.35	0.0073	Eustacia
2	419	+2133.87	0.0058	Yeobright
3	208	+1036.75	0.0029	Heath

The table above illustrates that the term "Eustacia" holds the highest level of prominence within *The Return of the Native*, mirroring the notable attributes exhibited by Eustacia herself. The word Eustacia exhibits a frequency of 528, indicating a significant weightage and keyness of +2689.35 points in relation to the other terms employed by Hardy in his novel—the word's high-frequency results in a 0.0073-point effect. The protagonist of the novel is the most notable character. Eustacia Vye, a female character in Hardy's novel, has a remarkable level of subtlety and possesses a profound force akin to Tess of the D'Urbervilles. She is an exceptionally captivating and largely authentic character in Hardy's works. The primary aim of assigning a significant frequency to the term "Eustacia" is to establish a sense of familiarity among readers from the outset of the narrative. She plays a significant role in various triangular relationships: a love triangle involving Clym, Damon, and her; a love triangle involving Thomasin, Damon, and her; and a jealousy-driven triangle involving Clym, her, and Mrs. Yeobright. The statistics above demonstrate that she is not a victim of innocence or naivety but rather an intelligent character inside the narrative. The significant

emphasis placed on the term Eustacia demonstrates her superior position in all aspects of life. The protagonist of the novel is characterized by her prominence, intelligence, and sad nature.

The work features a total of 1408 distinct collocational patterns that serve as indicators of several qualities pertaining to the psyche of Eustacia Vye, the protagonist. Collocational patterns hold significant importance when seen via thematic lens. They provide comprehensive analysis of the theme presented in the story. Here the collocational patterns of the word "Eustacia" show her bravery, intelligence among the luckless circumstances all over the narrative. The patterns have a notable capacity to adapt and reply to specific environment taking into contemplation the level of sensitivity associated with these circumstances. The term "youngster" is the third most frequent word in the list of collocational patterns of the word Eustacia.

Rank	Frequency	Frequency L	Frequency R	State	Collocate
3	1	0	1	8.I0I94	youngster

The term youngster as collocation of the word Eustacia shows her youth and capacity, implying she has the potential to face life's challenges. This association suggests that Eustacia is not merely a submissive character but a determined and dynamic young lady who holds the capacity to select her future. Eustacia is depicted as a girl who challenges the constraints put on her by her setting and society. She longs for a more satisfying life that exceeds the limitations of her existence on Egdon Heath putting her depressed and dejected. Her wish to go away from Egdon Heath accentuates her aim for a better life characterized by joy and happiness. Following collocations validate her commitment and vision.

Rank	Frequency	Frequency L	Frequency R	State	Collocate
9	2	1	1	8.I0I94	visions
11	1	1	0	8.I0I94	unshaken

Eustacia holds her determination and willpower fortitude with power to break the conventions to create her identity in society in spite of numerous hinderances and challenges. She denies to accept her fate is evidence of her bravery and fortitude. Despite encountering challenges, she exhibits unwavering persistence in her quest for improved circumstances, showcasing an exceptional capacity for autonomy and self-governance.

The cluster above effectively illustrates Hardy's adept portrayal of the heroine's intricate yet tragic psyche. He juxtaposes the elevated status (Queen) and the most unfavourable outcome (night, raw material) of heroin within a single cluster to symbolize the imminent nature of fate.

441 Queen of Night Eustacia Vye was the raw material of a divinity.

The selection of words, such as "Queen of Night" and "raw material of a divinity," demonstrates the meticulous effort Hardy made to articulate the characteristics of the novel's protagonist.

Hardy encountered significant challenges in articulating the character of Eustacia. He strives to portray the courageous nature of the heroine. As an illustration:

Rank	Frequency	Range	Cluster
8	1	1	a rebellious woman saturnine. Eustacia

However, Eustacia's destiny is inevitable. The terrible destiny of Eustacia serves as a poignant illustration of the inescapable nature of fate and the powerlessness experienced by individuals when confronted with its unyielding influence. Hardy posits that regardless of an individual's endeavours and challenges, humanity remains susceptible to the capriciousness of fate and destiny, destined to yield to its severe commands.

The character of Eustacia serves as a prime example of the existential conflict arising from an inexorable destiny. In spite of her persistent endeavours to liberate herself from the limitations of Egdon Heath and seek solace in alternative locations, she consistently encounters obstacles that lie outside her sphere of influence. The author, Hardy, presents Eustacia's destiny as predetermined and unavoidable, so highlighting the tragic inevitability of her eventual downfall.

Hardy reinforces the thematic emphasis on fate through the utilization of word frequencies, collocations, and clusters that are related to Eustacia. As the tale advances towards its terrible denouement, the linguistic patterns experience a metamorphosis, mirroring the intensifying tension and prevailing sense of imminent catastrophe.

The story of the deaths of Eustacia and Wildeve was told in 381

the deadly rival from whom Eustacia was to be kept 382

In the examples above, Hardy strategically utilizes specific vocabulary to communicate the tragic predicament of the protagonist effectively. The terms above adeptly communicate the profound emotional intensity and imminent calamity that are present throughout the narrative. By employing lexical clusters strategically, Hardy offers readers a nuanced comprehension of the heroine's destiny and the broader progression of the narrative.

Moreover, the novel's thematic focus on tragedy is further strengthened by doing a frequency analysis of several keywords. The frequent use of terms such as "dark" and "bad" serves to emphasize the prevailing ambience of sadness and imminent catastrophe that pervades the storyline. The term "dark" is mentioned 61 times in the book, whilst "darkness" is used 28 times.

Similarly, the word "bad" prevails for 61 times, providing an effect of adversity and sense of bad luck and ruin in the circumstances of Eustacia lives in.

The collocations of the word "Eustacia" function to accentuate the overarching theme of the character's dreadful fate. Hardy masterfully depicts Eustacia's sufferings and sorrows through these linguistic choices with a view to deepen the reader's feelings of unfortunate conditions.

Rank	Frequency	Frequency L	Frequency R	State	Collocate
958	1	1	0	4.01447	sad
261	1	1	0	6.51697	sorrowful
381	1	1	0	6.10194	deaths

She herself very beautifully describes her fate:

*"'Tis my cross, my shame, and will be my death!"*

381 *neither the man nor the woman lost dignity by sudden death.*

In this particular case, the positioning of a complete pause subsequent to the term "death." The selection of this option emphasizes the culmination of the thematic narrative pertaining to the tragic destiny. Hardy's use of the word "death" to conclude the sentence effectively indicates the conclusive conclusion of Eustacia's story, leaving no ambiguity about her awful destiny. The inclusion of a complete cessation following the term "death" functions as a symbolic indicator, denoting the outcome of Eustacia's destiny within the narrative structure.

The notion of solitude is further emphasized through the deliberate selection of diverse linguistic choices. The recurring usage of terms such as "alone," "away," "departed," "lonely," "solitary," and "solitude" significantly contributes to the overall perception of loneliness. These words frequently co-occur with Eustacia, so strengthening her sense of isolation.

Rank	Frequency	Frequency L	Frequency R	State	Collocate
678	4	2	2	4.93201	lonely
764	5	1	4	4.66898	alone

It is worth mentioning that in many cases, the portrayal of solitude is contrasted with language that implies mortality and devastation, thereby implying the inescapable nature of Eustacia's tragic destiny.

They separated, and Eustacia vanished 431

Almost every figure plays a role in Eustacia's isolation in different ways. Egdon Heath is depicted as an expansive and thinly populated region where residents sustain themselves by gathering heather, furze (gorse), and other plant life. Thomas Hardy adeptly depicts Egdon Heath as detached from the external realm, so heightening Eustacia's profound sense of solitude since she perceives herself as an outsider inside this milieu. Hardy skillfully communicates this deep feeling of seclusion in the story.

Eustacia was at home alone. 450

Eustacia was sitting there alone. Wildev 473

Similarly, Hardy also addresses the pervasive sense of solitude that permeates the surroundings in the subsequent words.

*The only living thing that entered now was a sparrow.*

The intentional utilization of the expression "The only living thing" successfully communicates a deep feeling of solitude, culminating in the portrayal of even nature as solitary, as demonstrated by the representation of the solitary sparrow. Throughout the story, a multitude of occurrences portray persons traversing unaccompanied, thereby intensifying the prevailing motif of seclusion.

Eustacia left alone in her cottage 212

the lonely man. Wildev had told 219

One noteworthy characteristic of the narrative is the inclination of solitary characters to maintain silence and appear to assimilate into the serene environment of Egdon Heath. The insight above underscores the prevailing ambience of seclusion and self-reflection that defines the dynamics between persons and their surroundings in the novel.

*Then a giant death's head moth advanced from*

The story portrays a universe that is marked by widespread isolation, which serves as both a cause of alienation and a condition of being isolated.

The fates have not been kind to you, Eustacia.523

Additionally, the frequent occurrence of the word "Eustacia" being combined with the word "not" inside the cluster provides substantial proof of her adverse fate. An examination of word frequency using quantitative methods demonstrates a significant disparity between the frequency of the word "not" (1132 instances) and the term "Eustacia" (528 instances), suggesting a deep sense of misfortune and the widespread impact of unfavourable conditions on her life.

In addition, Hardy utilizes recognized collocational patterns and clusters to elicit a feeling of empathy and reflection on Eustacia's complicated situation. The frequent use of the adjectives "dark" and "darkness" in conjunction with "Eustacia" serves as a symbolic representation of her bleak destiny. These words appear 61 and 28 times, respectively, frequently in close proximity to her character throughout the narrative. The intentional use of language in this context is intended to emphasize the melancholic and ominous tone of Eustacia's storyline, prompting readers to contemplate her deep anguish and challenges.

Eustacia's dark eyes. 1227

Eustacia Dresses Herself on a Black Morning 1189

In the tale, Hardy strategically utilizes collocational patterns to establish a mathematical basis for the thematic examination of tragedy. Moreover, a thorough analysis of the cluster patterns linked to the term "Eustacia" demonstrates a persistent correlation with terms related to death or mortality anytime she engages with her romantic partners, indicating a reoccurring theme of tragedy within these interpersonal interactions.

Expired, Eustacia and Yeobright sat together to upset any man alive. Eustacia made no reply 24

The cluster stated above functions as a symbol of Eustacia's unfortunate fate in the narrative. The placement of the word "alive" before "Eustacia" carries substantial significance, imbuing Eustacia's circumstances with a feeling of liveliness and fortitude. The introduction of this infusion of energy provides a respite for readers who have been exposed to the persistent suspense crafted by the author throughout the entirety of the narrative. Nevertheless, Hardy encounters difficulties in sustaining Eustacia's ability to evade adversity for extended durations, leading her to adopt a state of silence in circumstances that lack imminent catastrophe.

Silent, Eustacia had lighted her candle 125

In the collocation above, Hardy exhibits a high level of linguistic proficiency, as evidenced by the careful equilibrium in the narrative occurrences, resembling real-world scenarios, accomplished through the intentional choice and positioning of words. The incorporation of the term "silent" elicits a feeling of seriousness in the story, reinforced by the atmospheric impact created by the depiction of faintly illuminated candles. The depicted events are traditionally linked to moments of muted sorrow, and the inclusion of lit candles serves to emphasize the gravity of these events.

Furthermore, as the tale nears its culmination, there is a conspicuous increase in the magnitude of the inherent severity inherent in the collocational connotations. The sequence above of events parallels Eustacia's inadvertent decline into a state of desolation and hopelessness, as shown by the incorporation of language portraying her imminent downfall and devastation.

Rank	Frequency	Frequency L	Frequency R	State	Collocate
116	1	0	1	8.10194	damaged
320	2	0	2	6.51697	broke
381	1	1	0	6.10194	deaths
382	1	1	0	6.10194	deadly

23 Deaths of Eustacia and Wildev

334 Mournfulness now and Eustacia's serenity

441 Queen of Night Eustacia Vye was the raw material of a divinity.

Hardy's scrupulous focus on word frequencies corresponds with his depiction of thematic aspects, demonstrating a profound understanding of the artistic influence of word meanings in the story. The author's intentional manipulation of word frequencies demonstrates a calculated level of precision, enhancing his expertise as a writer.

Moreover, the novel emphasizes the significance of the term "Yeobright" through its frequent usage, positioning it as the second most crucial word, following "Eustacia." The heightened occurrence of the term "Yeobright" plays a substantial role in emphasizing its significance, underscoring its central position within the story.

Mrs. Yeobright assumes an essential role in the work, as indicated by her notable placement in the hierarchy of female characters, ranking second only to Eustacia. The absence of a first name for Mrs Yeobright holds considerable importance, as it provides valuable insights into her complex nature and her dynamic function within the narrative. The analysis performed using Antconc indicates that Mrs Yeobright has characteristics of being dynamic and energetic, as evidenced by the identification of 176 cluster patterns connected with her name. According to Morgan (1988), collocational patterns offer significant insights into the significance and centrality of a word, providing comprehensive descriptions and facilitating the understanding of themes. Mrs. Yeobright's numerous collocations in the text emphasize her importance and provide quantitative proof of her involvement in the narrative. Following are some collocations generated by Antconc which illustrate her bravery and willpower.

- 4 Mis'ess Yeobright a standing up,' I said to myself. Yes,
- 5 Mis'ess Yeobright a standing up,' I said," the narrator repeated

The collocations identified in the story provide readers valuable perceptions into the heroine’s character providing a thorough comprehension of her unfortunate circumstances. The collocation "yes" refers to the optimistic nature of Mrs. Yeobright depicting an optimistic attitude. Similarly , the frequent use of "standing up" successfully conveys an insight of determination and resilience associated to Mrs Yeobright. These terms elicits visual portrayal of her revolt against social norms and restrictions and her steadfast attitude to cope with them. Hardy's use of appropriate lexical choices augments the representation of Mrs Yeobright's figure contributing to comprehensive understanding of her character.

Collocational Pattern	Word having positive meanings
14	Forward
17	Real
20	addition
231	Rising
232	Rising
307	resolved
335	Young

The frequent use of the word "said" instead of word "asked" in collocations of the word Mrs. Yeobright shows her authoritative nature. Mrs. Yeobright exercises herself forcefully. She has got a sort of resoluteness which has been depicted through the use of word "said" instead of term "asked." The use of “smiling”, "observer", reached" "saying" and "surveying" highlight Mrs. Yeobright's determination. The term "surveying" and "observer" depict an insight augmenting Mrs Yeobright's skill to see and handle situations skillfully. The word "smiling" carries positivity and feelings of declaration that shows Mrs Yeobright's positive attitude even in challenging conditions. The word "Saying" tells about her expressive ability and style , while the word "reached" conveys a sense of determination to achieve her aspirations. collectively, these lexical choices represent Mrs Yeobright as a strong and self-assured individual who challenges life with courageousness and determination.

- 6 Mrs. Yeobright. "A woman who seems to care for nothing.

The aforementioned collocational patterns exemplify Mrs Yeobright's extraordinary aptitude and inner stamina. It shows her optimistic perspective and use of operative strategies to handle challenges that she comes across. Her proactive aptitude to problem-solutions is inherent in her preparedness to take positive steps, particularly in traumatic situations. Mrs. Yeobright displays a comprehensive approach of the psychological facets relating to the characters in the novel with a specific prominence on the heroine Eustacia. The individual's selection to deter her son from engaging with Eustacia exhibits her insightfulness and intellectual shrewdness. Similar to the heroine, Mrs. Yeobright struggles to address challenges through her insightfulness. Nevertheless, she unfortunately submits to confusions, as showed by her decease, attended by lingering doubts and misunderstandings. The collocational patterns by Hardy for describing Mrs Yeobright echo her internal stress and the intricacies of her relations in the novel.

Collocational Pattern	Words Showing misunderstanding
35	anxious
85	doubtingly
367	uncertainty
180	reluctantly

The predominance of the word "but" in the collocational patterns pertaining to Mrs Yeobright shows the reality of misunderstandings within her soul, so enhancing her portrayal as a disastrous character in the story. Despite her positive insinuations implied by the word "bright" in her name, the figure of Mrs Yeobright experiences a move from a state of brightness to darkness throughout the story. The recurrence of the words like "darkness", "dark", "darker" and "darkened" works to lessen the initial glow associated to her name, portraying the challenges and misfortunes she comes across. The linguistic comparison of darkness and brightness in the story serves as a indicator of the larger themes of fortune and disaster complicatedly interwoven.

The intervention of destiny ultimately results in the downfall of the Yeobright. The depiction of Mrs Yeobright's demise in the figures corresponds to the tragic progression of the novel, emphasizing the inescapable nature of death for the main characters.

Moreover, the cluster patterns linked to the phrase "Mrs Yeobright" provide additional perspectives on her character and function in the novel, enhancing comprehension of her intricacies and the thematic profundity of the tale.

No firm and sensible Mrs Yeobright lived now to support 174

The intentional utilization of the term "sensible" by the author plays a crucial role in influencing the depiction of Mrs. Yeobright and emphasizing her importance within the storyline. In the absence of intentional lexical selections, Hardy would encounter difficulties in solidifying Mrs. Yeobright's role as a prominent character inside the work. Characterizing her as "sensible" not only emphasizes her intellect and sagacity but also implies her profound comprehension of human behaviour. These characteristics offer readers a glimpse into Mrs. Yeobright's significant influence on the unfolding events of the story.

The frequent use of the word "sensible" in the narrative serves to highlight its importance and provides a sense of sarcasm. Within the realm of literature, people who are characterized as sensible frequently experience tragic outcomes, and Mrs. Yeobright's destiny conforms to this established pattern. Through the use of irony, Hardy excellently prepares the readers for the inevitable catastrophe which befalls Mrs Yeobright despite her seemingly logical adoptions.

"Oh!" said Mrs. Yeobright, vainly endeavouring to control her anger. 356

Within this precise cluster, the intentional amalgamation of the word "vainly" works to elucidate the characteristics displayed by Mrs. Yeobright. It infers an inherent stout and firm fortitude. Mrs. Yeobright is portrayed as a dominant woman in the story who exhibits a sense of dominance over the inhabitants of Heath and exercising control over dominant personalities like Thomasin and Clym. Her opinions are extraordinarily valued in various matters, accenting her commanding status in the story.

The collocation "control" serves to accentuate Mrs. Yeobright's influence and authority on the other characters in the story. This highlights her ability to declare her volition and exercise authority over the course of events. Furthermore, the collocation "anger" in the cluster implies Mrs Yeobright's authoritative personality indicating her inclination to display frustration when her prospects are not fulfilled.

Mrs. Yeobright's exertions, physical and emotional 239

Hardy proficiently steers the account towards its peak by deliberately using the term "exertion" instead of using some other word like "attempt" or "effort". The use of the term "exertion" integrates not just the notion of dedication and exertion but also carries a notion of engagement ,activity, persistence and tension.

This conveys the adversity of sufferings faced by Mrs Yeobright infilling the feelings of desperateness.

The word "emotional" and "physical" augment the reader's understanding of Mrs. Yeobright's psychological and physical states respectively. Through the adept use of these façades Hardy presents a portrays Mrs Yeobright's external and internal challenges that she is coping with.

Cecil (1946) is of the view that Hardy reveals the intricacies of lexicons within their contextual settings. His use of language is deliberate where he precisely evaluates the placement of adjacent words to assure the appropriateness of his choices. He assures that every word adds to the overall theme rather than allowing the words to roam randomly.

The novel shows Hardy's selection and then placement of linguistic choices. He uses varying collocations with the word "Mrs Yeobright to show her changing conditions". The use of terms like "poor" shows a sort of bad circumstances faced by the lady. As the story unfolds, the collocations get changed to "vain" and "proud". This depicts the evolving nature of Mrs Yeobright.

The deliberate development of collocations signifies Hardy's skilful characterization and story construction. Through skilful manipulation of the linguistic environment, Hardy adeptly conveys the internal transformations and external factors that shape Mrs Yeobright's behaviour and conduct throughout the narrative. Cecil's assessment underscores Hardy's scrupulous focus on minutiae and his expertise in employing language as a means of literary articulation and character depiction.

*She said proudly.*

As the story moves towards its end, collocational patterns of the word Mis'ess Yeobright change.

191 Said Mrs Yeobright more softly

315 Mrs Yeobright started across the Heath

281 Said Mrs Yeobright sadly



382 Time Mrs Yeobright went

So, the writer is well aware of the psychology of not only characters but also readers.

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
420	1	1	0	5.62817	fruit
983	99	44	55	3.12640	and
402	1	1	0	5.62817	ruin

The collocations mentioned provide insight into the enduring and steadfast nature of Mrs. Yeobright's character in the work. The collocations in question exhibit a notable occurrence of the conjunction "and," indicating a complex portrayal of Mrs. Yeobright's character.

In his work, Hardy strategically utilizes the terms "fruit" and "Heath" in association with Mrs Yeobright, thereby infusing them with intricate representations. The fruit serves as a symbolic representation of joy and economic success, providing readers with a ray of optimism in the face of a pervasive climate of unease and hardship. Nevertheless, the contrast between "fruit" and Mrs. Yeobright effectively maintains a sense of tension and excitement, ensuring that readers remain captivated in anticipation of forthcoming events.

The word "ruin" carries implications of death and destruction for Mrs. Yeobright. Her early determination progressively takes her to challenges that ultimately bring her expiry. Hardy uses such collocations to portray the challenges of Mrs Yeobright. He actually conveys the themes of fate and mortality in his narrative.

The occurrence of word "Time" with word "Mrs. Yeobright" is very meaningful. This depicts the transient nature of joy. The frequent use of the word "dark" as compared to the word "green" is very deliberate and meaningful. This depicts omnipresence of luck and fate in spite of the determination and hard work.

The incorporation of the term "ruin" with the term "Mrs Yeobright" depicts her death and destruction at the hands of destiny. Despite Mrs Yeobright's hard work and struggle, she eventually becomes prey to fate and destiny. She meets her destruction in spite of her willpower.

Additionally, the juxtaposition of the word "Mrs. Yeobright" with words like "alone", "death" "difficulties" and "disappointment" serves to accentuate the sorrowful progression of her fate. The amalgamation of these words produces a dejected ambience in the narrative reflecting the adversities and difficulties encountered by Mrs Yeobright during her life.

Additionally, the importance of words like "disappointed" and "depressed" as showed by their frequent use in the story, enhances the portrayal of Mrs. Yeobright's profound desperateness and loss of belief. Hardy skillfully communicates the basic themes of mortality ,fate and the impermanence of human existence within the framework of Mrs. Yeobright's character development through her linguistic choices.

158 Mrs Yeobright declined

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
158	2	0	2	7.11360	declined

The ultimate destiny of Mrs Yeobright is catastrophic demise and devastation. The change from authority to demise shows harsh nature of fate producing sorrows and sufferings in Hardy's works.

Mrs Yeobright's sorrows and sufferings are exposed through appropriate use of collocations used with her name. The use of such words enhances the readers feelings of pain and sorrows suffered by her. The examination of these collocations give valuable understanding of Mrs. Yeobright's obstacles and challenges that create tragic destiny for her.

271 Occupied Mrs. Yeobright

80 Anxious?" Mrs. Yeobright

The novel "The Return of the Native" depicts a sorrowful narrative marked by sorrows and sufferings leading to tragic fate. The story of Mrs Yeobright happens at Egdon Heath, a which is inhospitable place and is a symbol of the difficulties that the characters encounter.

The constant isolation and loneliness of Mrs. Yeobright is a prominent theme in the story. Her struggle for her presence and identity in the society continues through out the story and ends in futile getting destructed at the hands of destiny and fate. The infertile atmosphere of Egdon Heath intensifies her feeling of estrangement.

Mrs. Yeobright's struggle and fight against the traditions of society result in a sequence of terrible and dreadful series of events that make her life difficult at the place. Hardy shows that the women's attempt to get harmony with her close relations is very fruitful as they are considered second to men having no rights and will of their own. Their every effort to get their identity recognized will be destroyed with their demise. Their struggle against fate will bring sorrows and pains in their lives.

Mrs. Yeobright's account offers a profound example of the futility of struggle of women. Her character emphasizes the challenges and difficulties that come across the lives of women life. Hardy explores challenges that fate brings to women via her personal experiences.

### Conclusion

The Return of the Native by Thoms Hardy depicts a universe where sorrows and sufferings are ever-present despite of struggle and fight of women to get their identity recognized. The women are to face various challenges like social norms and values. The story provides a profound examination of the challenges endured by its female characters and their ongoing battle to find purpose and satisfaction in a harsh and unforgiving world. The female characters experience much distress and hardships, strongly influenced by society's constraints. The work exposes harsh realities of life that contribute to the female characters' sorrows and sufferings. The female characters experience many hardships including unreciprocated love, shattered aspirations, social constraints, and family conflicts. Their experiences emphasize the difficulties encountered by women in a patriarchal society, where their well-being and satisfaction frequently become secondary to the expectations and wishes of others. Hardy's depiction of these women is a devastating critique of the injustices and difficulties women faced in 19th-century England.

### References

- Beach, J. W. (1922). *The Technique of Thomas Hardy*. Chicago, Ill.: University of Chicago Press.
- Cecil, D. L. (1946). *Hardy the Novelist*. London: Constable.
- Cecil, D. L. (1954). *Hardy the Novelist, An Essay in Criticism*. London: Constable.
- Cohen, W. A. (2006). Faciality and Sensation in Hardy's The Return of the Native. *PMLA*, 121(2), 437-452.
- Connor, J. (2017). Raymond Williams, Modern Tragedy and the Affective Life of Politics. *Key Words: A Journal of Cultural Materialism*, (15), 72-85.
- Hardy, F. E. (2011). *The later years of Thomas Hardy, 1892-1928*. Cambridge University Press.
- Hardy, T. (1958). *The Return of the Native*. London: The Mac. Co.Ltd.
- (1923). *The Mayor of Casterbridge*. London: The Mac. Co.Ltd.
- (1949). *Tess of the D'urbervilles*. London : The Mac. Co.Ltd.
- King, J. (1978). *Tragedy in the Victorian novel: Theory and practice in the novels of George Eliot, Thomas Hardy and Henry James*. Cambridge university press.
- Kramer, D. (1975). *Thomas Hardy: The forms of tragedy*. Springer.
- Mahboob, A. (2009). English as an Islamic language: A case study of Pakistani English. *World Englishes*, 28(2), 175-189.
- Mahlberg, M. (2013). *Corpus Stylistics and Dickens's fiction*. Abingdon: Routledge.
- Morgan, R. (1988). *Women and Sexuality in the Novels of Thomas Hardy*. London: Routledge.
- Paterson, J. (1959). "The Mayor of Casterbridge" as Tragedy. *Victorian Studies*, 3(2), 151-172.
- Paterson, J. (1959). The Return of the Native as antichristian document. *Nineteenth-Century Fiction*, 14(2), 111-127.
- Paterson, J. (1960). *The Making of the Return of the Native*. (No Title).

Reid, F. (2017). *Thomas Hardy and History*. Springer.

Roberts, J. (2003). Mortal projections: Thomas Hardy's dissolving views of God. *Victorian literature and Culture*, 31(1), 43-66.

Scott Jr, N. A. (1960). The Literary Imagination and the Victorian Crisis of Faith: The Example of Thomas Hardy. *The Journal of Religion*, 40(4), 267-281.

Sherman, G. W. (1976). *The Pessimism of Thomas Hardy*. Fairleigh Dickinson Univ Press.

Silverman, K. (1984). History, Figuration and Female Subjectivity in "Tess of the d'Urbervilles". In *NOVEL: a Forum on Fiction* (Vol. 18, No. 1, pp. 5-28). Duke University Press.

Sinclair, J. & Carter, R. (2004). *Trust the Text: Language, Corpus and Discourse*. London, New York: Routledge.

Thomas, J. (1995). *Meaning in Interaction: An Introduction to Pragmatics*. London: Longman.