

AN ANALYSIS OF THE FACTORS RESPONSIBLE FOR TRAGEDY IN THREE
NOVELS OF THOMAS HARDY: *THE MAYOR OF CASTERBRIDGE*, *TESS OF
THE D'URBERVILLES*, AND *JUDE THE OBSCURE*

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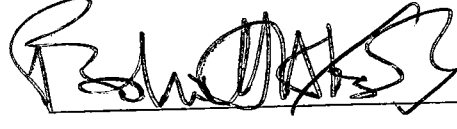
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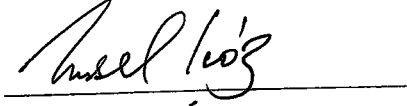
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ABSTRACT

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In Hardy's three novels: *The Mayor of Casterbridge*, *Tess of the d'urbervilles*, and *Jude the Obscure*, due to the restrictive social and swiftly changing and competitive economic structure of the nineteenth century England, the tragic flaw(s) in the personalities of the protagonists, chance and coincidence, and the effect of intruders, the fates of the protagonists, namely Henchard, Tess, Jude and Sue, are inevitably tragic. All the protagonists have some ideals, which conflict with the realities of the societies they are a part of. In addition, they possess some traits in their personalities which further aggravate the conflict, stemming from their economic

status in society as workers. For some of them, there are some crucial events happening at crucial turning points which also accelerate their downfall. Sometimes, some of the protagonists' lives involve a clash of interests against some other persons, as a consequence of which they are victimized. The combination of all the factors mentioned make their lives tragic, and they either die or are executed by the more powerful forces designing their destinies.

Keywords: socio-economic factors, Industrial Revolution, idealism versus reality, tragic flaw, tragic mistake, chance and coincidence, intruders, identity crisis, resignation, and death



ÖZ

THOMAS HARDY'NİN ÜÇ ROMANINDA: *THE MAYOR OF CASTERBRIDGE*,
TESS OF THE D'URBERVILLES VE *JUDE THE OBSCURE*'DA TRAJEDİ'DEN
SORUMLU ETKENLERİN İNCELENMESİ

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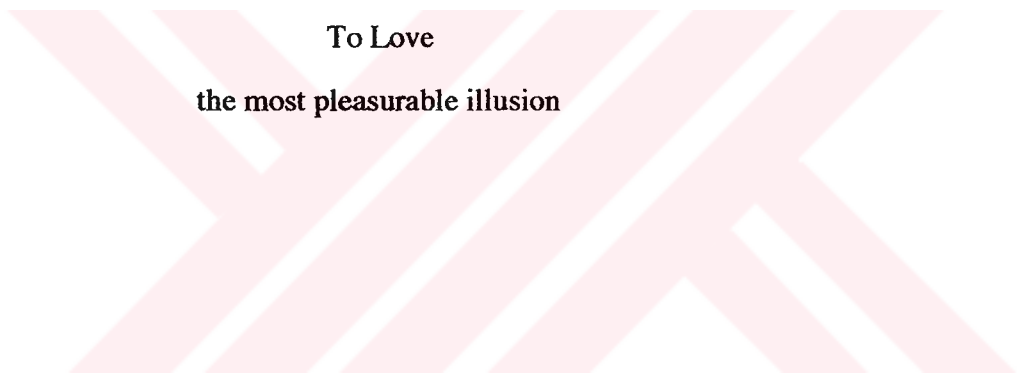
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Thomas Hardy'nin üç romanında, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles* ve *Jude the Obscure*, baş kişilerin yazgıları 19. yüzyıl İngiltere'sinde tutucu toplumun, hızla değişen yarışmacı Kapitalist ekonominin, bu bireylerin kişiliklerinde barındırdıkları zayıflıkların, şans ve rastlantının ve kişilik veya çıkar çatışmasına girdikleri diğer bireylerin etkisiyle kaçınılmaz olarak trajiktir. Henchard, Tess, Jude ve Sue'nun parçası oldukları toplumla çelişen ülküleri vardır. Üstelik kişiliklerinde işçi sınıfından olmalarından kaynaklanan bu çelişkiyi daha da

derinleştiren zayıflıklar barındırırlar. Kimisinin hayatında önemli dönüm noktalarında yıkımlarını hızlandıran önemli rastlantılar olur. Bütün bu koşullar bir araya geldiğinde, bu kişilerin yazgıları trajik hale dönüşür ve bu kişiler ya düşkürlüğüyle ölür ya da yazgılarını çizen güçler tarafından yok edilir.

Anahtar Sözcükler: sosyo-ekonomik etkenler, Sanayi Devrimi, gerçekte düşün çatışması, trajik zayıflık, trajik hata, şans ve rastlantı, kişilik çatışması, yazgıyı kabullenme ve ölüm





To Love
the most pleasurable illusion

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CHAPTER I

INTRODUCTION

Thomas Hardy's novels as well as life story have always been a subject of investigation and a field in which quite a few academic articles have been written in order to throw some light upon why he is a great artist. His greatness arises primarily from his success at achieving a universal effect by writing about the social whirlwind of nineteenth century rural England. The main reason why he has achieved a universal fame is that he is mostly interested in man's place in the universe, and defines it in quite a unique way. Although he uses local elements, such as the setting, Edgong Heath, and some real places with life-like figures living there, in abundance in his novels, owing to the way he handles the themes, the way he weaves the plot, the way he sustains suspense and the insight he adds to his characters, by analysing them as both psychological and social beings, he is accepted as a great artist in the western world. The characters are presented in such a striking way that the reader is made to penetrate into their world, to see the drives behind their action, to understand what is going on in their minds, and to either blame or sympathize with them after they commit some irreversible action.

Hardy's interest was not only in the action as a set of episodes, or character description, but also in the meaning of the action, which exemplifies the relation of man to the invisible powers controlling the universe, and in the effects of these powers on man's destiny. His moral approach was not so simple as to be outlined in a conventional phrase: be a good man and get rewarded, or be an evil man and get

punished. In his fiction there is the staged performance of "human brutality, cruelty, gloom, oppression and misfortune" (Seymour-Smith,1977:17), for both the good and the evil.

According to Hardy, man is sometimes a tool in fate's hands- sometimes pathetic, sometimes tragic- and sometimes a rebel against the unjust treatment of the "immanent will", which never lets him achieve his ideals. The "immanent will" is not always hostile to man; in his novels there are some lucky figures who attain happiness in some ways. For example, in *The Return of the Native* while Clym Yeobright, Eustacia Vye and Mrs Yeobright are doomed in their search for the impossible, Thomasin and Diggory Venn, who have chosen to live in harmony with what their fate has offered to them, are granted a happy life.

In the world Hardy portrays there are some factors which people have to be careful about if they want to be in peace. These are sometimes man-made and sometimes inserted by an invisible power beyond the comprehension of human beings. The first of these is the economic structure of England, which is swiftly changing under the destructive effect of the Industrial Revolution. The second one is the social rules which are shaped by all the factors contributing to the culture of a society. Third, the personal traits and the results of the clash between people having different personalities which pose a danger if people ignore them. Another factor is "determinism", and the survival of the fittest.

In "determinism" three factors are considered to be influential on a person's fate. These are the chance element, heredity and environment. In Hardy's novels these three factors are presented in different ways as responsible for the tragic developments in the protagonists' lives. As it will be examined in detail in the "chance" chapters, chance or coincidence is the essential cause of the tragic

elements in the lives of Henchard, and Tess, yet although there are a few coincidences in *Jude*, these do not directly affect Jude's or Sue's fates. As for the "heredity" element, it is especially important in *Tess* and *Jude*. Tess is supposed to have aristocratic origins which may explain her excessive pride which is one of her inherited tragic flaws. Jude and Sue's familial background is presented as a kind of foreshadowing; that is, both of their parents were unable to form a wholesome family. Similarly, both Jude and Sue are predestined to have catastrophic family bonds, which is one of the most important elements that leads them to a tragic end. The last element of "determinism" is "environment". What is meant by "environment" is social, economic and physical, all of which play an important role in the lives of Henchard, Tess, Jude and Sue. All the characters are forced to take action against the forces created by their social, economic and physical states. According to Williams "the society which Hardy presents in his novels is not feudal, not a rigid caste system which denies all mobility, but a developing capitalistic society in which it is possible for families and individuals either to sink or rise from their original status, and in which accident plays a large part" (1972:115).

In "determinism" the fate of a person is considered to be beyond his control. The main difference presented in Hardy's novels is his rejection of this notion by equipping his characters with "free will" which makes them responsible for whatever they commit. For example, Henchard's auctioning his wife is not a dictate of heredity, chance or environment but that of his own free will. Similarly, it is Tess's own free choice to suffer the consequences of her ambiguous intercourse with Alec. Jude, too, decides to marry Arabella out of a sense of responsibility and as a consequence of his free will, and becomes responsible for the results of this decision.

In a capitalistic society where the economic system is based on the relationship between different social classes and different levels within the same

social class, the rise or fall of a man is closely related to his/her financial success. Thomas Hardy's novels occur during the Industrial Revolution when machines were replacing manpower and it was getting harder and harder to find jobs with good payment. Therefore, there was a flow of manpower from the country to the city as a result of which economic as well as social instability started to create new ways of life. Parallel to the disorder in society, a big disorder in the lives of the protagonists is seen as well.

Whether the novels can be accepted as tragedies has been an inconclusive debate among literary critics. Therefore, I prefer not to identify or label them as tragedies but call them tragic since the conflict between the individual and society and within the individual her/himself causes the fates of these individuals to be tragic. According to Sevda Pener, "while a minor part of society is democratic and welcomes all kinds of novelty, a large group is still committed to the beliefs and dogmas of the early ages, which creates a conflict between these groups, and the tragic stems from this conflict," (1982:16). In the novels to be examined in this thesis, there is a great conflict between what each tragic person commits and the moral order of the society s/he lives in. For example, the main conflict that creates the 'tragic' in *The Mayor* is firstly Henchard's act of selling his wife, an action completely unacceptable by the community. In *Tess*, Tess's sexual intercourse with Alec forms the conflict between society and her. Furthermore, her case is worsened by her pregnancy and the illegitimate child she gives birth to. In *Jude*, Jude and Sue's living together and having children without marrying constitute the conflict.

A tragic protagonist is essential for a tragedy. According to Aristotle's *Poetics* this tragic protagonist should possess higher moral qualities than ordinary men. As it will be discussed in the 'personality' chapters, all the protagonists in the novels studied (Henchard in *The Mayor*, Tess in *Tess* and Jude in *Jude*) possess more moral

qualities than ordinary people. In addition to higher moral qualities, according to Aristotle, "the tragic person should possess a flaw in his personality," (*Poetics*). Yet in the novels, in addition to a flaw in the protagonists' characters, there are some other defective aspects. For example, for Henchard his "ambition" is the tragic flaw. Yet his tendency to drinking, his isolation, rashness, and his desperate need for others are the additional flaws that carry him to his tragic fate. Tess is rash, idealistic, either extremely passive or over-passionate in her reactions, and instinctive. Jude is a non-realist, and an ambitious person, who has impossible dreams, and is liable to rely on others in a cosmic blindness. As it will be discussed in more detail, all the tragic persons commit a set of tragic actions, instead of "the single tragic action" mentioned by Aristotle in *Poetics*.



CHAPTER II

SOCIO-ECONOMIC FACTORS

In Thomas Hardy's novels one of the most obvious factors that shapes the fates of the characters is their economic situations. In the three novels, *Tess of the d'Urbervilles*, *The Mayor of Casterbridge* and *Jude the Obscure*, (henceforth *Tess*, *The Mayor* and *Jude*) nearly all the protagonists have some ideals directly related to their financial success. As Norman Page claims, the strength of Thomas Hardy's novels is due to "his portrayal of the emotional life at the mercy of economic circumstances" (1997:40). For example, when Tess wishes to become a teacher she finds out that her ideal is impossible to achieve as she is the daughter of a poor farmer. With Henchard the case is a bit different : since he regards marriage as an obstacle on his way to his ideal, he starts his process of eliminating this obstacle by auctioning his wife and little daughter. Later, however, his fate is shaped according to his handling of the financial matters in which he is not a genius. For Jude the ideal remains far away because he is not able to afford the expenses for a good education.

In the capitalistic society, where the distinction between the working classes and the bourgeoisie is great, it is nearly impossible for a member of the working class to force himself into the latter without the necessary competence in financial matters. Yet in order to attain this competence, man's muscle power never seems adequate. Of all the three protagonists, for example, only Henchard partly attains this status, yet his failure at the end is a cruel reminder of the difficulty of such a process.

In order to fully understand how economic circumstances can affect the protagonists' lives, first of all, the economic and social structure of capitalism must be outlined. The natural result of the Industrial Revolution was a process of mechanisation, where the importance of muscle power is reduced as opposed to the rising importance of machinery, which can do the work of a hundred men in a shorter period. The answer to whether mechanisation is beneficial or harmful depends on which side you belong to. If a man possesses machinery he is certain to add up to his wealth, unlike the working class people who have to struggle against starvation because of unemployment, or low wages and poverty. As Williams states in the second half of the nineteenth century, England became " a region of growing industrial cities with their accompaniment of poverty, overcrowding, joblessness and dissent," (1972:80).

As a result of the difficulty in one's earning his living , a great competition to get better jobs started among the workers; consequently, the capitalist employers were able to manipulate the workers and events as they liked. Eventually, with the wearying working hours as well as lack of social activities all the workers started to feel like the machines they used. It was during this period that the workers' alienation from themselves and society increased. It is this society, in which the human aspects of man were in conflict with the inhuman, that is depicted in Hardy's novels with all the alienating and even dehumanizing aspects of the capitalistic society.

In the novels, under these circumstances man's struggle is either to establish or to preserve his identity against the very powerful and unstable economic and social forces. In such a society to be sensitive means to be crushed as the fight for identity and individuality has no chance of victory. Hence, the sensitivity of the protagonists is nothing but a means to their own destruction and all the protagonists in the three novels, *Tess*, *The Mayor* and *Jude*, are just losers in this game of identity

search. They are all confronted with the inevitable and ruthless jaws of the social and economic monster, Capitalism.

2.1. *The Mayor*

The Mayor is a manifestation of the two approaches to the economic construction of the time, represented by Henchard, the representative of the old generation, and Farfrae, the new product of economic turbulence. The novel can be divided into three different parts, regarding the economic success or failure of its protagonist, Henchard. In the first part of the novel Henchard is at the lowest state of social scale, as a hay-trusser, who has no fixed job or salary. In the second part Henchard is economically and socially elevated as the Mayor of Casterbridge Town, until he meets his prospective rival, Farfrae, who, to some extent, is responsible for Henchard's failure. The last part is Henchard's state as a fallen man, who has lost not only his wealth and social status, but also his honour and strength of will to fight the evil stars of his fate.

In the opening scene, on a dusty village road three silent figures are seen walking in silence with a visible difference between the man and the woman, each absorbed in his/her own thoughts, unaware of the beautiful scenery. Henchard's journey of progress and success from the state of a labourer into a most important state in the town of Casterbridge, as mayor and the wealthy grain tradesman, starts here. In this rural community where "the forces of change are at work" (Steel; 1993:69) Henchard initiates this process by deciding to auction his wife Susan and little daughter, Elizabeth-Jane, as he is fully convinced that they are responsible for

his bad luck, for they are two extra mouths to be served. According to Sengupta, "It is the crime of selling his wife which concentrates his energy" (1994:66), as a result of which he is able to succeed in his financial matters. At a state of drunkenness when not his conscious self but the sub-conscious is at full work, Henchard sells his two burdens and opens the gates of a world of wealth and social career:

'Now,' said the woman,...'before you go further, Michael, listen to me. If you touch that money, I and this girl go with the man. Mind, it is a joke no longer.'

'A joke? Of course it is not a joke!' shouted her husband, his resentment rising at her suggestion. 'I take the money: the sailor takes you...' (10).

When he becomes sober the following day, he sets out to look for the sailor, Newson, to whom he sold his wife and daughter for five guineas. Yet all his attempt is in vain and in a state of repentance he vows to avoid strong liquors for twenty-one years.

'I, Michael Henchard, on this morning of the sixteenth of September, do take an oath before God here in this solemn place that I will avoid all strong liquors for the space of twenty-one years to come, being a year for every year that I have lived. And this I swear upon the book before me; and may I be strook dumb, blind, and helpless, if I break this my oath!' (16-17).

The second part of the novel is marked with two different ways of handling financial matters, as represented by the old-fashioned tradesman, Henchard, and the new product of a society in a state of transition both economically and socially, Farfrae. According to Sengupta, " The tragic conflict in the novel is the struggle between Henchard and Farfrae and the fall of the protagonist is the story of his low defeat by a more practical man than himself "(1994:68). Farfrae brings order and regularity which are lacking due to Henchard's incapability and lack of education:

... the old crude viva voce system of Henchard in which everything depended upon his memory, and bargains were made by the tongue alone, was swept away. Letters and ledgers took the place of 'I'll do it' and 'you shall haven't' (92).

Henchard seems a man who does not possess the required proper trading knowledge when making bargains, identifying the financial problems, suggesting solutions or forming a wholesome relationship with his customers. As a tradesman lacking the vital qualifications, he has no chance of maintaining his position, because, as Robinson points out, Henchard lived "in the days before the Corn Laws allowed imported grain to flood the British markets and took away the public's absolute dependence on the success of the harvest for their bread" (1985:8). Therefore, when he has a problem with the townspeople about bad wheat, Farfrae appears seemingly only to save him and solve this problem. Yet this angel-like figure, on whom Henchard rashly relies, is to be his prospective rival, because in many ways he outweighs the latter:

'Then I am truly and sincerely obliged to you for the few words you wrote on that paper.'

'It was nothing, sir.'

'Well, it has a great importance for me just now. This row about my grown wheat, which I declare to Heaven I didn't know to be bad till the people came complaining, has put me to my wits' end. I've some hundreds of quarters of it on hand; and if your renovating process will make it wholesome, why, you can see what a quag 'twould get me out of. I saw in a moment there might be truth in it....' (47).

The best examples of how Henchard and Farfrae are different from each other can be seen in how they decide on, plan, make preparations for, execute and benefit from some events. Norman Page claims that the "fortunes and misfortunes of the protagonist are intimately related to the esteem in which he is held in the small

provincial market-town; and the graph of his public career is traced by a series of scenes depicting Henchard in various social situations" (1977:51). First, his appearance in front of the people as mayor of the town as well as a tradesman at the King's Arms indicates that some strains which should be present in a businessman are missing in him, since he does not appear to comprehend the true feelings and worries of his townspeople. His inefficiency in trading is obvious from his quarrel with the townspeople on the bad wheat and from his lack of the necessary knowledge about how to improve the bad wheat he has bought and later sold to the bakers of the town:

' Hey! How about the bad bread, Mr. Mayor? You rather ought to tell the story o' that, sir!'

' Well, I admit that the wheat turned out badly,' he said. ' But I was taken in in buying it as much as the bakers who bought it 'o me.'

' And the poor folk who had to eat it whether or no.'

' You must make allowances for the accidents of a large business,' he said. ' You must bear in mind that the weather just at the harvest of that corn was worse than we have known it for years....'

.....

' If anybody will tell me how to turn grown wheat into wholesome wheat I'll take it back with pleasure. But it can't be done.' (36-37).

Second, he attempts to compete with Farfrae in arranging a holiday entertainment for the townsfolk. Yet like his inadequacy in handling the wheat problem, his lack of foresight is significantly destructive for him. For as a farmer his decisions are usually influenced by weather conditions but he never attempts to take any precautions against them. On the other hand, Farfrae is an extremely

cautious man who calculates every possibility in order not to make a mess of what he has prepared so far:

Passing to and fro the Mayor beheld the unattractive exterior of Farfrae's erection in the West Walk, rick-cloths of different sizes and colours being hung up to the arching trees without any regard to appearance. He was easy in mind now, for his own preparations far transcended these.

The morning came. The sky, which had been remarkably clear down to within a day or two, was overcast, and the weather threatening, the wind having an unmistakably hint of water in it. Henchard wished he had not been quite so sure about the continuance of a fair season. But it was too late to modify or postpone, and the proceedings went on. At twelve o'clock the rain began to fall, small and steady.... (107).

Although Henchard's failure seems to be a problem stemming from physical factors, that is weather, it is really a manifestation of his inadequacy in tackling some problems. It is true that his preparations have been ruined by the pouring of the rain, yet under the same circumstances Farfrae's preparations have not been ruined, for the latter, unlike Henchard, is capable of seeing all aspects of an issue before committing himself to it.

Lastly, Henchard proudly, if not foolishly, and vainly attempts to force his identity and to prove his importance, although he is no longer the mayor, by giving a joyful but disastrous welcome to the visiting royalty:

It was Henchard. He had unrolled his private flag, and removing his hat he staggered to the side of the slowing vehicle, waving the Union Jack to and fro with his left hand...

Farfrae with Mayoral authority, immediately rose to the occasion. He seized Henchard by the shoulder, dragged him back, and told him roughly to be off. (272).

This event accelerates his fall while signalling the rising of Farfrae, "who represents the younger generation knocking at the door" (Page;1977:50). It is the death knell of the old way of trading represented by Henchard, whose commercial capability is improving too slowly to keep up with the growing requirements of the new trading system represented by the new generation crop, Farfrae.

In fact Henchard's last attempt to recover his honour and social status fails like his attempts to regain his previous financial success. Farfrae's act of shaking Henchard by the shoulders and scoldingly firing him out of the way of the Royal visitor is in a way the dismissal of the emotional old by the rational young.

In this last part of the novel, having lost all he has had, Henchard is offered the chance to recover at least some of his losses, but he pushes away Farfrae's offer. Henchard's death is, in a way, a figurative death of his financial success as well as the death knell of the conventional trading system. Lance identifies Henchard with Oedipus, Job and Lear: "They learn the folly of pride, power and wealth... and Henchard looks into darkness and learns that it is dark and beyond it there is only more darkness" (1978:67), and Henchard knowingly walks into darkness, as the defeated victim of a new life, with a broken heart, bleeding vanity and fragmented self confidence. He is the victim of a set of economic forces, which he is unable to resist due to his lack of education and weakness in his capacity to handle financial matters. Therefore, while he is cleared out of the way, Farfrae prospers as the one representing the reasonable modern way of trading.

2.2. *Tess*

In *Tess of the d'Urbervilles* it is true that the protagonist's fate is at the mercy of economic circumstances because she belongs to a poor class, which feels the hardship and economic deprivation the most. As the protagonist is a female where all the rules are made by and for the male, *Tess* suggests tragical possibilities more than any other Hardian novel. Tess, the beautiful and attractive target for the sexually weak man, who is easily victimized in his evoked and provoked need for sex, appears as a doubly-oppressed person. Goode states that in order to understand both Tess's nature and nature in *Tess*, the critics must keep in mind that "Tess is a woman and she is a working class" (1988:115). All her decisions, hopes, expectations and behaviours construct a code which is assimilated by middle-class rule. Her society and perception of reality are not the world of idealistic life, where there is no class or sexual discrimination, but those of the conventional view of the woman as "one dimension of a patriarchal and capitalistic ideology" (1988:115). *Tess* is a manifestation of the conflict between the individual and society; social laws and nature's laws; and the man and the woman. The individual in conflict with society is Tess due to her difference from the rest in her conception of the world. She is motivated by her own drives rather than the social norms which shape the lives of other people. She has an identity, her own wishes, her own dreams, her own life which she does not share with other people- she is the complete individual capable of shaping her own destiny, yet too considerate to let down her family in misery and distress. Furthermore, Tess is nature as opposed to society, for she is fragile, natural, instinctive as well as logical and in her desperate fight for survival she is destroyed by the agents of society. She is the woman, typical of her own sex and in the age she lives the male dominance makes use of her sexuality and later punishes her because

she forces her identity as 'woman' not as 'not man'. Tess is herself, fully embodying her sexual characteristics which create a free individual woman liable to the assaults from the ruling men. In the society she lives she has no means of survival as a complete woman and she is destroyed by both Angel and Alec.

As Brown claims *Tess* is "not merely the tragedy of a heroic girl, but the tragedy of a proud community baffled and defeated by processes beyond its understanding" (1954:158). The lack of work facilities in the vicinity and the changing life style of the farming population create destructive results. Working people have to fight for survival as they are forced to change not only their way of life but means of earning their living as well. They have to move out of their towns and villages in order to find work. The new places are never satisfactory for them as there they have to find solution to the problem of accommodation and nourishment. For example, Tess and some other young girls are sent to other towns to find work and provide their families with money essential for their survival. Therefore, the young girls are made an open target to the assault from the men around, both the rich and the poor. The rapid change in the economic construction of the working community results in not only individual tragedies but that of the whole farming community dependant on others for work and supply.

First, due to her economic circumstance as the daughter of a drunkard, a vainglorious and extremely lazy farmer who lacks the capacity to look after his family, Tess is forced to take on the financial responsibility of the family, which is a difficult duty even for a strong man. At the beginning of the novel it is established that the Durbeyfield family is very poor and must endure hardship.

All these young souls were passengers in the Durbeyfield ship-entirely dependant on the judgement of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence. If the heads of the Durbeyfield household chose

to sail into difficulty, disaster, starvation, disease, degradation, death, thither were these half-dozen little captives under hatches compelled to sail with them- six helpless creatures,...(61).

One member of the family is obliged to perform a difficult journey if the family is not to lose an important source of income. In fact, it seems to be the duty of the father; yet Jack Durbeyfield who has concentrated his hopes for a better future on his knightly ancestry fails to drive the wagon to the market because he is drunk, and unable to wake up. As the most responsible member of the family, Tess offers to drive the cart herself rather than casting about for ways to avoid the unpleasant task of taking the beehives to the Casterbridge market. Unfortunately, she fails in this difficult task when she falls asleep and wakes up in horror with blood splashed on her body from the horse killed by another cart.

Her hopes to support her family financially fade away with this unfortunate accident and as a person belonging to the lower classes whose mere means of living is their muscle power, she has to undergo the difficult experience of working as a dairy maid on different farms. Tess's tragedy is initiated and accelerated by the huge class gap present in society. The class distinction is as obvious as the distinction between the village of Marlott and Flintcomb Ash farmlands. The latter stands as the mocking bell ringing to announce the defeat of agricultural life by urban forces. While the village of Marlott is a place of unspoiled childhood memories and rural May Festivities, Flintcomb Ash farmlands are equipped with machines with people dependant on and serving them in an extremely noisy and wearying pace. As opposed to the peaceful and harmonious working conditions in the former place, "Flintcomb Ash directly reflects the new farming, contrasting in every essential with Talbothays" (Brown:161). The agricultural economics which is recorded in the life of Flintcomb Ash is stunningly striking as well as explanatory:

Of the three classes of village, the village cared for by its lord, the village cared for by itself, and the village uncared for either by the lord or itself (in other words, the village of a resident squire's tenantry, the village of free or copy-holders, and the absentee-owner's village, farmed with the land) this place, Flintcomb Ash, was the third (360).

The free-working community in the past has now become dependant on the machines, responsible for feeding and serving them as a slave does his master, which symbolizes the new impersonal power that orders human destiny. There is an impassive power emerging from the corrupting and disastrous life of the cities, from the industrial revolution both in and outside the agricultural community, which slowly destroys the dignity of rural life. Brown states that "Tess is typical of labourers of old days who cannot resist or accept the new power and who are bewildered and defeated" (1954:162). Due to the rapid change in farming conventions, the labourers pathetically remember their old way of life:

The old men on the rising straw-rick talked of the past days when they had been accustomed to thresh with flails on the barnfloor; when everything, even to winnowing, was affected by hand labour... (364).

Tess is the only woman who works upon the machine which, incessantly quivering, shakes every part of her body. She has become a part of the machine, doing the necessary work automatically without any knowledge in her consciousness about what she is doing. Sometimes she lifts her head just to see her fellow workers working unaware of others' presence around them, and then she shakes her head and goes on doing her tiresome and monotonous toil:

They worked on hour after hour, unconscious of the forlorn aspect they bore in the landscape, not thinking of the justice or injustice of their lot. Even in such a position as theirs it was possible to exist in a dream. In the afternoon the rain came on again, and Marian said that they need not work any more. But if they did not work they would not be paid; so they worked on (361).

For a worker with genuine human feelings, and not yet alienated, there are few ways of making it possible to survive under these unbelievably tiresome, dehumanizing and agonizing circumstances. Therefore, Tess has to resort to her imagination and memory in order not to get lost between the jaws of this mechanical life. She does so by remembering the past, sometimes by sharing her distress with her equally exploited companion Marian, and mostly by dreaming about a future full of happiness with the beloved one, who seems to be the helmsman capable of getting her across the sea from the land of distress and unhappiness to the other side:

Amid this scene Tess slaved in the morning frosts and in the afternoon rains. When it was not swede-grubbing it was swede-trimming, in which process they sliced off the earth and the fibres with a bill-hook before storing the roots for future use... Still Tess hoped. She had a conviction that sooner or later the magnanimity which she persisted in reckoning as a chief ingredient of Clare's character would lead him to rejoin her (362).

In fact, the job that is executed by the workers, that is to slice off the earth and get the crop, is in a way what is done to the workers themselves by their ever-exploiting bosses, who, similarly, wish to strip them off their non-mechanical aspects, leaving them in a soulless body that can do more work without any hope, any dream or expectations from life except for an animalistic life. Yet Tess is never satisfied with her position and, accordingly, she manages to create the right paths of getting rid of this kind of doom. She dreams, she hopes, she expects some good turns to happen in her life: in short she resists the powerful, dehumanizing dictates of her life as a working girl. On the other hand, the equally destructive forces of the social world pose still a greater danger for her.

As for the social factors neatly arranged to make a tragedy of Tess's life, they can be listed as education, sexuality, marriage, dogmatic rules of the middle-class people and child bearing without marriage. First of all, as a woman sexually

exploited by the womanizer Alec, who symbolizes the male dominance and sexual tyranny over women, Tess has to fight for a happy life, first with her bastard child and later as a seduced and deserted woman. Spencer claims that *Tess* is a novel of "rage .. against time, social institutions such as marriage, Christianity, law, education, the Church; against gigantic things such as industrialisation, God and communities..." (1993:1).

As a young girl Tess has been brought up with her mother's incessant instruction to find a husband, yet a husband whose origins and socio-economic status could be some help to the family's financial problems. She is instructed so without any pre-warning against the danger she might come across as a virgin young girl. In addition, her father's obsession with and vain pride in his ancestry may have created an effect on Tess about getting married to a rich man. Therefore, she would be inclined to look for a husband with these qualifications. And the inevitable happens; the fragile is raped by the wild, the poor innocent girl is destroyed by the evil man, and Tess's ideals are gone away, because now the social intolerance and dictates will start to spin the ropes of her destiny.

In place of the excitement of her return, and the interest it had inspired, she saw before her a long and stony highway which she had to tread, without aid, and with little sympathy. Her depression was then terrible, and she could have hidden herself in a tomb (133).

It is Tess who is doomed to a life of self-disgust and degradation, not Alec, because she is the female, who is held responsible by the male for preserving her virginity to deliver it to her rightful husband, whose sexual background should be accepted unquestioningly. Alec leads his life as if he has never met her while she has to look after the child, the product of this rape. In fact, as Tanner puts forward, Tess is "the feminine whose smoothness becomes sacrificed" (1968:188) by the masculine and figuratively bleeds like her literal bleeding due to the thorn of roses pressed to

her bosom by Alec. According to Tanner, "It is not a large hole that Alec makes in Tess when he rapes her, but from then on the blood is bound to go on flowing until that initial violation will end(in her violation of his right to live)" (1968:191).

As Tess's baby is a result of an illegitimate relationship, from a religious point of view, it is categorized as a fallen soul just like heretics, suicides and drunkards.

So the baby was carried in a small deal box, under an ancient woman's shawl, to the churchyard that night, and buried by lantern-light, at the cost of a shilling, and a pint of beer to the sexton, in that shabby corner of God's allotment where He lets the nettles grow, and where all unbaptised infants, notorious drunkards, suicides and others of the conjecturally damned are laid (147-8).

Lodge protests against the injustice of society and the conception of religion by those people;

The irony is sustained and intensified in the grouping of unbaptized infants with drunkards and suicides, and in the juxtaposition of the cool 'conjecturally' with the uncompromising damned, which affectively shocks us into awareness of the arrogance and inhumanity of presuming to forecast the eternal destiny of souls (1966:171).

After the disastrous relationship with Alec, Tess devotes herself to working, yet, at Talbothays, she is attracted to Angel Clare through the effect of music as well as his social position, mildness, and distinctive difference from the rest of his fellows as an understanding, educated and ideal type of man who can correspond to the man in her imagination. Unfortunately, Angel is just another male character who is the living symbol of the moral codes of the time and men's perception of women's purity, chastity and virginity. Therefore, unaware of another defeat awaiting her, Tess drifts into marriage with Angel. All her hopes, now fully blossomed again, and her heart swollen with love and expectations of a happy future are to be broken by the foolish reaction of Angel, another representative of male dominance and

intolerance of women's sexual misdeeds. The case is extremely ironic, when at the night of their marriage Angel, the supposedly infatuated lover, the symbol of tolerance and goodness for Tess, does not touch Tess, the girl labelled as a fallen woman due to her 'shameful' deed of having had sex and a child out of it. It shows the double-standard of religion and of the ethical values of society for men and women, because although Alec previously raped Tess, he has not been affected by the intercourse, and now despite the fact that Angel had an experience similar to Tess's with a woman, he claims to be righteous while Tess is to be blamed.

"I thought, Angel, that you loved me- me, my very self! If it is I you do love, O how can it be that you look and speak so? It frightens me! Having begun to love you, I love you forever- in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my husband, stop loving me?"

"I repeat, the woman I have been loving is not you."

"But who?"

"Another woman in your shape."(298-9).

And the second disillusionment follows when Angel deserts Tess. Now she is the broken, shattered victim of a world ruled by men, where the woman has no power due to religious dictates and ethical norms and the man has no mercy. Tanner draws a parallelism between Tess's case and the dying pheasants: "Like the white hart and the pheasants she is a hunted animal; hunted not really by a distinct human individual but by ominous loitering presences like the cruel gunmen she used to glimpse stalking through the woods and bushes- a male blood-letting force which is abroad" (1968:189).

The social intolerance, religious oppression, and the wrong-headedness of the 19th century bourgeois attitudes towards the seduced woman, the death of Tess's child and his burial among the heretics, thieves and other outcasts of society because

he has not been given the right to be baptized, and finally Angel's incredulous horror at his bride's not being a virgin and his following act of deserting her all contribute to Tess's economic and social degradation, and consequently lead her to accept to become the mistress of Alec. In fact, this is another act of sacrifice for the sake of her family's financial future. Tess's manipulation by the men comes to an end when, in order to unite with her now repentant husband, she murders Alec, who spoilt her life a very long time ago. However, the execution mechanism will not let her free. Thus, the constitutional law decides on her execution, which is carried out at once.

Indeed, her execution is but the universal rule of demolishing the individual who has attained a personal insight and wholesome identity and broken the borders society has built around her. As this individual is a potential danger to the maintenance of the social mechanism and rules, she must be blown out immediately, as Tess is.

"What is it, Angel?" she said, starting up. "Have they come for me?"

"Yes, dearest," he said. "They have come."

...

"I am ready," she said quietly. (487).

2.3. Jude

Goode remarks that in *Jude the Obscure* "Education and the family form the ideological couple of late capitalism, and that's the concern of the novel (that is, not one and the other but the coupling of them): it is the double call of the self into the world that determines and constructs it" (1988:141). Although, at first sight,

education seems to be the traditional kind offered by scholars of various majors, which a person is expected to tackle and consequently attain a status by which he could make his living, it is the dividing line between classes, because it is offered to some and withheld from others according to the social and economic status of the people concerned. The reason for this is that education is in the control of intellectuals who represent the privileged classes bent on hindering the rise of the oppressed classes. The approach of people to education plays an important role in determining the class each character belongs to: while some try to diminish its light never to let it shine on all people equally, some others hold its torch just to deliver its profundity, illumination and blessings to the abused and abhorred working-class people. In the novel, on the one hand, all the supposed intellectual scholars who fail in the act of distributing the light of education to people equally represent the bourgeoisie successfully; on the other hand, Jude, Sue and Phillotson are defeated in their holy duty to universalize education, at least, in their lives as the representatives of the working class. Norman Page claims, "It is difficult to think of another novel of the period in which such a diversity of vital social and intellectual questions- the class system, inequality of educational opportunity, urbanization and the drifts to the towns, and above all questions of marriage and sexual morality- are so vigorously ventilated" (1979: 88).

The second concept, "family", is the complete form of "marriage", the small unity of man and woman in the name of God, Church and society. The oppressive and forbidding dictates of these forces on the individuals, namely Jude, Sue, Arabella and Phillotson are to be felt throughout the novel.

Being the representative of the working class people and their search for identity and acceptance by the rest of society as people capable of transforming their obscurity, distress, oppression and exploitation by the upper classes into a dynamic

evolution through enlightenment, Jude's life is spent by his attempt to be properly educated and by working from the very early stages of his boyhood up until his death. At the early stage of his life, Jude appears as a working boy, whose duty is to scare the birds that may eat the seeds scattered in the field. Like everything else he tries to accomplish in his life, he fails in his work, because he is too sensitive a boy to complete such a task successfully. Therefore, when he pities the birds, his first experience in working life ends in catastrophe, and he is dismissed by his employer. This dismissal after being beaten harshly by the farmer is the first of a series of beatings of the social and economic wheel turning on the bodies of the poor, and grinding them to pieces:

Whilst saluting Jude's ears with his impassioned rhetoric, Troutham had seized his left hand with his own left, and swinging his slim frame round him at arm's length, again struck Jude on the hind parts with the flat side of Jude's own rattle, till the field echoed with the blows, which were delivered once or twice at each revolution (54).

In fact, watching over the corn seems to be the only job a boy of his age could find to earn some money in order not to be a burden to his great aunt. Therefore, after his dismissal, Jude has to endure his aunt's humiliation of him, which shows the potential violence rooted in man's nature, as well as the harshness of society. He faces another fact:

Growing up brought responsibilities... All around you there seemed to be something glaring, garish, rattling, and the noises and glares hit upon the little cell called your life, and shook it, and warped it (57).

For Jude, the only way of survival lies in his degree of hoping and dreaming of a world, the prosperity, ideals and perfection of which only can outdo the distress, harshness and burden of his real life. While he is doomed to live under the reign of his aunt as her assistant, rather like a machine used to execute an aim, he manages to create a world of illusion by reading while driving an old crooked horse and broken-

down van. His longing for beauty and love, both of which he is deprived of as a boy, becomes an obsession for him, and from then on he concentrates all his energy on realizing his dream of going to Christminster to have a proper education.

The hypocritical quality of society appears in the form of Arabella, ready to fling its nets on the already winged boy ready to fly away. He is made by her to realise his physical needs, yet the mercilessness and cruelty of nature and society start to weave the web that will strangle him when Arabella lays a trap to force him into marriage, by telling him that she is pregnant by him:

He knew well, too well, in the centre secret of his brain that Arabella was not worth a great deal as a specimen of womankind. Yet, such being the custom of the rural districts among honourable young men who had drifted so far into intimacy with a woman as he unfortunately had done, he was ready to abide by what he had said, and take the consequences (102).

The concept of marriage as a social and religious institution appears to be destructive, and the poor man realizes his mistake in horror. Yet he is in no way allowed to break the bonds of marriage, which will turn into a machine causing further destruction in his relations with other people later. In addition to being trapped by Arabella into an undesired marriage, he is made her victim for the second time when she decides to desert him:

She further went on to say that her parents had, as he knew, for some time considered the question of emigrating to Australia, the pig-jobbing business being a poor one nowadays. They had proposed her to go with them, if he had no objection. A woman of her sort would have more chance over there than in this stupid country.

Jude replied that he had not the least objection to her going. (117-8).

The reason for Arabella's deserting Jude is his poverty. Her cruelty is too big for him to bear, especially when she provokes him beyond endurance, staining his books with pig fat and scolding him in front of people passing by. In addition she

auctions his goods hastily and leaves him nothing. Yet the tragic dimension of this marriage is not to be suffered fully until Jude meets Sue and falls in love with her.

After his unsuccessful attempt to drown himself in a pond, he goes to get drunk. The solution to his problem seems to be in going to Christminster, where his fully blossomed hopes for education can lift him above the distress and problems of his economic and marital status. As Irwing Howe points out, "The English working class, coming to birth through the trauma of the Industrial Revolution, suffered not merely from brutality, hunger and deprivation, but from an oppressive snobbism, at times merely patronizing and at other times proudly violent, on the part of the superior social classes" (1979: 384). Thus, when Jude does go to the city of his ideals, instead of success and the realisation of his ideals, what confronts him is a deprivation of the right to have a good education because of his social and economic position as a stone worker, who, in no way, can get into the higher class milieu:

Necessary meditations on the actual, including the mean bread-and-cheese question, dissipated the phantasmal for a while, and compelled Jude to smother high thinkings under immediate needs. He had to get up, and seek for work, manual work; the only kind deemed by many of its professors to be work at all (130).

Webster notes on the socio-economic factors responsible for Jude's tragedy as follows:

Jude hopes to satisfy his thirst for knowledge at Christminster. But he is poor and belongs to a class that is beneath Christminster's limits of condescension; his mental aptitude seems irrelevant to the university authorities. So society becomes his first stumbling block. He is also ignorant, and subject to sexual love. So, when Arabella takes a fancy to have him for her husband, Jude is an easy victim. His marriage and his poverty effectually silence his aspirations for a while... Later a combination of natural and social circumstances cause him to abandon altogether the intellectual life (1979:428).

For example, when Jude goes to Christminster, he is aware that in order to survive he has to find work immediately. Ironically, he is able to find work in the yard of a mason who is repairing the crumbling stonework of the colleges that separate social classes from one another. Although, as a dedicated worker, Jude contributes largely to the colleges by doing the repairs, none of their representatives will even condescend to give an answer to his pathetic letters of application. And the only one that responds to his letter, sinisterly chides him and attempts to teach him a lesson about his limitations:

SIR, - I have read your letter with interest; and, judging from your description of yourself as a working man, I venture to think that you will have much better chance of success in life by remaining in your own sphere and sticking to your trade than by adopting any other course. That, therefore, is what I advise you to do. Yours faithfully,

T. TETUPHENAY

To Mr J.FAWLEY, Stone-mason (67).

Jude's encounter with Sue, who is a fellow worker living under circumstances similar to his and is subject to the same cruelty, only serves to double Jude's tragedy prepared partly by socio-economic factors. Sue has bought two naked statues of pagan gods from an image seller and hides them from her pious employer. Yet when her employer, who represents both the economically ruling classes and the intolerance of the social mechanism, discovers them Sue is obliged to quarrel with her:

"She broke some statuary of mine."

"Oh? Wilfully?"

"Yes. She found it in my room, and though it was my property she threw it on the floor and stamped on it, because it was not according to her taste, and ground the arms and the head of one of the figures all to bits with her heel- a horrid thing!" (152).

Jude decides to look for a proper scholarship under the roof of a college after visiting his ill aunt. Despite his keen awareness that his future lies with his fellow workers rather than the scholars, he applies to several colleges for admittance as a student. His rejection by them ends in great resentment and he bursts out in anger, protesting the indifference of the iron gates and rules dividing people as poor and wealthy. He writes an ominous, yet significantly illuminating extract from the Bible on the walls of the college which has locked him out:

The gates were shut, and, by an impulse, he took from his pocket the lump of chalk which as a workman he usually carried there, and wrote along the wall:

'I have understanding as well as you; I am not inferior to you: yea, who knoweth not such things as these?'- Job xii.3. (169).

The scene where he gets drunk, disappointed in all his ambitions, in a low tavern among labourers, prostitutes and wreckless students, is a cruel reminder of his not belonging to any class. First, he is a man who has been rejected by the upper classes who are not superior to him in knowledge, but, on the contrary, quite blind, dumb, deaf, and therefore, inferior to him.

Second, his aspirations as an intellectual who, to some extent, manages to comprehend the rules and mechanism that set the world and society in motion, indicate the great distinction between his qualities and those of the other lower class people:

"I don't care a damn," he was saying, "for any Provost, Warden, Principal, Fellow, or cursed Master of Arts in the University! What I know is that I'd lick 'em on their own ground if they'd give me a chance, and show 'em a few things they are not up to yet!" (171).

The sparkles kindling in Jude's heart are again set alive by a curate, who, after listening to Jude's story, recommends that he should enter the church as a

clergyman's assistant. Therefore, he decides to find employment in Melchester, where he can study theology and be near Sue. He finds work on the repairs to the cathedral and devotes himself to studying. There, however, the intolerance of the social mechanism cruelly makes a prey of Sue; when the College authorities do not believe that Sue's companion is her cousin really, they punish her by locking her up alone. It was

the penalty of the sex wherein they (women) were moulded, which by no possible exertion of their willing hearts and abilities could be made strong while the inexorable laws of nature remain what they are. They formed a pretty, suggestive, pathetic sight, of whose pathos and beauty they were themselves unconscious, and would not discover till, amid the storms and strains of after-years, with their injustice, loneliness, child-bearing, and bereavement, their minds would revert to this experience as to something which had been allowed to slip past them sufficiently regarded (194).

As a protest, she escapes from the room by throwing herself down through a window, and goes to Jude. This 'scandalous' action results in the college authorities' forcing her into marriage with Jude in order to clear her name, if she intends to be accepted by the college. At this moment, as a destructive social institution, marriage appears just there to spoil the possibility of a happiness on the part of both the lovers. As Webster states,

If Jude had not been bound by his tie to Arabella when he and Sue first met, Sue might have married him rather than Phillotson and overcome her repugnance for the irrevocableness of marriage that was later accentuated by her marriage with Phillotson. If Jude and Sue had been accepted by society, or even just tolerated by society, without the sanction of a licence for their living together, their peculiar hereditary repugnance for the strongly tied bonds of marriage would never have spoiled their life together (1979:431).

Therefore, when Jude declares that he is still married and bound with the ties of this marriage, as a consequence of which he cannot marry Sue, all their hopes of happiness vanish because Sue rashly decides to marry Phillotson:

"Why didn't you tell me before!"

"I couldn't. It seemed so cruel to tell it."

"To yourself, Jude. So it was better to be cruel to me!"

"No, dear darling!" cried Jude passionately....She was his comrade, friend, unconscious sweetheart no longer; and her eyes regarded him in estranged silence (221-2).

Quite similar to Jude's marriage to Arabella, Sue's marriage to Phillotson is far from being perfect and what it brings about to both parties is just unhappiness, because it is not a love marriage. As a result, Sue asks for an impossible decision by her husband which is that he let her go to Jude, and which Phillotson consents to do, though reluctantly:

"Will you let me go away? I know how irregular it is of me to ask it -"

"It is irregular."

"But I do ask it. Domestic laws should be made according to temperaments, which should be classified. If people are at all peculiar in character they have to suffer from the very rules that produce comfort in others!... Will you let me?"

"But we married-"

"What is the use of thinking of laws and ordinances," she burst out, "if they make you miserable when you know you are committing no sin?" (285).

In order to understand how the act of breaking down the barriers of convention between lovers is regarded by society, it is significant to see how one of Phillotson's friends, Gillingham, includes marriage in his list of the threatened institutions of society which, he thinks, are sacred and it is sacrilage to violate any of them:

"But - you see, there is the question of neighbours and society- what will happen if everybody-"

"O, I am not going to be a philosopher any longer!"

...

"But if people did as you want to do, there'd be a general domestic disintegration. The family would no longer be the social unit. ... Good God - What will Shaston say!"

...

"I think she ought to be smacked, and brought to her senses. That's what I think!" murmured Gillingham, as he walked back alone (293-96).

As a husband who has given his wife the freedom to go to her lover, Phillotson is forced to resign his job as schoolmaster as soon as his 'scandalous' acceptance of his wife's elopement is known by public. When he is forced to defend himself before a public meeting, he is abused, degraded and blamed for immorality and for giving his own wife with his own hands to an adulterous man. Among the members of that intolerant community, his only defenders and supporters are idlers and vagrants; and a riot breaks out only to make him seriously ill due to his disappointment with his wife and the intolerance of society:

"She asked leave to go away with her lover, and I let her. Why shouldn't I? A woman of full age, it was a question for her own conscience- not for me. I was not her gaoler. I can't explain any further. I don't wish to be questioned."

...

"They have requested me to send in my resignation on account of my scandalous conduct in giving my tortured wife her liberty- or, as they call it, condoning her adultery. But I shan't resign."

"I think, I would. ... If you make a fuss it will get into the papers, you'll never get appointed to another school. You see, they have to consider what you did as done by a teacher of youth- and its effects as such upon the morals of the town; and, to ordinary opinion it is indefensible." (311-12).

The pursuit of destruction or control by society over those violating the established rules and norms continues when even Jude and Sue are free from their marriage bondages. As a couple living together without the marriage licence both suffer from the inflictions of society on them. A scandal breaks out as Sue is pregnant by Jude but they are not married. He gets a commission to repair the carved lettering of the Ten Commandments in a local church, but the parishioners are shocked and become furious to see Sue and Jude working on the holy task and have them turned out of the building and, thus, Jude's trade is ruined. They are not only refused by society but also forced to resign from a workmen's educational association. In addition they have to sell their furniture because of the economic deprivation following the scandal:

A few evenings after his dismissal from the church repairs, and before he had obtained any more work to do, he went to attend a meeting of the aforesaid committee. It was late when he arrived: all the others had come, and as he entered they looked dubiously at him, and hardly uttered a word of greeting. He guessed that something bearing on himself had been either discussed or mooted. Some ordinary business was transacted, and it was disclosed that the number of subscriptions had shown a sudden falling off for that quarter. One member- a really well-meaning and upright man- began speaking in enigmas about certain possible causes: that it behoved them to look well into their constitution; for if the committee were not respected, and had not at least, in their differences, a common standard of conduct, they would bring the institution to the ground. Nothing further was said in Jude's presence, but he knew what this meant; and turning to the table wrote a note resigning his office there and then. (374).

For three years, they have to work at different places and jobs, having begotten two children. As a reaction to the injustice committed against him by society, Jude refuses to work on churches; moreover, by now he is ill and unable to work. Moreover, when they come to Christminster to search for accomodation, the fact that they have three children and Sue is pregnant leads to

their rejection by landlords. They succeed in finding lodgings finally, but due to Sue's scrupulous revelation to the curious landlady that legally she is not married, they are turned away again:

"I'm sorry to tell you ma'am," she said, "that I can't let you have the room for the week after all. My husband objects; and therefore I must ask you to go. I don't mind your staying over to-night, as it is getting late in the afternoon; but I shall be glad if you can leave early in the morning" (404).

It is this despondency which has a strong impact on Little Father Time and makes him hang both his brothers and himself in order to rid his parents of such burdens. After that disaster, mainly stemming from the social and economic dictates of society on ordinary people, Sue chooses to comply with the requirements of social norms and returns to Phillotson to be a repentant and loyal wife. On the other hand, Jude's view of life has completely changed by the discovery that "the upper classes live on the labour of ordinary people, while coldly denying their human reality" (Williams;1985:185). In Christminster, in his speech to the crowd on Remembrance Day, like a prophet, Jude identifies and defines the main reasons why he has been worn out by a set of social and economic factors:

"It was my poverty and not my will that consented to be beaten. And it takes two or three generations to do what I tried to do in one... Eight or nine years ago when I came here first, I had a neat stock of fixed opinions, but they dropped away one by one; and the further I get the less sure I am... I perceive there is something wrong somewhere in our social formulas... " (398-99).

The foreshadowed ruin of those revolting against the social and economic mechanism of the capitalistic society, which is based on hypocrisy and survival of the fittest proceeds with Jude's downfall, and his figurative death because he is

not equipped with the necessary qualifications to fit himself to and overcome the obstacles set by the social norms.



CHAPTER III

PERSONALITY

3.1. Henchard's personality

The Mayor of Casterbridge is a novel in which the protagonist's downfall is mainly due to his personality rather than to chance or pure coincidence or the socio-economic factors of his time. If the novel is accepted as the tragic story of Michael Henchard, then the same person is the one whose fall from the height of the social scale down to the lowest steps is presented as a consequence of his reactions to a set of incidents that have a great impact on his fate. Nearly all his decisions made by his free will turn out to be the wrong ones, and therefore, he is forced to pay for them.

According to Paterson, "Henchard is a man guilty of having violated a moral order in the world and thus brings upon himself a retribution for his crime" (1966:133). His first wrong decision is his act of selling his wife at a state of extreme drunkenness, which is one of his tragic flaws occurring at critical times to accelerate his downfall:

At the end of the first basin the man had risen to serenity; at the second he was jovial; at the third, argumentative; at the fourth, the qualities signified by the shape of his face, the occasional clench of his mouth, and the fiery spark of his dark eye, began to tell in his conduct; he was overbearing- even brilliantly quarrelsome (6).

After his futile effort to find his wife and daughter and redeem his misdeed, Henchard has to confront the grim reality and when he appears in the novel later, his loneliness and isolation from other people are noteworthy. Like all tragic heroes, he is doomed to suffer loneliness. After the realisation of his mistake, Henchard's capacity for self-punishment appears in the form of an oath:

It was of his own making, and he ought to bear it. But first he resolved to register an oath, a greater oath than he had ever sworn before; and to do it properly he required a fit place and imagery; for there was something fetichistic in this man's belief (16).

Despite his economic success and the huge wealth he acquires following his misdeed, Henchard possesses some qualities in his personality that constitute a danger for a continuation of his success, and it seems almost impossible for him to quench his thirst for love, understanding and happiness. The most dangerous quality in his personality, which is his main tragic flaw, is his rashness, the first example of which is his ceaseless insistence on Farfrae's staying in Casterbridge as his assistant:

"But hearken to me," pleaded Henchard. "My business is in corn and in hay; but I was brought up as a hay-trusser simply, and hay is what I understand best, though I now do more in corn than in the other. If you'll accept the place, you shall manage the corn branch entirely, and receive a commission in addition to salary" (48).

He rashly relies on Farfrae and reveals his past secrets to him, although he has but newly met him and does not know anything about him. Henchard's second act of rashness, stemming from his loneliness and need for an understanding companion is also effective in shaping his tragedy:

"Your forehead, Farfrae, is something like my poor brother's- now dead and gone; and the nose, too, isn't unlike his (49).

"To be sure, to be sure, how that fellow does draw me!" he had said to himself. "I suppose 'tis because I'm so lonely. I'd have given him a third share in the business to have stayed!" (57).

"It is odd," said Henchard, "that two men should meet as we have done on a purely business ground, and that at the end of the first day I should wish to speak to 'ee on a family matter. But, damn it all, I am a lonely man, Farfrae: I have nobody else to speak to; and why shouldn't I tell it to 'ee?" (79).

"One autumn when stopping there I fell quite ill, and in my illness I sank into one of these gloomy fits I sometimes suffer from, on account o' the loneliness of my domestic life, when the world seems to have the blackness of hell. and, like Job, I could curse the day that gave me birth" (80-1).

In the depth of Henchard's consciousness lies a strong sense of guilt sometimes pricking his mind, haunting him in his loneliness and leading him to seek understanding from others. His humane qualities are easily visible when he pathetically attempts to share and reduce the weight of the burden stamped on his conscience:

"Well I lost my wife nineteen years ago or so, by my own fault... This is how it came about. One summer evening I was travelling for employment, and she was walking at my side, carrying the baby, our only child" and he narrated in fullest detail the incidents of the transaction with the sailor (80).

One of the factors making him tragic is his lack of insight. He is a strong-willed person who tries stubbornly to impose his will on whatever he likes. Yet he prepares his own tragedy by not deriving any lesson from his blunders. For example, he rashly and wantonly rejects Joshua Jopp, whom he had invited to be his new manager:

"I mentioned Thursday," said Henchard; "and as you did not keep your appointment, I have engaged another manager. At first I thought he must be you. Do you think I can wait when business is in question?"

"You said Thursday or Saturday, sir," said the new-comer, pulling out a letter.

"Well, you are too late," said the corn-factor. "I can say no more."
(67)

Another incident is Henchard's ambitious attempt to outdo Farfrae in setting up a fair for the holidays, the result of which is to be a shock for him, for he lacks the necessary foresight about the possible inconvenience that the weather might cause.

Henchard has too much pride which prevents him from learning from his mistakes. Instead of seeing his imprudence and trying to reform himself after the unlucky incident, he decides, again too hastily, to dismiss Farfrae, who has so far succeeded in nearly all of his attempts, mainly because he is reasonable, calm and objective, unlike Henchard, who is rash, emotional and quick-tempered:

"He'll be top-sawyer soon of you two, and carry all afore him," added jocular Mr Tubber.

"No," said Henchard gloomily. "He won't be that, because he's shortly going to leave me." He looked towards Donald, who had again come near. "Mr Farfrae's time as my manager is drawing to a close- isn't it, Farfrae?" (110-1)

Henchard's dismissal of Farfrae forms a great danger for his prospective success in business, as the latter decisively commits himself to make a living in a way similar to that of Henchard. As a result of the generation gap, the life experience and different personalities, which create a different even opposite perspective between the two men, Henchard is doomed to fail while Farfrae is destined to prosper. In fact, the reason why Henchard fails is again his irrevocable rashness. He relies on the weather report of the prophet and his manager, Joshua Jopp, who lacks the due qualifications to tackle the problems

such a post necessitates. In accordance with the so-called report, Henchard hastily buys corn on the supposition that the weather will be stormy and rainy and that he will be sure to make a great profit by selling the corn at a high price at the time of the expected poor harvest. Yet, on the contrary, the weather turns out to be sunny and quite suitable for a rich harvest, and Henchard again hastily sells his corn at a great loss:

Henchard had backed bad weather, and apparently lost. He had mistaken the turn of the flood for the turn of the ebb. His dealings had been so extensive that settlement could not long be postponed, and to settle he was obliged to sell off corn that he had bought only a few weeks before the figures were higher by many shillings a quarter. Much of the corn he had never seen; it had not even been moved from the ricks in which it lay stacked miles away. Thus he lost heavily(193).

Whereas, if he had waited longer, he could have saved some of his losses. However, his rashness again leads him to make another wrong decision, which, like the others, accelerates his tragic downfall.

Another destructive element in Henchard's personality is his self image, which is highly exaggerated at the expense of others. The first example is his selling his wife and daughter to improve his condition because without these two mouths to feed, he believes his personal faculties will enable him to climb up the social and economic ladder easily:

"I'd challenge England to beat me in the fodder business; and if I were a free man again, I'd be worth a thousand pounds before I'd done o't. But a fellow never knows these little things till all chance of acting upon 'em is past" (6-7).

At the height of his career, Henchard seems to have completely forgotten about his proletarian origins and how he was before his fate offered him opportunities to climb up the ladder of wealth. He never condescends to

understand the problems of his townsfolk or to socialize with them. In sharp contrast with his manager, Farfrae, who treats ordinary people as if he were one of them and accordingly gains their sympathy, Henchard severely punishes not only his workers as in the case of Abel Whittle, but also his step-daughter, Elizabeth-Jane who tries to help the workers and servants. For example, after the incredibly appalling revelation that Elizabeth-Jane is not his daughter, but the sailor's, Henchard first rudely oppresses and later remains coldly indifferent to her, despite her increasing tender love and care for this cruel man:

"If you'll bide where you be a minute father I'll get it."

"Bide where you be," he echoed sharply, "Good God, are you only fit to carry wash to a pig through that ye use such words as these" (132).

Although he sometimes regrets what he has said, he continues to blame and degrade Elizabeth-Jane harshly. Another example of such a case is when he gets angry with her because she is kind to servants, after which he resents his rudeness and he feels sorry about his action, which is too late:

"Why do you lower yourself so confoundedly?" he said with suppressed passion. "Haven't I told you o't fifty times? Hey? Making yourself a drudge for a common workwoman of such a character as hers! Why, ye'll disgrace me to the dust!"(134)

The peak moment of his cruelty towards the poor girl is when she articulates the word 'leery' by mistake and he, losing his head, rashly kicks her out of the house mercilessly:

"One day I learn that you lend a hand in public houses. Then I hear you talk like a clodhopper. I'm burned, if it goes on, this house can't hold us two" (138).

The impact of his cruelty towards people is too great to be ignored. Therefore, the townspeople choose Farfrae instead of Henchard when the first

opportunity for getting rid of the latter occurs. The fear he has created in his people is a direct result of his rashness and other negative strains, such as the strictness and cruelty, in his personality. Therefore, it is Henchard who is responsible for undermining all that he has created in a long period of hard work and care. For example, Abel Whittle, the direct target for Henchard's cruelty, foreshadows the preference of Farfrae over Henchard by ordinary people:

"Yaas ,Miss Henschet," he said, "Mr Farfrae have bought the concern and all of we work-folk with it; and 'tis better for us than 'twas- though I shouldn't say that to you as a daughter-law. We work harder, but we bain't made afeard now. It was fear made my few poor hairs so thin! No busting out, no slamming of doors, no meddling with yer eternal soul and all that; and though 'tis a shilling a week less I'm the richer man; for what's all the world if yer mind is always in a larry, Miss Henschet?"
(227)

Nonetheless, despite all the negative and unforgivable aspects in his personality, Henchard is not a villain, but a tragic hero, who arouses the sense of fear and awe mixed with pity, and never the sense of hatred. He appears as the symbol of uttermost loneliness, lacking the life-providing love, understanding and apprehension by others, mainly because he once committed a tragic action and that still haunts his conscience. His pathetic struggle to find a strong and genuine love equal to his own, his resourcefulness in self-punishment, his strength of will and perseverance to compensate for his misdeeds, and his helpfulness to some people are the factors that counter-balance his cruelty, preventing him from being labelled a villain.

After sobering up, Henchard's repentance for selling his wife and daughter is genuine. He does not fail to keep his oath, despite his weakness to alcohol. Therefore, Henchard, without any hesitation accepts to remarry his previous wife, in order to make up for his past misdeed and all the unhappiness he caused her in the past by making her happy now:

"I don't see how you two can return openly to my house as the wife and daughter I once treated badly, and banished from me; and there's the rub o't."

"We'll go away at once. I only came to see--"

"No, no, Susan; you are not to go- you mistake me!" he said, with kindly severity. "I have thought of this plan: that you and Elizabeth take a cottage in the town as the widow Mrs Newson and her daughter; that I meet you, court you, and marry you" (75-6).

When Henchard marries Susan again, and cannot marry Lucetta, he feels obliged to pay for this by offering her some money. And later, when Susan dies, Henchard seeks out Lucetta to marry her, mainly due to his sense of guilt for he has wronged her. Yet when she refuses, he forces Lucetta to promise to marry him by ruthlessly threatening to reveal to Farfrae the secret about their former relationship, and when she chooses Farfrae, Henchard, who is full of a sinister potential for hatred and violence, chases the destructive aim of reading Lucetta's letters to Farfrae. Then he concludes his design in an unexpected manner:

The truth was that, as may be divided, he had quite intended to effect a grand catastrophe at the end of this drama by reading out the name; he had come to the house with no other thought. But sitting there in cold blood he could not do it. Such a wrecking of hearts appalled even him. His quality was such that he could have annihilated them both in the heat of action; but to accomplish the deed by oral poison was beyond the nerve of his enmity (252).

Despite his degradation of Elizabeth-Jane, his cold indifference to her, and his rash act of cutting off the courtship between her and Farfrae, it is his personality that leads to his reconciliation with her. He has some conflicting qualities in his personality: he is sensitive and indifferent, understanding and cruel, cold and warm, and cheerful and miserable at the same time. The reason why people do not treat him badly as he sometimes treats them is that they are aware of his conflicting qualities, and his humane feelings, which counter-balance his misdeeds. For example,

although he attempts to kill Farfrae, the latter does not try to take revenge. Another example is Elizabeth-Jane's looking after him in his illness despite his previous cruelty to her.

As Shweik suggests, "Henchard's grotesque attempt to punish Abel Whittle is almost countered immediately by a revelation of his previous charities to Whittle's mother and by the frankness he shows in his reconciliation with Farfrae" (1966:136). Although Henchard abuses Abel Whittle, it is this lazy worker who keeps loyal to Henchard owing to Henchard's generosity to his mother. At the end Abel does not leave Henchard alone when he feels that he is not in a good condition.

Henchard, who in one case sells his golden watch in order to repay a needy cottager due to his instinct for justice, is the tragic hero of *The Mayor of Casterbridge*. He chooses to bear the consequences of his tragic flaw, his rashness, and of his tragic actions (all the wrong decisions he makes due to his rashness, loneliness and need for love and understanding from others). Shweik states that the most eminent qualities of Henchard's character which make him a tragic hero, and not a villain, are

"his consistent benignity, his gruff friendliness and frankness with Farfrae, his concern for Lucetta, his efforts to make amends to Susan and Elizabeth-Jane, his determination to 'castigate' himself with the thorns which these retributory acts brought in their train; and his humanizing acknowledgements of his own loneliness and need for companionship" (1966:135).

3.2. Tess's personality

Tess is the seduced village girl, trapped by her beauty and incredible lack of the necessary instinct to rage against what her fate offers to her; she is delicacy incarnated, yet incidentally causing her own doom due to her blindness to man and his drives, which is one of her tragic flaws. This blindness stems, to some extent, from her parents' lack of insight and their wish to motivate her toward a destiny that will improve their economic and social welfare. Consequently, her simplicity and ignorance as a seventeen-year-old village girl remain uncultivated and immature until she is forced to experience the tragic incident, which leaves her alone to bear the consequences of the loss of her virginity as well as the unbearable responsibility of the baby in a completely hostile community. Until the crucial moment which weaves her fate toward a tragic end, she is not always a passive tool in the hands of circumstances; instead, her willingness is at times visible in her rather mild reaction to the dangers, forcing themselves into her life. For example, she, though seemingly reluctantly, accepts the strawberry Alec pushes into her mouth, and lets him accompany her to her destination, where he obeys his irrepressible instinct for delight. Therefore, in *Tess of the d'Urbervilles* the factor mainly responsible for tragedy is Tess's personality rather than chance or intruders.

The first dominant strain in Tess's personality is her over-developed sense of responsibility, which is another tragic flaw responsible for her downfall. In *Tess* there is a set of tragic incidents stemming from her sense of responsibility. The first incident where Tess is obsessed with and troubled by this sense of responsibility is when she virtuously decides to perform the duty of taking the bee-hives to the market. If Tess had a tendency to laziness or a desire to avoid taking on the

responsibility which, in fact, belongs to her father, she would not take the hives to the market when she was too tired to keep awake. She would not have to face the disaster that took place during her sleep, when the family's means of income, the horse Prince, was pierced to death at the accident.

As Tess feels the obligation to compensate for the loss of Prince, which is a further example of the so-called destructive sense, she does not hesitate to accept the plea and instructions of her parents who are too inconsiderate to provide her with the necessary knowledge a young girl of her age normally requires to combat the hazards likely to arise from an encounter with man. Unequipped, Tess sets out on a journey to her potentially blurred, and devastated future as a worker on the farm of the Durbervilles, supposedly her kinsmen. There, the "Powerfuller" prepares an undesired prospect for Tess; and she falls victim in the hands of the villain Alec.

Although Alec is the power of destruction forcing himself into Tess's life, shattering her integrity and erasing her hopes for a bright future, Tess is also to be blamed as she accepts his offer to accompany her during her journey although she is aware of his attraction to her. What reinforces the tragic incident is again Tess's sense of responsibility: she holds herself responsible for the act. What is more vital is her self-reliance and lack of will and power to force Alec to share this responsibility. Blind to how society treats a raped young girl, she chooses to suffer the results alone, and returns home pregnant.

Soon, Tess gives birth to the unfortunate and unhealthy baby, who dies soon after it is born. Even when she gives birth to the baby, whose responsibility is not only hers but Alec's as well, she never thinks of involving Alec in this affair. Instead, she does whatever is necessary to feed the baby, and takes well care of it until it dies. Furthermore, she is alone while bearing the distress and taking the responsibility of

the baby's baptism and burial. It is Tess who pays money to have a place in the graveyard to bury the baby.

In utter loneliness and isolation, Tess again offers herself to the service of her family's future due to her sense of over-responsibility. Now, she is not only dehumanized by the exhausting working conditions, but also completely exploited by her family. The heavy burden of the long and tiresome working hours turns her into a potential machine, like a part of a huge machine responsible for the execution of a repetitive, boring and tiring work in the fields. Yet she has an equally strong power to hope and dream. Therefore, she not only successfully resists the dehumanizing inflictions stemming from her work, but also finds a means of suppressing them; and when she attracts the interest of Angel, another potential danger who appears as a saviour at the beginning, she finds another branch to cling to at a time of hopelessness and isolation.

Tess's tragic sense of over-responsibility starts to operate in her relationship with Angel, yet this time the speed of this operation is paradoxically slower and comparatively more destructive. As a result of the burden of her undesirable incident in her past, that is the ambiguous sexual intercourse with Alec, Tess feels obliged to break her secret to Angel and relieve herself of this burden by sharing it with an apparently understanding, unconventional intellectual, who seems to have superior qualities distinguishing him from the people around.

Yet the "Crass Casualty" enters the stage just to aggravate the tragedy, and she cannot deliver the letter of confession, but she thinks she has done so. She receives the final blow when on the day of their wedding it turns out that Angel is still ignorant of her past. Although Angel professes that he has also had an experience similar to hers, when she tells him about her own story, he gets extremely

upset. Yet it is Tess herself who, as a consequence of her free will, leads him to make a decision at this crucial moment. As she is extremely passive, she is easily overcome by her sense of guilt and responsibility; and instead of pointing to the similar experience he has had and explaining that she was a victim at the mercy of circumstances as an inexperienced, lonely young girl when she was raped, Tess herself offers him to do whatever he intends to do as a rightful husband who, in his view, has been deceived into marriage by a fallen and unworthy woman:

"I shan't do anything, unless you order me to; and if you go away from me I shall not follow 'ee; and if you never speak to me any more I shall not ask you why, unless you tell me I may."

"And if I order you to do anything?"

"I will obey you like a wretched slave, even if it is to lie down and die" (300).

And Angel decides to desert her, leaving her behind overcome by the sense of guilt, untouched as if she were a dirty prostitute, since she has offered her body to another man. As Lodge puts forward, "Tess's character is defined and justified by metaphors of flora and fauna, and the changing face of earth both directs and reflects her emotional life. But it is equally true that Nature is quite indifferent to Tess and her fate" (1966:174-175). However, although Tess is as delicate and beautiful as a flower, she lacks the necessary drive to pluck up her courage and attack the iron gates of the indifferent world imprisoning her and making her a slave to circumstances. In fact, what is tragic in Tess's case is not that Nature is quite indifferent to Tess and her fate, but that Tess is deadly indifferent to herself and her own fate. She reacts unbelievably mildly to the unjust case of her husband's act of deserting her.

"I don't see how I can help being the cause of such misery to you all your life. The river is down there. I can put an end to myself in it. I am not afraid."

"I don't wish to add murder to my other follies," he said.

"I will leave something to show I did it myself- on account of my shame. They will not blame you then" (303).

She at last accepts Alec's offer to have her for his mistress, since he cannot marry her, in return for some financial support for the maintenance of her family, a decision she makes due to her sense of responsibility for others. If she did not possess that excessive sense, she would not accept to lead a detestable life as Alec's mistress. Furthermore, her following act of killing Alec might be avoided and her consummation with Angel could be a happy and lasting one. Then the tragic vengeance of society on Tess would be avoided.

At last Tess does rage against the unjust power spinning her destiny in a tragic way. When Angel comes back with an illuminating self-insight, having understood his misdeed, to find his wife and compensate for his wrongdoing to her, the person he encounters is Alec the villain, who misleads Angel by saying that Tess has deserted the place and will not come there again. Filled with excessive anger, Tess, for the first, and unfortunately the last time, defies the ill stars of her destiny, and now free from all passivity she kills the man who is to a great extent responsible for her tragedy.

By killing Alec, Tess finds her inner harmony. Yet, this harmony which is blessed with the re-union of the lovers, is destined to last only a short time. Tess's inner peace is again spoilt and in the irreversible tragedy, the curtain falls when the tragic heroine, Tess is led to the scaffold, not accompanied by any of the other actors. Although her fate is affected by chance and coincidence, and socio-economic factors, the main reason why her life becomes tragic is the above discussed tragic flaws in her personality, all of which form the conflict between her and society.

3.3. Jude's personality

As an orphan, utterly in need of love, warmth and protection, initially Jude is hyper-sensitive, idealistic and inexperienced; eventually through an experience of the most tragic kind, he acquires self-awareness and comprehension of the power intentionally setting free all the necessary elements to make human life miserable. The first, but not the main, characteristic responsible for Jude's tragedy is his sense of loneliness that results in his becoming a socially and psychologically alienated person.

Jude has lost his parents before the novel even begins. He is an orphan, working in order not to be a burden to his aunt, who takes care of him. Yet this old lady does not attempt to understand the problems a child of his age is likely to have. She is too cool and narrow-minded to give him the love and understanding he yearns for. Therefore, "situated as he is, with no close family or local ties, it is absolutely necessary for the boy to attach himself to a tradition" (Williams; 1972:183). The first person whom he chooses as an example to follow is the idealistic schoolmaster, Phillotson who throws some seeds of idealism into the mind of the little Jude, who is ready to cultivate them. After Phillotson leaves for Christminster, Jude, whose idealist aspect has already been awakened, starts to give shape to his Christminster ideal, and to raise the tree of hope in the fertile soil of his imagination. In fact, his tendency for idealizing people, places and institutions is Jude's main tragic flaw:

"I must next concentrate all my energies on settling in Christminster. Once there I shall so advance, with the assistance I shall get there, that my present knowledge will appear to me but as childish ignorance... and one of the colleges shall open its doors to me."

And then he continued to dream, and thought he might become even a bishop by leading a pure, energetic, wise, Christian life (79).

His loneliness becomes the cause of his vulnerability when he is pulled down from the height of imagination and domain of dreams, to the earth after the physically appetizing and hope-consuming Arabella, who is sex and selfishness incarnated, presents herself as the one ready to share his loneliness and isolation. Barbara Hardy states that "Jude is frustrated by birth and class but also by the motions of his sexual appetites" (1979:75), which is another tragic flaw leading him to commit his first tragic action by having a sexual intercourse with Arabella. In fact, she manages to attract his attention and capture him because of his tragic loneliness as well as his sexual needs: "The essence of his tragedy is Jude's loneliness" (Alvarez;1979: 421). He is isolated from society not only due to his lack of familial guidance, protection and warmth but because his ambitions, abilities and sensibility are too great for ordinary people to comprehend. Therefore, although in his relationship with Arabella, she perfectly satisfies him sexually and he is trapped by her into a marriage, they are not a suitable couple, as their expectations from life, their hopes, their dreams and the way they assess the events in their lives and their concepts related to social as well as economic prospects are completely different. Thus, when the more practical and earthly Arabella deserts him after making him sell all the goods he has at home, the sense of Jude's loneliness is intensified since his experience with Arabella indicates the difficulty for him to find a person equally idealistic and understanding.

As soon as Arabella leaves him, Jude again turns to his idealism, to his books and self-education. It is his strong attachment to them that enables him to endure his loneliness. Yet, more vital than his loneliness is his lack of experience, and unreasonable dreaming. In addition to his lack of practical ability, he is never realistic, he never tries to lay all the facts in front of him and have a look at them with a reasoning eye, but instead, he just gets the idea and creates mountains,

valleys, forests, colleges, books, scholars ready to give away what they have in their minds, which are all imaginary pictures created by a thirsty soul feeding on the ideals presented by classical writers. He gets his nourishment by reading, learning and re-creating what he reads in his mind with an unequalled hope for a position by the side of the scholars and students of the land, yet he is far from realizing the true nature of the system and the obstacles set on his way. He is full of conviction that he will not have any difficulty in triumphing over them:

But the future lay ahead after all; and if he could only be so fortunate as to get into good employment he would put up with the inevitable. So he thanked God for his health and strength, and took courage. For the present he was outside the gates of everything, colleges included: perhaps some day he would be inside. Those palaces of light and learning; he might some day look down on the world through their panes (133).

The blindfold preventing him from seeing the harsh realities of life is still effective even when he goes to Christminster. Although he finds it difficult to lead an intellectual life without working very hard, his hopes continue to blossom and even to ripen, as now he feels he is closer to realizing his ideals:

"You are wrong, John; there is more going on than meets the eye of a man walking through the streets. It is a unique centre of thought and religion - the intellectual and spiritual granary of this country. All that silence and absence of goings-on is the stillness of infinite motion - the sleep of the spinning-top, to borrow the simile of a well-known writer" (162-63).

Not until he receives the letter of refusal by one of the scholars does he realize the futility of his hopes. Although Sue warns him beforehand, this refusal disappoints him and he, for the first time, descends to the level of reality, where he has to grope his way not in the light of his imagination but by means of his muscle power as a stone mason.

His loneliness and sexual needs begin to operate again, and they are combined with his never-ending idealism, which has now taken a different shape and dimension. Jude's ideal changes from having an intellectual life as a clergyman into living with Sue. In his relationship with her, he achieves success, and, to some extent, fulfills his thirst for an intellectual life. Yet, he asks for more than she can give him: that is, not only her spiritual side but her body as well, and she protests against this. In fact, what leads her to protest is not what he asks for but his sense of responsibility, which haunts and troubles him all through his life. His responsibility to his wife only because they got married seems unreasonable, for his wife does not feel any responsibility for him, and now she is most probably with another man. It is due to his sense of over-responsibility that Jude does not feel free to love and live with Sue as he wishes. Even when he lives with Sue and has some children from her, he continues to suffer for this reason.

Jude's ideals always let him down on his way to success and happiness. As Mizener states "College, church, social convention, the very things which Jude had at the beginning believed in as the representatives of his ideals, have killed him, either directly by betraying him or by teaching Sue to betray him" (1979:412). First of all, his first and greatest ideal Christminster and his dreams of an opportunity for education there prevent him from harmonizing with his wife Arabella. Although she is earthly and materialistic, she does realize the difference between her husband and herself, and decides to make her way in another place. She feels she is trapped between Jude's ideals and her aims. Therefore, she throws away his books, she scolds him, and sometimes she even makes fun of him and of his ideals in the presence of other people. She never succeeds in attracting him except sexually driving him away from his obsessive love of his books. Accordingly they never unite as a whole.

Jude's second ideal Sue is another factor betraying him. Although she offers and feeds him with an intellectual life, her personality, knitted out of selfishness and coyness, does not let her harmonize with him. In addition, her unreasonable reliance on others is the main reason, for example, why they are turned down from the work of doing the repairment of the cravings at the church. Furthermore, a terrible tragedy occurs due to her lack of sensibility, and scrupulousness when she tells little Father-Time about how great a burden the children are on the shoulders of the parents. Then by rashly holding herself responsible for the tragic deaths of the children she leaves Jude alone to bear the destructive results.

Although "Jude is as frustrated by Sue, his ideal intellectual woman, as he is by Oxford, his equally shining ideal of the intellectual life" (Alvarez;1979:415), other factors contribute to his tragedy. As Barbara Hardy notes, "Tragedy is created from within and without" (1990:75). The most important aspect of Jude's personality is his sensitivity. For example, while he is given the job of scaring the birds, he ignores his responsibility and lets the birds eat the seeds scattered in the field. As a result, he is beaten and dismissed by his cruel employer, farmer Troutham. On his way home he comes across earth-worms crawling on the ground, and he pays extraordinary attention not to step on and kill them. As a child he was used to bringing home some little birds from their nest. He would feed them and then pitying would put them back in their nests. When he is married, he protests against Arabella's unjust treatment of the pig as she has intentionally left it hungry so as not to have difficulty cleaning it. He becomes furious when she suggests cutting its throat slowly to let the blood drip little by little so that they can have a more tasty meat. Instead he cuts the pig as fast as possible to end its agony.

As a result of his sensitivity, when there is difficulty Jude attempts to escape from it by drinking. For example, when he is left alone by Sue, he drinks and

becomes an easy prey for Arabella for the second time. "Chance and natural law work together to precipitate Jude's final catastrophe. He is plagued by a hereditary tendency toward drunkenness. Chance throws Arabella in his path when he is intoxicated, and he returns to her" (Webster;1979:428-9) mainly because of his sexual needs. Now that he is alone, suffering the most catastrophic event that a person can have, he is totally crushed and needs a way of escape, and Arabella appears at this moment of despondency. According to Howe, "Jude responds far more spontaneously to Arabella than Sue, for Arabella is unmistakably female and every now and then he needs a bit of wallowing in sex and drink to relieve him from the strain of his ambition and spirituality" (1967:403). Yet his drinking and commitment to his sexual drives do not elevate him from this state of despondency, and similar to his first experience with Arabella, he is left alone with his disappointments, alienation, misery and last awakening to see the grim face of what is called life.

More pathetic and heart rendering is Jude's spiritual death before his literal death. For Jude life means dreaming and idealizing. When hopes are swallowed by facts, he is disillusioned. He wakes into the ghastly grinning reality. This awakening is the death knell for him. He questions life, he questions himself, his ideals, and he is reborn, but this time as a breathing corpse without the capacity to reason or hope:

"It takes two or three generations to do what I tried to do in one; and my impulses - affections - vices perhaps they should be called - were too strong not to hamper a man without advantages; who should be as cold-blooded as a fish and as selfish as a pig to have a really good chance of being one of this country's worthies. I was, perhaps, after all, a paltry victim to the spirit of mental and social restlessness, that makes so many unhappy these days. I'm in a chaos of principles- groping in the dark- acting by instinct and not after example" (398-9).

3.4. Sue's personality

In *Jude the Obscure* Sue Bridehead is one of the protagonists who deserves to be examined from different perspectives. She determines the course of events in the novel due to her fluctuating personality, which takes the shape of an allegorical figure at times, and that of the most vividly drawn portrait of modern woman at others.

Her first quality is her rebellious nature, contemptuous about everything mediocre,

She dislikes everything medieval, admires classical writers and architecture, looks at the works of Neo-classical secular painters, conspicuously reads eighteenth century fiction and the satirists of all ages. Jude calls her 'Voltaire', and she is a devotee of Gibbon. She is influenced by Shelley as intellectual rebel, by Mill's liberalism, and by the new historical criticism of Christianity (Heilman;1963:222).

In the novel the reader learns about her before she really takes action. She is Jude's idealized cousin. The first impact of her appearance on Jude is that of shock. As a result of her rebellious nature, she insults, attacks and even mocks Jude's commitment to Christianity and the Bible. She appears to have a reason behind every sentence she utters, and that is why she is able to capture the boy's attention. She is not only able to comprehend Jude's personality but being more realistic than him is able to identify his weakness and what is likely to arise as a result in the society they live:

"You are Joseph the dreamer of dreams, dear Jude. And a tragic Don Quixote. And sometimes you are St Stephen, who, while they were stoning him, could see Heaven opened. O my poor friend and comrade, you'll suffer yet!" (265).

Sue's rebellious nature can be seen in her choosing to escape from the girls' school when she thinks that she has been treated unjustly. She defies the rules of the school and violates the invisible laws of society. She inconsiderately, but decisively, goes to Jude's dwelling place at a late hour:

Presently, towards dusk, the pupils, as they sat, heard exclamations from the first-year's girls in an adjoining classroom, and rushed to say that Sue Bridehead had got out of the back window of the room in which she had been confined, escaped in the dark across the lawn, and disappeared. How she managed to get out of the garden nobody could tell, as it was bounded by the river at the bottom, and the side door was locked (195-6).

No matter how destructive her actions might be, she never hesitates to accomplish what is in her mind. For example, when she learns about Jude's previous marriage she protests this by deserting Jude and marrying Phillotson. Yet, her unyielding nature will not let her abide by the formalities of any institution, including marriage. Therefore, not only does she refuse to have any sex with her rightful husband, but also by throwing herself out of the window she protests his unintentional entrance into her room. She proves her unbending quality when she asks for freedom from Phillotson, which is as destructive an action as her deserting Jude.

Another aspect of Sue's personality is her selfishness, which she preserves as long as she can. First of all, in her relationship with Jude, she wishes to remain untouched but maintain her company with him. Although it is apparent that the boy has been provoked by her, she never yields to his wishes. She responds only to his intellectual needs, which she also needs desperately, but as for his physical needs she chooses to remain sexless. As Guerard points out, "Sue's own happiness depends on reenactment of a pattern: to live with a man in an ostensibly sexless and fraternal intimacy, arouse his sexual desire, lead him on, reject him, and then do penance for the suffering she thus has caused" (1979:446). Heilman also notes the same quality

in Sue's personality: "Sue's selfishness is never consistent, she can be virtually ruthless in seeking ends, and then try to make reparation. She can be contemptuous and cutting, and then penitent and tearful. She can be daring and then scared; inconsiderate; and then generous; self-indulgent, and then self punishing... always with a kind of rushing spontaneity" (1965:215). We understand that before the novel even begins Sue had caused the death of a person with whom she apparently lived together, fulfilled her intellectual needs and did not respond to his physical needs. She treats Phillotson similarly. After she rashly deserts Jude, she returns to him penitently in tears and wants to do reparation for her past behaviour. Her self-punishment is the greatest when she thoughtlessly tells little Father-Time about the difficulties they have faced due to the children, and he kills his brothers and himself. She holds herself responsible for that disaster and penitently and submissively she leaves Jude and returns to Phillotson to compensate for her misdeeds.

Sue is also doomed to unhappiness, because she is a person incapable of loving anybody else but herself. She rarely seems to like other people, including Jude: "She is a poor, maimed 'degenerate', ignorant of herself and of the perversion of her instincts, full of febrile, amiable illusions, ready to dramatize her empty life, and play at loving though she cannot love" (Gosse;1896:390). In her relationship with Jude, she really shares a lot with him both intellectually and later sexually. Yet, she only gives herself to him when Arabella appears on the stage again and threatens to get Jude back. Sue's attraction to Jude is not a result of love but a need as he seems to be the only person to whom she can cling to satisfy her instincts:

Suddenly quite a passionate letter arrived from Sue. She was quite lonely and miserable, she told him. She hated the place she was in; it was worse than the ecclesiastical designer's; worse than anywhere. She felt utterly friendless; could he come immediately? (183).

According to Heilman, "Sue's original role is that of counterpoint to Arabella; spirit against flesh, or Houyhnhnm against Yahoo. Sue and Arabella are meant to represent different sides of Jude" (1965:209). It is true that Sue's main characteristic is her spirituality, yet she is never one side of Jude. Moreover, she is the same with Phillotson as with Jude. It is her nature to wish to remain coy. In a way, she is the embodiment of the idea that 'sex is sin'. In the beginning, she refuses to have any intercourse not only with Jude but also with Phillotson. Moreover, to accept her as a symbol rather than a character would lead us to disregard her fully developed qualities. She is a complete person with hopes, expectations, dilemmas and paradoxical qualities.

If Jude needs Sue, she equally needs him, not as a lover but as a bodiless, sexless spirit. She has a great gap in her soul, which needs to be bridged by a power, either intellectual discussions or by a man of equal intelligence and knowledge. According to Howe,

"Sue is all feminine charm, but without body, without flesh or smell, without femaleness. Lacking focused sexuality, she casts a vaguely sexual aura over everything she touches... She cannot leave anything alone, neither her men nor herself: she needs always to be tampering and testing, communicating and quivering" (1967:403-4).

In her conversation with Jude her demand for a power beyond her is obvious:

"So few could enter into my feeling. It would have been wrong, perhaps, for me to tell my distress to you, if I had been able to tell it to anybody else. But I have nobody. And I must tell somebody!" (276).

Like Jude, Sue is a social outcast: Jude and Sue are lost souls; they have no fixed place in the world to which they can retreat; their goals are hardly to be comprehended in worldly terms at all. Lonely, distraught, rootless, they cling to one another like children in the night. Exposed to the racking sensations of

homelessness, they become prey to a kind of panic whenever they are separated from each other. The closeness of the lost- clutching, solacing and destroying one another- is a closeness of a special kind, which makes not for heroism or tragedy or even exalted suffering, but for that somewhat passive 'modern' sadness which suffuses *Jude the Obscure* (Howe;1967:400-1). Throughout the novel she seems to suffer loneliness, not because of people's rejection of her, but her rejection of them. Therefore, in a way she is responsible for her own doom. She has an unyielding personality which always creates a kind of disharmony with society and their values. She is different from ordinary people both due to her expectation from life and her questioning mind. For her, nothing ordinary, no social role can be of any value unless it is based on rational purposes.

Due to her state as an outcast, she is attached to Jude, slowly devours and digests him until by a sudden decision she gives up all her values and yields to social norms: Sue's personality prepares for the remarkable drama of the novel: her unceasing reversals, apparent changes of mind and heart, acceptances and rejections, alternations of warmth and offishness, of evasiveness and candor, of impulsive acts and later regrets, of commitment and withdrawal, of freedom and constraint, unconventionality and propriety. For example, she is cool about seeing Jude, then very eager, then offish, (Heilman;1965:212). At the beginning of their relationship as friends she questions him, then muses upon his thoughts, then attacks what he holds dear, at times imposes her own will, then again drags him to her plain of reality. Because she is afraid of losing him, she is careful not to destroy immediately what he regards precious. But she does so quite slowly and unnoticeably, therefore when he falls he is crushed into pieces:

Jude had no heart to go to his work that day. Neither could he go anywhere in the direction by which she would be likely to pass. He went in an opposite one, to a dreary, strange flat scene, where boughs dripped,

and coughs and consumption lurked, and where he had never been before.

"Sue's gone from me - gone!" he murmured miserably (439).

One of the factors responsible for Sue's tragedy is her utter loneliness. At the beginning of the novel she is completely alone, without anybody to love her or rid her of her desperate loneliness. Jude appears as the means to fill this gap in her life. Yet just when he becomes her mate, he reveals his secret about his past marriage and she descends into her previous state of loneliness. Phillotson is not able to bridge the gap in her lonely soul. Therefore, Sue chooses to recapture her only means, Jude. She even achieves success in her aim, she bears children to lessen her loneliness. However, she is again left to loneliness by the horrible scene of murder and suicide. Accepting her tragic fate she deserts Jude and decides to return to her inescapable fate- the undesired marriage with the unloved Phillotson.

CHAPTER IV

INTRUDERS

In the novels examined, the fates of the protagonists are influenced not only by the social and economic factors in general but by some persons whose interests and personalities conflict with that of the protagonists. The conflicts occurring between the protagonists and those persons, who are the intruders, have to be resolved in some way. In the novels these clashing powers end up in the victory of the intruders and the defeat of the protagonists, which reinforces the tragic destinies of the protagonists.

The reasons why intruders take action to destroy, or at least interfere with, the natural flow of the protagonists' lives are various. Sometimes their motives stem from some conflicts within their own personalities, as in the case of Sue; sometimes they are led by some social or economic factors, as in the case of Arabella; and sometimes they are directed either by their sexual desires, for example Alec, or moral approach as in the case of Angel. Yet no matter what kind of drives they have, the impact they create on the protagonists is so big as to heighten their already tragic fates.

4. 1. *Tess*

Tess is nature incarnated, both an indivisible part of it, completing it as a flower does a barren field, destroyed both by men and by herself. She has an irresistible, breath-taking, charming and maddening beauty which makes her an open target for men's sexual attacks and a centre of interest for those who have any taste for beauty. Similar to a beautiful butterfly attracting the sight and interest of a butterfly hunter, she attracts the attention of the men around her:

She was a fine and handsome girl - not handsomer than some others possibly - but her mobile peony mouth and large innocent eyes added eloquence to colour and shape ... The pouted-up deep red mouth to which this syllable was native had hardly as yet settled into its definite shape, and her lower lip had a way of thrusting the middle of her top one upward, when they closed together after a word. (51-2).

The first man to be enslaved by her irresistible attraction is Alec d'Urbervilles, who represents the sexual drive of man incapable of opposing this powerful force. As Tanner points, "Tess is robbed of her integrated singleness, divided by two men, two forces" (1968:196). The second man to attack the gates of Tess's integrity is Angel, Tess's idealized lover and lawful husband. While Alec destroys her physically due to his attraction to her, Angel wipes out her means of survival, her belief in love, after she has grown a sound self-reliance and hopes for a happy life with him.

Apart from both men, Tess is also victimized by her family, especially her mother. Tess is directed toward Alec by her mother without being warned against the possible danger she is likely to encounter. She is in a way presented to the taste of Alec with the intention of capturing his attention, fascinating him and leading him into marriage. However, Tess is an integral part of nature, as delicate as a butterfly,

but without strong wings to carry her to a shelter to escape the speedy blow of wind generated by Alec. The destiny that awaits Tess is foreshadowed by the accident where the horse is killed as if by a sword. In a way, Tess is associated with the horse in that both are killed by an outside force, the horse physically, Tess morally by losing her virginity and by becoming a fallen, pregnant woman in the eyes of ordinary people.

Alec does not directly start his sexual attacks, but by some incidents he implies his intention. For example, he forces roses onto her bosom and causes her chin to bleed. Another example is his forcing strawberries into her mouth, pushing them through her half-opened lips. Both examples foreshadow his raping Tess. She bleeds at the end of Alec's sexual attack on her, yet it might be said that she has consented to his intention, similar to her obvious acceptance of the strawberry by half-opening her lips:

"No- no!" she said quickly, putting her fingers between his hand and her lips. "I would rather take it in my own hand."

"Nonsense!" he insisted; and in a slight distress she parted her lips and took it in.

...

As Tess's own people down in those retreats are never tired of saying among each other in their fatalistic way: "It was to be." There lay the pity of it. An immeasurable social chasm was to divide our heroine's personality thereafter from that previous self of hers who stepped from her mother's door to try her fortune at Trantridge poultry farm (81-119).

After the raping incident, Tess is left to her own devices. She is pregnant, financially unprovided and socially regarded as a fallen woman with nobody to give her any support. With a hardened mind and driven by social forces, Tess feels the grimness of her bad luck, especially when she gives birth to her child, regarded as a bastard by the community. At this moment Tess appears as a devoted mother, still

preserving her unequalled beauty and attraction, yet her motherhood does not last long, and her baby dies. She is forced to bury the baby among the heretics, drunkards and others reputable for socially rejected qualities.

Although Tess most abhorrently has to undergo a period of suffering related to the birth and death of the baby, being young she slowly recovers. She needs to take breath not like an animal but as a human being, having flesh and soul ready to hope, dream and experience beauty and delight. She resumes her state before the tragic event, once more becoming aware of herself as a unique, whole and healthy human being:

A particularly fine spring came round, and the stir of germination was almost audible in the buds; it moved her, as it moved the wild animals, and made her passionate to go... Some spirit within her rose automatically as the sap in the twigs. It was unexpended youth, surging up anew after its temporary check, and bringing with it hope, and the invincible instinct towards self-delight (150-151).

As soon as Tess wholesomely completes her process of recovery and self-realisation, the other intruder ironically appears on her way to further aggravate her miserable situation. According to Williams, "Tess does recover when she goes to Talbothays, but this recovery cannot be permanent, because she meets Angel Clare, who becomes in effect her second betrayer" (1972:93). The reason why Angel is able to become influential in the shaping of Tess's destiny is his self-portrayal as a person rejecting every kind of dogmatism, alienating himself from society since he regards himself as different from them by opposing all illogical social conventions. In addition, she is in need of a branch to cling to, owing to the extent of suffering she has undergone, her loneliness and the social pressure on her shoulders.

However, Angel turns out to be unreliable and in contrast to his self-portrayal, he does not show the vital courage to accept Tess as a woman without

virginity. He falls into conflict, hesitates whether to obey his instincts as a man, or act according to man-based social conventions. Since he chooses the latter way Tess is left to her own devices again. Yet she is again troubled by Alec, who asks her to become his mistress in return for financial support to her family. Alec exploits Tess both sexually and spiritually. When he attempts to prevent any encounter between Tess and Angel, he provokes Tess to the extent of killing him. Elliott puts forward that "a combination of social pressure, mischance, and wilfulness have put Tess in a position where she can gain temporary happiness only by discarding civilized self-restraint" (1990:227). She discards the bondages of civilization for the sake of natural love, and as a result of the resentment arising deep from her heart she becomes a murderess. Tess violates the social rules and attains temporary happiness, for she is now rid of the ever-exploiting villain:

By degrees he was inclined to believe that she had faintly attempted, at least, what she said she had done; and his horror at her impulse was mixed with amazement at the strength of her affection for himself, and at the strangeness of its quality, which had apparently extinguished her moral sense altogether. Unable to realize the gravity of her conduct she seemed at last content; and he looked at her as she lay upon his shoulder, weeping with happiness, and wondered what obscure strain in the d'Urberville blood had led to his aberration- if it were an aberration (475).

According to Tanner,

"It is both men who drive Tess to death: Angel by his spiritualized action, Alec by his sexual attacks... Alec wants her body only and is indifferent to anything we might call her soul, her distinctly human inwardness, and Angel wants her spiritual image without the body" (1968:196).

Tess is divided into two parts, one part belongs to Alec and the second to Angel. She gives herself completely to Angel by killing Alec who has possessed her body so far, and achieves harmony both inwardly and outwardly. Yet the execution mechanism

seeks revenge on all those who have violated any social rules. And Tess is captured by this mechanism never to be let free again and mercilessly swept out of this world without letting the universal scream arising out of her tragedy be heard by any living creature.

'Justice' was done, and the President of Immortals, in Aeschylean phrase, had ended his sport with Tess. And the d'Urberville knights and dames slept on in their tombs unknowingly (489).

4. 2. *Jude*

In *Jude the Obscure* the tragic end of the main characters is, to some extent, the result of intrusive characters. It is not the intrusion of one particular person into another's life, but the intrusion of everybody into that of the others and a mutual destruction. The question of tragedy can never be answered by the demolishing impact of intrusion alone; what is needed is the tragic blindness of the tragic heroes, which leads them either to misinterpret or ignorantly to accept such an intrusion.

The first person whose tragic blindness is at play is Jude, whose personal traits constitute a liability to be manipulated by outsiders, either ruthless such as Arabella and Vilbert or innocent yet not less destructive like Sue. According to Oliphant, "Jude is made for the rest of his life into a puppet flung about between them by the two women- the fleshly animal Arabella and the fantastic Susan, the one ready to gratify him in whatever circumstances they may meet, the other holding him on the tiptoe of expectation, with a pretended reserve which is almost more indecent still" (1896:382). Both women take their parts, in turn, to destroy Jude, just like the two men in *Tess*.

First, Arabella is on the stage; as a powerful force of destruction, as an exciting being passionately struggling for survival at the cost of all the men in relationship with her. She is the incarnated struggle for existence where nature produces such powers as she to counteract the vulnerable and not fitting, like Jude. In contrast to Jude she possesses a worldly vigor, is healthy, and as nature is to the suffering of human beings, she is indifferent to human feelings, social norms or destruction of others. Jude is victimized by her: he falls into the hands of a woman so completely animal that it is at once too little and too much to call her vicious. She is a human pig, like the beast whom she and her husband kill, quite without shame or consciousness of any occasion for shame, yet not even carried away by her senses or any overpowering impulse for their gratification, so much worse than the sow, that it is entirely on a calculation of profit that she puts forth her revolting spell (Oliphant;1896:382). Arabella casts a spell and enslaves the daydreaming boy Jude by throwing a pig's pizzle at him. It is the beginning of the tragic episode of their relationship after which she interferes with his heavenly imagination and pulls him down to earth from the very height of his brilliant world of dreams.

Her enslaving Jude is committed for one purpose alone: to get hold of a person who can make a good husband. Arabella's ability to direct the course of events and exploit whatever she comes across, makes her a villain. With her ever-active cunning she creates a made-up melodrama where Jude is forced into a fateful journey starting in a destructive marriage:

"I wish things had never begun! I was much to blame, I know. But it is never too late to mend."

Arabella began to cry. "How do you know it is not too late?" she said. "That's very well to say! I haven't told you yet!" and she looked into his face with streaming eyes.

"What?" he asked, turning pale. "Not ...?"

"Yes! And what shall I do if you desert me?"

"... But, of course , if that's the case, we must marry!" (101).

Arabella is an opportunist who will decisively create an opportunity unless it comes naturally. Yet she is not the only one to blame in this case, since, for the second time, Vilbert appears on the stage just to help her play her trick on Jude. In the first incident, Vilbert has promised to bring the intellectual-to-be Jude some books from Christminster, yet Jude has never got any books brought by Vilbert. Instead, Vilbert just explains that he has forgotten to bring him the books: "Vilbert the quack makes Christminster sound as strange and potent as his own medicines. He talks nonsense about sons of washer-women who speak in Latin; he claims to have been there many times; and deceives Jude in promising to help him" (Clifford;1979:462). In the second incident, in order to persuade Jude that she is really pregnant, Arabella gets some help from Vilbert, who without hesitation gives her what she needs.

Arabella is a stronger character than Jude- more practical and less imaginative- and she makes use of her position in his heart to influence him. Yet her personality does not let her commit herself to the stream of events. Although Jude is made to forget about his confidence in intellectual liberation by his wife, she is not to be satisfied with the qualities he possesses. In the development of his tragic fate the contemptuous reaction of his wife to his resuming his previous studies plays an important role:

She saw some of Jude's dear ancient classics on a table where they ought not to have been laid. "I won't have them books here in this way!" she cried penitently; and seizing them one by one she began throwing them upon the floor (114).

Arabella not only makes Jude's life miserable but she also deserts him for a better future. Now, as a deserted person, he feels his freedom only intellectually due

to his marriage bondage that constitutes still another barrier on his way to happiness. By this act of Arabella, the scene is left to the second intruder, Sue, whose intrusion is wilder, as she reflects and responds to his intellectual aspirations; and therefore, shakes his identity to its very foundation. Although in *Jude the Obscure* the society portrayed is still a male dominant society, in Jude's experiences with Arabella and Sue it is the latter who victimizes. Arabella is capable of deserting him despite their holy vow of marriage to love and support each other throughout their life. As regards the institution, while she goes away to enjoy herself, he is left to be the one on whom the crushing inflictions of this institution are imposed. Moreover, in his second relationship, that is his engagement in his love for and idealisation of Sue, he is likely to suffer: Jude is the sport of fate, but he is never otherwise than sublime; he suffers more for others than for himself. The wretched Sue helplessly and inevitably spoils his life and her own. She is not less of a fool than Arabella herself, though of such exaltation in her folly that we cannot refuse her the throes of compassion, even when she is most perverse (Howells: 1895:379). Because of the fact that Jude's personality makes him liable to be abused and exploited by others, neither Arabella nor Sue hesitates to pull his strings as they wish, although Sue seems to fall in love with him. According to Oliphant,

The men are passive, suffering, and rather good than otherwise, victims of women and of fate. Not only do they never dominate, but they are quite incapable of holding their own against these remorseless ministers of destiny, these determined operators managing all the machinery of life so as to secure their own way... It is now the woman who seduces, it is no longer the man (1896:384).

Yet, there is one point of contrast between the act of victimization committed by Arabella and that of Sue. Although Arabella's plotting is something determined, planned and intended to harm for her own sake, Sue's acts are not meant to harm but

are rash reactions to a set of incidents miscalculated by the rash and unreasoning Sue.

In order to understand the nature of Sue's victimization of Jude (and, to some extent of herself) one should first of all see her at the beginning of her process of transformation. She is the rebel, the violator of fixed rules and dogmas, apparently self-confident, independent without the need to socialize with anybody else, and as such, idealized by Jude. At first she seems to have qualities superior to Jude regarding philosophical knowledge. As she is determined not to obey the social norms and the traditional way of comprehending the world, she spontaneously starts to impose some ideas on the intelligent but naive Jude, and to undermine his so far acquired knowledge based on religion. Although they seem to be equal to each other in their discussions, she outweighs him by her determined personality. According to Heilman, Sue possesses some sadistic qualities which she puts into practice during her life with Jude: "Though she resents criticism of or even disagreement with her, all that Jude believes in and holds dear she attacks with an unrestraint that ranges from inconsiderateness to condescension to an outright desire to wound- the church, the university and their traditions" (1965:214). Sue's sadistic treatment of Jude, which he endures because of his love for her, is balanced by her childish expression of the need for his company. In addition, she attracts him by her concrete knowledge about literary figures, which she has acquired through reading:

"Do I strike you as being learned?" she asked, with a touch of raillery.

"No- not learned. Only you don't talk quite like a girl- well, a girl who has no advantages"

"I have had advantages. I don't know Latin and Greek, though I know of grammars of those tongues. But I know most of the Greek and Latin classics through translations, and other books too. I read Lempriere, Catullus, Martial, Juvenal, Lucian, Beaumont and Fletcher, Boccaccio, Scarron, De Brantome, Stern, De Foe, Smollet, Fielding, Shakespeare,

the Bible and other such; and found that all interest in the unwholesome part of those books ended with its mystery" (201).

Although Jude feels happy with her, he lacks the sexual satisfaction which he was able to find in the loathsome Arabella, and therefore, he is forced to express his need for her body, as well. Yet, before their union, Jude has to overcome a barrier: his marriage to Arabella. In contrast to his expectation from Sue, the result of his confession is destructive:

He began and finished his brief narrative, which merely led up to the information that he had married a wife some years earlier, and that his wife was living still (221).

Now that she has learned about his secret, she finds it intolerable and again her inconsiderateness leads her to desert him, to make another victim of Phillotson. Alvarez defines her as a machine of destruction,

"Sue is cold, incapable of real love, an epicure of the emotions and a flirt; she wants to be loved more than she wants to love; she is in vain marrying Phillotson out of pique when she learns that Jude is married, and going to bed with Jude only when Arabella appears on the scene; she is even cruel, in a refined way, her deliberate 'epicure' frigidity having killed one man before the novel even starts" (1979:419).

What makes Phillotson a victim is Sue's acceptance of his marriage proposal just because she is disappointed with Jude. She never gives herself to Phillotson in any sense. Although at the beginning she reacts mildly to his natural wish to have sexual intercourse with her, she gradually changes into a psychologic case. She is not only scared of Phillotson but degradingly hates the idea of any intimacy with him.

There was a cry from the bed, and a quick movement. Before the schoolmaster had realized where he was he perceived Sue starting up half-awake, staring wildly, and springing out upon the floor on the side away from him, which was towards the window. This was somewhat hidden by the canopy of the bedstead, and in a moment he heard her flinging up the sash. Before he had thought that she meant to do more

than get air she had mounted upon the sill and leapt out. She disappeared in the darkness, and he heard her fall below (289).

Having no sense of responsibility to or respect for Phillotson, she inconsiderately asks for his permission to go to her lover, Jude. In fact, Phillotson generously releases her although he expects the disaster-to-come thereafter. While she has a chance to join Jude and compensate for deserting him, Phillotson is forced to leave his job, degraded, abhorred, and rejected by society. He is pathetic in that he firmly believes that a person should never be forced to live under the same roof with anyone without vital love on both sides, and this belief is a kind of revolt against the unjust dictates of society on those intending to break the marriage bonds imposed on them by the rules of religion. In the society he lives, when there is a threat to the social mechanism, it should be eliminated at once by the people representing this mechanism. In the novel Phillotson is the threat and he is eliminated by society by being driven out of the 'civilized' community:

"If she were not your wife-"

"She is not; she's another man's except in name and law... What is the use of keeping her chained on to me if she doesn't belong to me?... Though as a fellow-creature she sympathizes with, and pities me, and even weeps for me, as a husband she cannot endure me- she loathes me- there's no use in mincing words- she loathes me, and my only manly, and dignified, and merciful course is to complete what I have begun.... I see only dire poverty ahead from my feet to the grave; for I can be accepted as teacher no more (317-8).

What Sue looks for is a power to fill the gap between her spiritual and intellectual demand and never ask for anything in return. That is the main reason why she fluctuates between Jude and Phillotson, and makes both men her victims: "Here then was Sue's difficulty: to find a man whose vitality could infuse her and make her live, and who would not, at the same time, demand of her a return, the return of female impulse into him. What man could receive this drainage, receiving

nothing back again? He must either die or revolt" (Lawrence;1979:433). For Sue the right man to fulfill her ambition is not Phillotson but Jude, whose aspirations can equal hers. Therefore, it is Phillotson who is doomed to 'die', a spiritual death as an outcast. Jude revolts against her by demanding of her what she is unwilling to give, until Arabella comes back and forms a threat to their relationship and future. This revolt is a destructive one on both sides: She is developed to the very extreme, she scarcely lives in the body at all. Being of the feminine gender, she is yet no woman at all, nor male; she is almost neuter. Jude is nearer the balance, nearer the centre, nearer the wholeness. But Jude's effort towards a pure life in the spirit, towards becoming the pure Sue destroys him and her (Lawrence;1979:443).

Although "Sue wants to be sexually attractive and powerful but to remain sexually unavailable" (Heilman;1965:215), she has to live with Jude in close intimacy in order not to lose him. At this point she is destructive in another way. When she gives in to Jude, she begins to campaign against the idea of marriage at once. The result is that they live not as a husband and wife, but as a man and his mistress, which is not tolerable by society.

"I do love you, as you know, Sue."

"I know it abundantly. But I think I would much rather go on living always as lovers, as we are living now, and only meeting by day. It is so much sweeter- for the woman at least, and when she is sure of the man. And henceforward we needn't be so particular as we have been about appearances" (323).

In their life together, they have some children, who add to their burdens. In addition, they are turned down wherever they go. For example, when, at Shaston, Sue relies on the landlady and tells her that, in fact, they are not legally married, she causes the anger of the landlord and they are thrown out of the cottage. Yet, this is not the last act of Sue's victimisations. She possesses a remarkable tendency to give

way to her feelings in complete disregard of their impact on others. She tells Father-Time that the meaning of life is "mutual butchery". The melancholic and pessimistic boy finds this statement quite meaningful, but he is utterly unfit to cope with it.

"Can I do anything?"

"No! All is trouble, adversity and suffering!"

"It would be better to be out o' the world than in it, wouldn't it?"

"It would almost dear."

"'Tis because of us children,too, isn't it, that you can't get a good lodging?"

"Well- people do object to children sometimes."

"And what makes it worse with me is that you are not my real mother, and you needn't have had me unless you liked. I oughtn't to have come to 'ee- that's the real truth! I troubled 'em in Australia, and I trouble folk here. I wish I hadn't been born!" (406-7).

When she finds out in horror what Father-Time has done, regardless of the fact that she actually has prepared the psychologic occasion of the double murder and suicide, her downward course to death-in-life starts.

He was the whole tale of their situation. On that little shape had converged all the inauspiciousness and shadow which had darkened the first union of Jude, and all the accidents, mistakes, fears, errors of the last. He was their point, their focus, their expression in a single term. For the rashness of those parents he had groaned, for their ill-assortement he had quaked, and for the misfortunes of these he had died (411).

At the end of her journey of transformation, she has changed from the utter rebel into the submissive. Yet, this act of hers, that is leaving Jude alone so as to go back to her legal husband is the last blow to destroy Jude, now alone, addicted to alcohol at the mercy of his previous wife, the cruel Arabella. Arabella is again offered the chance to finish her act of victimisation of Jude.

Jude's expectations fall short of fulfilment. He has the dreams of his cousin Sue, who in the end lands him onto the island of disillusionment after breaking his wings made of imagination, hope and passionate love for her. He expects her to bring him intellectual freedom and strength, fulfillment of a heavenly life of on Earth, yet due to her utter conventionality, he not only loses his freedom, strength, and life but throughout his life he is frustrated by Sue as if she were an inflexible, merciless hunter only seeking to destroy him.

While the two women continue their daily affairs, on the ways they have walked toward their destinies so far there are lots of corpses of a set of people, including children of unfulfilled expectations, killed at the ripening stage of their lives, and Jude. And Jude, a prematurely blossomed bud, turns into dust after experiencing the horrible clash of people trying to survive at the expense of the death of others...

CHAPTER V

CHANCE AND COINCIDENCE

5. 1. *The Mayor of Casterbridge*

In *The Mayor of Casterbridge* the tragic downfall of the main character, Henchard, is accelerated by chance factors. Although his personality is adequate to make his life tragic, coincidence is presented in abundance in the novel so that even the slightest hope of recovery in Henchard's life is lost. Karl points to the use of chance element in *the Mayor* as the main source of tragedy, "Henchard is an essentially good man who is destroyed by the chance factors of a morally indifferent world upon which he has obsessively attempted to impose his will" (1966:133). Despite the fact that Henchard is responsible for his own downfall due to his failure in all his relationships, "there are many chance conjunctions which bear upon the course of events" (Pinion;1977:42).

First of all, Henchard's visit to the fair results in his going into the wrong tent, where alcohol is served in the furmity, three plates of which he consumes. The result is his weakness, his drunkenness, when his inner thoughts, fears, hopes and feelings come to the surface. There, he starts out on a journey of rise by auctioning his wife and child. The second tragic coincidence is the availability of a buyer, who accepts the offer and pays the demanded sum. Incidentally, the passer-by is not one of the townspeople, but a complete stranger, who will not even stay in the town for a

short time. Had Henchard entered another tent, he would not have tried to sell his wife; or had the sailor not passed at the time of the auction, again Henchard would have been unable to sell her: still, if the sailor, Newson, had been one of the villagers who did not have to leave the place right away, Henchard could have paid for his mistake and compensated for the foolishness he committed when he was drunk, which he attempts to do as soon as he sobers.

The next man to influence Henchard's destiny who appears on the scene at a critical time in Casterbridge is Farfrae. It is significant that Farfrae happens to pass by, like Newson, when Henchard seems to be in trouble, quarreling with the people about the bad wheat he has sold them. As Henchard is unable to solve the problem of improving the wheat, it is Farfrae, who offers to solve this problem like a saviour. The real tragedy begins when the rash and emotional Henchard begs, even implores, Farfrae on his knees to stay in the town as his manager. Now, having sold his wife and child he is on top of the social scale, yet not very soon the saviour Farfrae will be a barrier, even a whirlwind blowing and turning Henchard's fate downward to its previous state.

His violent self-centeredness and swift emotional fluctuations make it impossible for him to establish any wholesome relationship with others. Therefore, when he is about to marry Lucetta, whose qualities are likely to help him in his business, Susan's entrance into Henchard's life is crucial, for this changes all his plans and he gets re-married to the wrong woman. If she had not come at this time, he would have married Lucetta and his future would have taken a shape accordingly. Still, if Susan had not overheard Henchard's conversation with Farfrae about how unhappy and regretful he is because of his past mistake, she might not have dared to interfere with his life again.

Although he will not let himself be defeated by circumstances, Henchard is no longer the person who can bring novelties into the lives of men since he cannot keep up with the changes brought up by the changing structure of society. When his wife comes back with Elizabeth-Jane, he seems to have a new branch to cling to. Yet, his chance will not allow him to lead either a successful or happy life. Because of the pouring down of the rain his failure in business is stamped in the eyes of people. Besides, Susan's letter which he reads before the advised time, breaks away all his hopes for a better future. As an ominous coincidence, Susan explains that the new Elizabeth-Jane is not his own daughter but that of Newson:

MY DEAR MICHAEL, -For the good of all of us I have kept one thing a secret from you till now. ... I can hardly write it, but here it is. Elizabeth-Jane is not your Elizabeth-Jane- the child who was in my arms when you sold me. No; she died three months after that, and this living one is my other husband's. SUSAN HENCHARD (128).

Because nothing he wishes or hopes for comes true, he gets suspicious of a spiteful power spinning his destiny so as to make it tragic and miserable. He is trying to realize his ambition, to create a world of his own and live happily with his so far missed daughter. Yet all the destructive and mocking forces of an indifferent world continue to make his life miserable. Now, he has not only lost his economic and social status, but is utterly lonely, in a complete isolation from the rest of his fellow people.

Once Henchard's doom starts, a set of misfortunes gives impetus to his downfall. First, he quarrels with Farfrae on a simple matter about how to treat workers. His rashness leads to his dismissal of Farfrae, who chooses to defy Henchard through commercial practice. The rivalry is disastrous for Henchard. When as a result of lack of insight and bad luck, Henchard's business is ruined by the

uncertain weather, he muses over the reasons and malign powers which have caused him to fail:

"I wonder if it can be that somebody has been roasting a waxen image of me, or stirring an unholy brew to confound me! I don't believe in such a power"(195).

According to Pinion, "As Henchard's fortunes decline he becomes nobler; it is his desperate need for companionship and affection which makes him instinctively selfish and dishonest" (1977:47). The happening of some events is either before the right time or later, but never in due time. Therefore, when Henchard is in need of love and companionship most, he suffers the result of his abusing Elizabeth-Jane. He is too late in asking her for forgiveness, for she has already decided to leave the house. As a person with extreme emotions he destroys any possibility of a happy union with his understanding and forgiving Elizabeth-Jane. Because she has suffered a lot from this old, harsh and equally pathetic man, now, her heart is irreparably broken, and although he is now genuinely repentant for all his mischief to her, she is in no way capable of forgiving him.

Henchard turns to Lucetta for the second time. He is attracted to her due to his loneliness. Yet, bad luck again works against him, as on the same day when he is planning to see Lucetta, Farfrae also visits Lucetta's house for Elizabeth-Jane, where both women are living together. As he arrives before Henchard, and Elizabeth-Jane is absent, Farfrae talks with Lucetta, and they become attracted to each other. Therefore, Henchard misses his chance of marrying Lucetta. Had he come earlier than Farfrae, or had Elizabeth-Jane not been absent when Farfrae came, the attraction between Farfrae and Lucetta would not have happened, and Lucetta might have accepted to marry Henchard, instead of Farfrae.

The inexplicable power deciding on people's fates never seems to have settled his affair with Henchard. The last blow comes from another coincidental meeting with the firmity woman. As Henchard is still performing the duty of judging people at court he happens to judge the firmity woman, who immediately recognizes him and tells people about the shameful deed he committed in the past. Although the second magistrate and the clerk get angry with her statement about his past secret, Henchard interferes with their angry remarks at her. As a consequence of his deep concern for his honour more than anything else, Henchard, instead of rejecting the firmity-woman's accusations, accepts his guilt, and ready to suffer the results, leaves his seat for the others to preside over the case:

"No - 'tis true." The words came from Henchard. "'tis as tru as the light," he said slowly. "And upon my soul it does prove that I'm no better than she! And to keep out of any temptation to treat her hard for revenge, I'll leave her to you" (207)

The sudden arrival of Newson in search for his daughter is also destructive for Henchard. By chance, he meets Henchard who is alarmed by the possibility of losing Elizabeth-Jane, who having forgiven him, has now returned to him. Therefore, Henchard tells Newson that Elizabeth-Jane died a long time ago. Yet, Henchard's lie leads to his loss of Elizabeth-Jane, who, having found her real father leaves Henchard.

Henchard goes out alone to die on Egdon Heath when he feels that he has really lost Elizabeth-Jane. In fact, by choosing to die he aims at defying this malign power and this he expresses in his will where he states that his name should be forgotten, a rejection of all that is social, earthly and ritual. And Henchard successfully finishes his role in the pathetic scene as "the occasional episode in a general drama of pain" (343).

5. 2. *Tess of the d'Urbervilles*

In *Tess*, the element of chance and coincidence appears as prominent and inseparable from Tess's tragic destiny. That ominous power occurs at times of heightened tension just to worsen the situation of those struggling for existence. If not the main reason, it is responsible to some extent for the tragic development of Tess's life.

The first incident that brings about potential danger for Tess is the unlucky encounter of Tess's father with the parson, who points to a possible familial link between the Durbeyfield family and the aristocratic d'Urbervilles. Tess's father rushes home to break the news to his wife. Had he not learnt that there might be some links between the two families, he and his wife would not have forced Tess to go to Trantridge after the pathetic death of Prince, and accordingly Tess's fate would not have been affected by Alec. Such an incident could have been prevented if either of Tess's parents were reasonable instead of being vainglorious. Furthermore, if Tess had been a wealthy person, the following tragic encounter of the girl with the force of destruction could have been avoided.

However, the first incident needs completion by a further unlucky coincidence in order to make Tess's life tragic. That is, when Tess arrives at the farm, instead of the lady, who might have taken care of her, it is Alec whom she happens to meet. Therefore, right from the very beginning Tess captures Alec's attention on account of her beauty and he starts his sexual attacks on her. Yet all those incidents are not adequate to make a tragedy of Tess's life. As Pinion states,

Tess is a victim mainly of circumstances. But for her father's celebrations, Prince would not have been killed; but for sense of guilt over this disaster, she would not have made the sacrifice of going

unwillingly to the Slopes; but for her chance circumstances, she would never have thought Alec's company, the lesser of the two evils on the night of her rape (1977:41).

Although the appearance of some chance elements is significant and influential on the development of Tess's life without some other personal elements, both physical, psychological and socio-economic, the events could not be made tragic. For example, the setting is presented to the reader as a vital element. It is rural England in the middle of the whirlwind created by the Industrial Revolution. Second, Tess's position as a working girl makes her an easy victim to her employers, as she is economically and socially made inferior to them and a slave to their wishes. Third, her family members are ignorant, uneducated, inconsiderate, lazy and insensitive people, who always exploit the beauty of their daughter. In addition, Tess's father is portrayed as a proud drunkard, who is incapable of carrying the responsibility of the family. Fourth, Tess is associated with nature, delicate, beautiful, and as innocent and ignorant as Alec is coarse and merciless. Therefore, what determines the course of Tess's life is not only the coincidences but those social, physical and socio-economic factors.

For example, before the tragic incident, when she is raped by Alec, Tess is utterly blind to the universal truth about man's inclination for sex. She is left unequipped by her mother who is normally expected to provide her with the necessary knowledge. In addition, Tess further aggravates her danger by letting him accompany her. What is more, she could have endeavoured to keep awake in the presence of a potential enemy.

After the death of her child, despite her excessive suffering, she manages to recover. Yet, the evil power mocking her wishes, hopes and dreams about future, sets another equally destructive person on her way to make her blunder again. Angel appears in her life at a turning point. If he had appeared later, especially when she

had completely recovered, she might not have been so dependant on him and when he left her, she would not have been so overcome as a deserted woman. It can be claimed that before their marriage she has made quite an effort to explain to him what she has experienced, although half-heartedly because of her fear of losing him. Angel's incessant avoidance to discuss anything with her is not a chance factor but a consequence of his idealisation of her, as a pure virgin of his dreams. Moreover, besides the bad luck Tess has when she pushes the letter of confession under the door of Angel's room, it is also her carelessness which results in its going under the carpet.

During her visit to Angel's family it is chance that causes her to overhear the unlucky conversation between Angel's brothers that they do not favour her as a suitable sister-in-law.

Angel's rejection of Tess and his decision to leave her greatly contribute to her tragedy. As Pinion expresses, "Angel Clare's lack of Tess's virtues at the juncture proves fatal" (1977: 47). Had he chosen to remain beside her and support her instead of deserting her, she might have avoided the tragedy and the second blow. If Angel had realized his mistake at an earlier point without needing the advice of the man in Brazil, then, too, the tragic results that follow could have been prevented.

The "Immanent Will" prepares the circumstances for Tess's acceptance to live as Alec's mistress. Had her father not fallen ill and died, the family would not have been driven out of their lodging. Had they been able to look after themselves, Tess would not have sacrificed herself for their sake. Yet, the crucial irreversible act is to be committed after Tess learns that Alec has lied to Angel and getting furious she kills him. Had she not given in to her resentment, she might have followed Angel and founded a wholesome relationship with him without the fear of being

given any sentence for her murdering Alec. However, she kills Alec and, therefore, prepares her own tragic end by her own hands.

As a conclusion, in *Tess* pure chance or coincidence is influential in determining Tess's fate. Yet, what makes it tragic is some certain personal, physical and socio-economic factors. Therefore, her tragedy arises as a consequence of the combination of all those factors.



CHAPTER VI

CONCLUSION

In Thomas Hardy's novels, the tragic destinies of the characters are shaped according to more or less the same factors which bring misery to some and blessing to others. These factors are the inescapable effect of the social structure of the community they are a part of, pure coincidence, chance and the personal traits of the protagonists who are in conflict with their setting, time and social and economic system. The extent to which each of these factors plays a part in the destinies of the protagonists varies from novel to novel and the effect of the chance element and pure coincidence on the tragic destinies decreases in Hardy's later works.

The first factor responsible for the characters' becoming tragic is their social and economic positions. In *The Mayor of Casterbridge* Henchard is a worker and he has to struggle in order to make his living during an economic turbulence, changing the industrial structure of the farming population. In that period machinery was replacing muscle power and therefore the need for workers was slowly diminishing. In addition, he is responsible for supporting his wife and little daughter. In *Tess of the d'Urbervilles* Tess is, more or the less, in the same position. She is a milk maid and has to work, being the eldest child of a lazy farmer. Her economic responsibility and position as the daughter of worker makes her an easy prey for Alec who belongs to a higher social class. Tess's case worsens as she is the female oppressed by the male, which becomes apparent after her intercourse with Alec who leaves her behind pregnant and without any money. She has to suffer the consequences in the religious

and strict society, because, as a woman, she is the one held responsible for preserving her virginity and remaining pure. In *Jude the Obscure*, both Jude and Sue are economically deprived characters, as a result of which they have to struggle hard to earn their living. In addition to being forced into a work of the most mechanical kind, Jude is rejected by the scholars mainly due to his position as a worker who does not have enough money to get a good education. Marriage, as a destructive social and religious institution, prevents him from uniting with Sue, which forces them to live together unmarried and be rejected by the society based on the strict moral and religious rules.

More important than the socio-economic factors are the personal traits of the characters. While Henchard's rashness, "sounds the death knell for his commercial success" (Robinson;1985:xiv), he is a person who blindly continues to commit the same mistakes, which shows that he is incapable of learning from his misdeeds, which is another tragic flaw in his personality. What further aggravates his tragedy is his being ambitious and extremely proud. In *Tess of the d'Urbervilles*, according to Page, in addition to economic factors Tess's excessive sense of responsibility and her "extraordinary passivity" are also responsible for her tragedy (1977:42). Tess's main tragic flaw is her extreme passivity. She does not attempt to impose her will upon anything, instead she just mildly accepts her case, which makes her a tool in the hands of circumstances. Furthermore, she possesses a sense of responsibility, as a result of which she always sacrifices herself for her family and Angel, and blames herself for all the tragic happenings in her life. Similar to Henchard, Sue is also a rash person, whose decisions victimize both Phillotson and especially Jude. She does not fit to the social norms, but instead, rejects them and tries to create a completely exclusive world based on intellect and art. Jude's case is a bit different from all the rest in that he is a dreamer: not being realistic he always creates exaggerated images

of people and places, such as Christminster. Spencer notes that "Jude is hopelessly, pathetically romantic and puts his faith in Providence, Luck and Fortune which always prove him wrong" (1993:39). He is blind to the social and economic structure of his society and therefore is crushed by the harsh realities, which he remains far from understanding until he gets disappointed in all his hopes.

As a Hardian element, chance and coincidence are used in the novels in order to give impetus to the vitally destructive decisions of the characters, which stem from their shortcomings. Although in the former novels this element is used in abundance, and the turning points in the novels are marked via chance and coincidence, in the later novels its use decreases and becomes insignificant in the shaping of the characters' fates. For example, while in *The Mayor of the Casterbridge* without the chance element Henchard's tragic end could probably be avoided, there are fewer coincidences in *Tess of the d'Urbervilles* and especially in *Jude the Obscure*, which is Hardy's last novel.

In addition to the chance element, intruders are also responsible for the tragic destinies of some characters. In *Tess*, both Alec and Angel are intruders who victimize Tess in different ways. For Jude the intruders are Arabella and Sue, both of whom betray him in his ideals.

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