Thomas Hardy's Tess of the d'Urbervilles:The epresentative of a Tragic Hero

روايةتس ديبرفيلز لتوماس هاردي

أنموذجاً للبطل المأساوي

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ملخص البحث

تتناول رواية توماس هاردي تس ديبرفيلز قصة تس ديبرفيلد.تعمل تس ديبرفيلدكإمراه عاملة في مزرعة عائلة ديبرفيلز. تس تعمل للمساعدة في كسب عيش عائلتها. لا يمتلك ابوها(جاك ديبرفيلد)عملا ويقضي ايام حياته في احتساء الخمر. تشبه تس امها(جوان ديبرفيلد) حيث ان البنت وامها كلاهما امرأتان غير متعلمتان وجميلتان. قام ألك ديبرفيلزبهتك عرض تسبصورة قسرية. لم تستطع تس معارضة ألك ديبرفيلز لكونه سيدها في العمل هذا من جانب، ومن جانب اخر فأن تس جاهلة في العلاقات الجنسية القائمة بين الرجل والمرأة وكذلك جاهلة بالنتائج المفضية الى مثل هكذا علاقات. يدين توماس هاردي حالة السلبية في تس. إنّ كون الشخص سلبيا معنى ذلك انه يخسر وكذلك معناه ان يكون بدون هدف وكذلك معتمد على الاخرين وانه خاضع للقدر بدون أية مقاومة.تعتبر تس سلبيةً ليس في عدم الهجوم والدفاع عن نفسها من أن يتمكن ألك ديبرفيلز من هتك عرضها في بداية الامر. تعتبر تس سلبيةً في قبول قرار أنجيل كلير القاضي بتركها-عند ليلة الاعتراف- في النهاية. من الافضل لتس أن تواجه الهجمات الخارجية. انها مسؤولة بشكل جزئي عن الخلل المأساوي في

شخصيتها وتقع المسؤولية بالجزء الثاني على امها(جوان ديبرفيلد). لم تقم امها بنصحها وكذلك لم تعلمها كيفية حماية نفسها. ان الخلل المأساوي في الشخصية يمثل العامل المدمر المتولد من العيوب في تلك الشخصية والتي تؤدي الى تدمير الشخصية بشكل كامل.

ABSTRACT

Tess of the d'Urbervillesis Thomas Hardy's novel that tackles the story of Tess Durbeyfield, a working-woman in the farm of d'Urbervilles. She works so as to help her family in getting living. Jack Durbeyfield, Tess's father has no job. He spends his days in drinking wine. Tess looks like her mother, Joan Durbeyfield, in that both of them are uneducated and beautiful women. Alec d'Urbervilles forced Tess to be raped by him. She cannot oppose him because he is her master in work on one hand, and she is ignorant in the sexual relation-shipsbetween man and woman and the outcomes connecting from such arelationship.

Hardy condemns the passivity of Tees. Being a passive person means to loose; means to be aimless, dependent, and having conforming to the fate without any resistance. Tess is passive in not attacking, defending herself from Alec's seduction at the beginning. She is passive in accepting Angel Clare's decision to leave her—at the night of confession—at the end. She had better counteract the outsider attacks. She is partly responsible for her tragic flaw and the other responsibility lies upon her mother, Joan. Her mother did not advice, and did not tell her how to guard herself. By tragic flaw, it is the destructive factor generated from the defects in the character that lead to

destroy the charactertotally .

Thomas Hardy's Tess of the d'Urbervilles:The Representative of a Tragic Hero

The novel Tess of the d'Urbervilles is about the story of Tess of the Durbeyfield, a working-woman in the farm of d'Urbervilles. Her father, Jack Durbeyfield, is jobless, and drunk all the time. Her

mother Joan Durbeyfield, is as beautiful as Tess. She looks like her daughter in that she is an not educated woman. In her personality, she appreciates the society's rank for persons; even on the accounts of her family's privileges. Little Abraham is Tess's small brother. Liza-Lu is Tess's younger sister. The story begins when Alec d' Urbervilles seduces Tess in Marlott, the city of Tess's birth. Tess cannot defend herself that is why she is seduced by Alec because of Tess's innocence and ignorance in general and of the relations between man and woman in particular. She bore her child, Sorrow. Her child died after a short time.

Hardy supports the innocent and defenseless women by his feminist views presented in his novels, especially in Tess of the d'Urbervilles and Jude the Obscure. He attacks the current standards that double-folded Victorian laws which ensure to man to do everything freely, but not woman. This laws are unjust for the side of the Victorian women. A conventional Victorian woman is as jailed, uneducated, and blocked inside the house working hopelessly. Her final goal is to be married and get children and that is all. This type of woman is recommended by religion, society, purity, family, and traditions .

Tess is compassioned and not compassioned at the same time, a pure woman and an outcast one at the same time. Hardy tackles the theme of the fallen woman, for one hand, he makes Tess to get mercy for everyone who reads it, at the other. Although she is permitted a sin, but she is pitiful. This harmonized feelings and judgment giving for Tess; Tess the sinned woman is annexed with mercy. Hardy grants sympathy for an outcast woman. What a profound portrayal of Tess Hardy makes !

The fallen woman is considered The major theme of the novel Tess ofthe d 'Urbervilles. "The lore of the fallen woman has its roots in patriarchy," and because it is pivotal to Nineteenth-century sexual ideology it warrants a brief, if overgeneralized, history. With the protection of the social system which is basically depended on private property rights, nineteenth-century society

with the industrialization, tackled a radical shift from village culture to a capitalist, metropolitan-based culture. The change included the gradual erosion of the rural-based culture of fertility. This system was replaced with the passage of time by complicated social codes high-ranking virginity .

Jean R. Brooks claims:

Tess of the d'Urbervilles is not about a pure woman betrayed by man, morality, and the President of the Immortals; her fight for re-acceptance and happiness; 'the incessant penalty paid by the innocent for the guilty' or the decay of the peasantry. All these aspects are there, but all are contributory to the major conflict suggested by the two parts of the title .

Hardy coinages the events to serve the core idea of the novel.The title and subtitle of the novel illustrates the whole novel. He backed these two parts of the novel by events. Any reader can understand the novel from this title. Hardy is confident about the purity of his heroine, Tess. That is why he subtitles the novel as "A Pure Woman."

Hardy says in the Preface to the novel :

This novel being one wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes, it was quite contrary to avowed conventions that the public should welcome the book, and agree with me in holding that there was something more to be said in fiction than had been said about the shaded side of a well-known catastrophe .

Hardy is so courageous to present a courageous cotemporary problem which is in the novel. He is too strong to defend upon Tess's side.

Although Tess is considered as a fallen woman—in the society's point of view— but Hardy's argument condenses into taking the circumstances that compels to be seduced. Tess is a fallen woman, but she has not be judged by her fall alone. There

should be an analysis about her own intentions, nature, and conditions that forced her to be put in this bad situation. Tess has not any feeling towards her seducer, Alec. She is too a young girl at this event. Furthermore, she is ignorant in general, and especially in the consequences of the results of the relationships between man and woman .

Tess blamed her mother, Joan Durbeyfield, for her not giving advice previously. Her mother did not advise her anything. Furthermore, she put her in the midst of the jungle filled of predatory monsters .

Hardy was a feminist. His portrayal of his heroines in the novel reflected and affirmed the matter. Hardy depicted women as 20th-century ones. He called for the rights of them. He supported, sympathized, and defended them to the extent that he was struggling the current Victorian social standards. He aided and loved his heroines, especially Tess.

Lance St John Butler thinks "Hardy was evidently a feminist, always at least as interested in his female characters as in his male characters, but only in the person of Tess does he fully bring off the portrayal of a complete woman". Hardly states in the first edition the following:

In respect of the book's opinions and sentiments, I would ask any too genteel reader, who cannot endure to have said what everybody nowadays thinks and feels, to remember a well- worn sentence of St. Jerome's: If an offence come out of the truth, better is it that the offence come than that the truth be concealed .

He tackled the theme of the fallen woman, he opened new areas about this subject. He defied this critics and attacked them logically. He put the matter to be judged logically. Moral standards were the basic theme of Tess of the d'Urbervilles. Tess was considered as a pure woman because she was ignorant and innocent. This false morality demanded purity from women only. It puts them under the scale all the time, but not men .

The other catastrophe that Tess is involved in the false moral code for the events. She persuades herself that the decision of Clare is right. That is why she neglects the sin of Clare's with another women before his legal marriage with Tess. Hardy expresses Tess's poor point of view:

Based on shreds of the convention, peopled by phantoms and voices antipathetic to her, was a sorry and mistaken creation of Tess's fancy–a cloud of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she(TD,114.(

Hardy attacks the social institution and religious formations. These conventions Hardy considers as the basic elements of the two lovers in Hardy's novels feel happiness when each take care of the other. They integrate each other. Each one respects the other. Tess helps Clare and vice-versa. At this point, these two partners make a comprehensive integration, the two persons with two souls become one soul in one body. Finally, they are happy .

Tess's tragic flaw lies in her passivity. This passivity comes from her ignorance. She does not face Alec's molestation, that is why she is raped.Alec took advantage of Tess's physical body, but not her mind. Rosemarie Morgan thinks that "all women are not Tess." Alec may have appropriated her body, but her spirit remains self-government and unyielding. Depression and dejection do, even so, subdue her as she silently settles upon her relationship with her 'cousin' and his 'trace' now enlarging in her body.

The protagonist is one of Hardy's darkest human beings. Her personality ranges from simplicity to little sophistication. Irving Howe thinks that "the novel may have a strong element of the pessimistic and the painful, but Tess herself is energy and joy, a life neither foolishly primitive nor feebly sophisticated". Though subjected to endless indignities, assaults and defeats, Tess remains a figure of harmony – between herself and her role, between her nature and her culture. Hardy"presents her neither from the outside nor the inside exclusively, neither through event nor analysis

alone;" She is apprehended in her organic completeness so that her objectivity and subjectivity become inseparable. Tess can be considered as both a victim of civilization and also a gift of civilization. It is the representative of the potential of what life could be, just as what happens to her signifies what life too often becomes. Tess is Hardy's greatest tribute to the opportunities of human existence, because Tess is one of the greatest triumphs of civilization: an ordinary girl.

She is a merciful girl. Her purity is clear. Because of her innocence she is raped. The readers feel passionately beside her for that seduction. Jeanette King thinks that "suffering through [Tess's] helpless dependence on men, and the vulnerability of her sex, Tess evokes a pity which questions the nature of humanity, and ultimately of the universe itself". Tess's fault causes the death of the Durbeyfields' horse. Her fault comes as an effect of many circumstances like the continuous drunkenness, the procrastination of her mother and her feeling for responsibility. The economic hardships which is connected to the accident, adding to that Tess's feeling guilty, pushed severely upon her to go along with her parents' plans to the necessity of getting money from their "relatives" the d'Urbervilles.

It is interesting to say that the reason why Tess cannot survive her misfortune lies in that she herself has absorbed the false code and easily accepted Angel's judgment although he is unjust and hypocritical. All theevents concerning Tess, the relationship with Alec, Tess's seduction, after that the birth and the death of her illegal baby, all take place in the context of the traditional agricultural society. Alec d' Urbervilles, in the current setting plays the distinguishable and so 'accepted' the role of the aristocratic seducer, even that the family who belongs to is a parvenu one .

Tess is in love with Angel to the extent that she idealizes him. She actually worships him, obeys him in everything. She does not break his words. That is why he decides to leave her, she accepts him without any dispute. It is supposed to oppose his decision.

Instead, Tess from the point of view of being passive as usual, she accepts Angel's leaving her. Also for the second time, her defect lies in her being passive. She accepts Angel's judgment, and she does not attack Alec's molestation and seduction. This is the tragic flaw of Tess's character which leads her destructive .

In this regard, it is clear that:

'I shan't ask you to let me live with you, Angel, because I have no right to! I shall not write to mother and sister to say we be married, as I said I would do; and I shan't finish the good-hussif' I cut out and meant, to make while we were in lodgings'.

'Shan't you'؟

'No, 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 anymore, I shall not ask why, unless you tell me I may'.

'And if I do order you to do anything'؟

'I will obey you like your wretched slave, even it is to lie down and die …'.

'Tess, 'he said, as gently as he could speak, 'I cannot stay – in this room –just now. I will walk out a little way' (TD,193.)

Hardy compares between Arabella in Jude the Obscure and Tess. Arabella makes use of Jude by pretending that she is pregnant. Tess leaves Clare just after he refuses her. Hardy condemns Tess's passivity. She is supposed to be stronger than this and makes Clare stay with her .

Although Angel is considered as an open-minded and liberal youngman, but he has a conventional point of view about women. The idealistic sexual prejudices overpowers his tenderness and intelligence. Angel Clare uses double standard in judging Tess and not himself. This standard "is both a curious and characteristic example of the kind of doubling one finds in the attitude toward woman in a great deal of fiction." After Angel's learning about Tess's past, he refuses to go to bed with her on their wedding night; after that and during a moment of sleep-walking, when his

inhibitions are somewhat at rest, he carries her to a stone coffin and places her there lovingly. "This piece of action can be seen as a forceful projection of Angel's psychology, in which love and death are sadly compounded ".

Patricia Stubbs holds :

But even more important perhaps, in Hardy's criticism of the tendency to idealize Tess which underlies Clare's complaint, and is now shattered by her revelations. Both Tess and Clare are alike guilty of idealizing the person they love. This carries as much responsibility for the collapse of their relationship as the double standard. It is only because Clare has been seeing not Tess, but his image of Tess, that he cannot endure the knowledge of her liaison with Alec .

Clare loves the image of purity in Tess, not Tess herself. That is why he cannot stand knowing her previous relationship with Alec. Clare is guilty in this understanding .

The turning-point in the novel lies in the conflict of the image of woman in Angel's mind with the real woman represented by Tess .

'You were more sinned against than sinning, that I admit.' 'Then will you

not forgive me'؟

'I don't forgive you, but forgiveness is not all…'.

O Angel – my mother says that it sometimes happens so! – she knows several cases where they were worse than I, and the husband has not minded it much – has got over it at least. And yet the woman has not loved him as I do you'!

Don't, Tess; don't argue. Different societies, different manners. You almost make me say you are an unapprehending peasant woman, who have never been initiated into the proportion of social things (TD, 195.)

Tess, unlike Clare, continues loving him. The same mistake is made by her, a mistake of idealizing the person she is in love with. The reason for that lies in her worshipping Clare, "looking to him

for guidance and wisdom ineverything, that she cannot see how his moral judgment of her is simply wrong ".

Leon Waldoff states:

Love at first sight, or a retrospective appeal to the idea, as in Tess of the d' Urbervilles, usually suggests that the two lovers, sometimes their will, are fated for each other. The psychological basis of the idea is that the lover has in mind a prior, idealized image that the suddenly encountered object appears to match. … Angel is in love with an image of his own making. The image is one of rustic innocence and virgin purity .

Tess submits because she has always seen Clare as infallible, godlike which is clear in the following:

There was hardly a touch of earth in her love for Clare. To her sublime trustfulness he was all that goodness could be – knew all that a guide, philosopher and friend should know. She thought every line in the contour of his person the perfection of masculine beauty, his soul the soul of a saint, his intellect that of a seer. The wisdom of her love for him, as love, sustained her dignity; she seemed to be wearing a crown. The compassion of his love for her, as she saw it, made her lift up her heart to him in devotion. He would sometimes catch her large worshipful eyes, that had no bottom to them, looking at him from their depths, as if she saw something immortal before her (TD, 220 .(

The relationship of Tess with d' Urbervilles, the birth, the death of her child, and so on, comprises a tortuous sequence ofexperiences, even from what Hardy would call the standpoint of "nature" and "inner sensations"; but as Hardy sees it, "there is no reason in nature for Tess to receive further punishment." The punishment of Tess is not for breaking a moral code but is for attempting to live by a personal code of integrity and dignity after her "fall" had disqualified her for a life concerning these terms. The disqualification emerges from society's ready-made categories, not from anything in the essence of things. Benjamin Sankey thinks that "[the disqualification] comes, specifically, from the limitations

represented by Angel Clare, whom Hardy uses to embody the not quite efficacious good will of British society in transition ".

"Hardy has been too deeply moved by Tess's agony to detach himself from it in the same way. The words are a defiant, despairing cry against the injustice of the universal plan ".

In the end, Tess dies, but the meaning of her life, and of the whole novel, lies in her vibrant humanity, the suffering of her woman's power, compassion, and renewal, which has restored Angel to his rightful nature as Man, conscious of imperfection and guilt. "Once could not wish to be angel or animal while Tess exists in her human love, passion, beauty, trust, forgiveness, pity, sensitivity, responsibility, endurance, dignity, integrity, and spiritual light." To assert human purpose against the attractions of useless process,Tess kills Alec and takes responsibility. Here are all the ingredients of the darkest misery, and the misery darkens till "The President of the Immortals has ended his sport with Tess"(TD,330). I cannot say how much this phrase jars on one. If there be a God, who can earnestly think of Him as a maliciousfriend? And if there be none, the expression is futile. Like the heron that Mrs. Yeobright watches as she lies near death on Egdon Heath, these herons, with their 'noise as of opening doors and shutters' (TD, 115), suggest the liberty of the absolute. The scene at Stonehenge is particularly suggestive of a weird presence and seems to set the stage for the ironic suggestion of a divine hand in Tess's fate: ' "Justice" was done, … Has ended his sport with Tess' (TD, 330.(

Hardy forms and shapes Angel by his past more than Tess. She creates herself a new character with her rebounding spirits, vibrant sexuality and self-determination. She overcomes her past where Angel is still victim of his.Significantly, "the fallen woman is rendered dumb, mute, and prone, not by the seducer but by the lawful husband," as Morgan states .

Like many of Hardy's people, Tess is considered neither a very weak nor a very strong character. Tess has potentialities for a much

better life than she leads. Nevertheless, at the time that critics wanted to accuse Hardy of inconsistency, Tess is the victim of man and man-made circumstances rather than the victim of any supernatural power. "Hardy makes little of the fact that [Tess] is Alec's victim;" she scarcely recovers from that. She is the victim of a traditional idea of morality, of the denunciation of society which is done by the man whom she loves. "And no reader who reads Tess, making sense of the book in ordinary good faith, can suppose that Hardy is equating the man-made conventions and man-made morality of which Tess is a victim, with Fate or anything superhuman," as Morrell claims .

Hardy makes many of the same observations on a woman's physical, passionate and social nature as George Eliot. Hardy sees, as G. Eliot does, "woman as inevitably the victims of men and the society they dominate, in spite of their power to destroy men in their turn." Tess's emotional and physical womanliness are the qualities for which she is loved, but also the talents for which she suffers. Being desired, she must pay for the consequences of that desire. Being loved, she must love more, becoming totally dependent on the whims of her beloved. This vulnerability seems, for Hardy, implicit in the image of the milkmaid. Tess and the other Talbothays milkmaids are all reduced to the same helpless misery by their feelings for Angel. All dissimilarities between them, all their attempts at individuality, are 'abstracted by this passion, and each [is] but portion of one organism called sex'(TD, 187). In this regard, Patricia Stubbs considers:

Tess is a more successful synthesis of the sexual stereotype with an individualized yet socially representative character. She is both seduced, discarded innocence and typical of the declining English peasantry whose labour and life-style was being eroded by the mechanization of agriculture .

Leon Waldoff regards "In a sense, Alec, Angel, and Tess are all victims of the conflict between the sensuous and affectionate feelings, but it is really the woman who pays ".

Tess of the d' Urbervilles has a conflict between two sides: a wise rejection of the sexist and unfair preoccupation with purity on Angel's part, which is a conscious meaning suggested by the subtitle in the novel. The other side lies in Hardy's own insensible and illogical involving in that obsession that forming the fate of his heroine. It is Hardy's clear convincing, and honest sympathy with Tess, but it is to recognize that the sympathy was paradoxical .

Lionel Johnson in his book, The Art of Thomas Hardy, 1894, p. 52 is aware that Hardy has added 'the concerns of modern thought ', which enhance the impressiveness of the novels, as his 'tragic, passionate figures' are troubled by current fears. For the most part, Hardy integrates classical tragedy and modern subtlety of thought successfully, but in Tess of the d' Urbervilles, which Johnson examines closely, he finds a bitterness absent from Aeschylus, who has faith in heavenly integrity. Johnson objects to Hardy's scientific rationalism, and also to his emphasis on determinism as the chief motive of the tragedy:

But, winning and appealing as she seems, there remains in the background that haunting and disenchanting thought, that upon the determinist principle, she could not help herself: she fulfilled a mechanical destiny. There is nothing tragic in that, except by an illusion: like any other machine, she 'did her work', and that is all … The tragedy of Tess does indeed rouse in us 'pity and fear': it does indeed purge us of 'pity and fear': but with what a parody of Aristotle !

Hardy calls for legislation laws beyond that unjust Victorian law. The Victorian law ensures for only man to permit a sin without any punishment. The same thing on the side of woman is considered prohibited and unacceptable .

Tess considers that her mother is the reason for not learning how to guard herself. Her mother is preoccupied in rank only. She neglects her family and daughters. At somehow, Hardy considers that Tess's mother is in charge of her miseries and misfortunes that are started in the event of seduction by Alec.

Tess's tragic flaw lies in her passivity for accepting anything occurred from Angel; even his leaving her after the scene of confessing her sin. She worships him to the point that she considers him infallible. Hardy condemns Tess's passivity and in general he attacks all kinds of women's passive roles like Tess .'

It is clear that the main characters are composing three-sided triangle that represented by Alec, Angel, and Tess. The senses of Alec dominate him; while dreams and ideals control Angel. The two men see Tess as follows: Tess is an erotic object seen by Alec; while she is the image of purity in the eyes of Angel. Tess is torn between these two trends, sensuality and spirituality .

Tess is better than the two men; Alec and Clare. She overcomes her tragedy while they are not. Hardy supports Tess because he loves her so much. That is why he grants her an amount of energy.

In Hardy's eyes of analysis, Alec is considered the first sinner and finally Alec is the actual killer. It is rendered to Tess's refusal by the Victorian society because of her losing her virginity, she kills Alec to be acceptable in the unjust society. Hardy satirizes the society; Tess is raped by Alec, boring a child, and finally she is guilty by the norms of society: She loves Clare and confesses him her past sin that causes her another problem which is refusing to stay with her, although Tess is Clare's legitimate wife. By a frustration and despair, she kills her destroyer at the end. She takes her right by her hand .

Notes

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