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Fate and Hardy's women ..

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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

FATE AND HARDY'S WOMEN

Submitted by

Catherine Wynd

(B.A., Boston University, 1919)

In partial fulfilment of requirements for
the degree of Master of Arts

1929

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Fate and Hardy's Women

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d. More high spirit than most of Hardy's women

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b. External causes--Troy and accidents of circumstance

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FATE AND HARDY'S WOMEN

I. WOMEN IN HARDY'S NOVELS

A. Importance of Women

Women play a far more important part in Thomas Hardy's novels than men. Of his fourteen novels eight have a woman as the chief character, four have men and women of equal importance, and two have a man as the outstanding personality. *Lionel Johnson says, "Hardy's fertility of imagination is greatest when the fortunes of a woman's soul are his study." His imagination seems to be better suited to the creation of feminine than masculine character.

B. Women illustrate Hardy's theories of fate

Women are the subjects of special catastrophe. Their souls are exposed to awful tests and they are often pitilessly driven to destruction even though they are not bad. Frequently they are sinister agents in the story but that is not their fault, it is their fate. Men are naturally bad and frequently cause the suffering of women yet with the exception of Jude, Henchard, and Clym their lot is never so hard.

As women rather than men are the medium illustrating Hardy's theories, by a twisting in perspective he presents them as the victims of a merciless fate; as a result, men are seen in a false glitter; they escape the tragic experiences of women merely because Hardy is not interested in them.

C. Hardy's understanding of women

In spite of the suffering to which his women are subjected, Hardy shows infinite understanding, compassion, and tenderness

*Johnson, Lionel, The Art of Thomas Hardy

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

When Henry a few years before he was a young man, he was
sent to his father's house, where he was a great deal
of time, and where he was very much loved. He was
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toward them. He grieves with all who are driven out into the storms of life; he is sensitive to human sorrow and weeps with Tess, in fact, her sorrows wring his heart. To all the tragedies of life he brings a tender, delicate pity. He treats life personally and never gazes on as a spectator. *As Beardsley Brash says "He does not know how to free his prisoners, but he enters the darkness of bondage with them and wears their chains." Only a man with a great heart could have written so tenderly of Mrs. Yoebright's anguish, of Giles Winterborne's death, and of Marty South's sorrow, which touches sublimity. Unless we realize Hardy's great compassion, we shall never rightly understand his most "stormy protests" which rose out of a heart overflowing with deep pity.

D. His powers of characterization

Hardy's comprehension and understanding of women is remarkable; his characterization of them is vivid and real. He has selected from average humanity women intensely interesting and adventurous. Mr. Duffin, says, "He has shown that among the commonplace are men and women with souls like Gothic Cathedrals--places of endless wonder and mystery and beauty"² Well as he knows human nature, it is female personality that he has best depicted, and in the case of two women, Eustacia and Tess, he has risen to the heights of his power in presenting the tragedy of their souls.

His estimate of woman is high. He is aware of her possibilities but also of the great gulf lying between her possibilities and her actual achievement of them. His pictures of woman's foolishness arise out of a spirit of deep grief because of her failure to reach

* Thomas Hardy, London Quarterly Review, April, 1928-- Beardsley Brash

2 Thomas Hardy, A Study of Wessex Novels--C.H. Duffin, page 70

the goal she is capable of attaining. He realizes that woman fails on account of folly and ignorance of her worth. Tess is an example of the best, and the novelist shows her falling from these causes and then lashes her "in a fierce hope that they (women) will shrink from the lashes and profit. Instead of which they cry 'Poor Tess! Brute Hardy!' and learn no lesson."* Although he shows what failures women make, he never loses hope for them.

Hardy's method of characterization is purging by pity and terror; as a result he portrays with special vividness women of strong passion. He understands them and his sympathy for them is great. Eustacia, the most passionate of all his women, he delineates with a grandeur and a power which has no equal. He sees beneath the external the motives for her action, and, as a result, we do not condemn but pity her and suffer with her. Again he presents some with desires and passions starved as Marty South and Elizabeth Jane.

E. His women universals--not types

Although the novelist deals with unimportant women in a remote district, they are not types but universals. They have characteristics of individuals but the center of each is universal. They have elemental material which belongs to all people in all places and at all times. Although many of his women have characteristics in common, Hardy's powers of differentiation are great and each stands out as an individual different from the other. Differences in degrees of impulsiveness also make Hardy's heroines individual. He gives us women of passion, petulance, and perversity

* Thomas Hardy, A Study of Wessex Novels--C.H. Duffin, page 79

and in contrast to those others of reticence, patience, and restraint. The violent natures are always revolting; the quiet ones are more refined and suffer in silence.

F. Qualities of Hardy's Women

Their resemblances are marked. Most of them are clever, practical, vivacious, charming, and dignified; they are seductive; they seldom marry the right man; they are lacking in balance; they have individual and egoistic instincts in a reaction with circumstance. They are sometimes unmoral but never bad for they have an instinctive elemental purity of nature. Even Eustacia is not impure but she errs by caprice. Most women have no souls; they are not concerned with morals; they have some principle of conduct but their obedience to it is unreasoned and involuntary; they are instinct led. Women are not the moral forces to balance men for with men lies the moral strength.

All Hardy's women are passionate. They feel the powers of sex, the will to produce life moves them, and so they play with men. Their capriciousness is their obedience to this emotional impulse. The sexual attraction forms the chief motive in Hardy's tragedy, in fact, the problems of the love instinct are almost an obsession with him. Troubles arising from this cause are constant. Reserves often hinder but do not control the love instinct in women of intellect. Sue and Ethelberta are the only two who could be called distinctly intellectual although most of Hardy's women have brains. They are, however, usually led by their emotions rather than by their intellect.

They are lovers of pleasure, and the happiness of the moment blinds them to the disasters of the future. They desire intensity of experience in the present rather than future satisfaction. As

and in contrast to the other two, the first is a

very simple, and the other two are more complex

and more complicated than the first.

It is the first of the three.

The first is the simplest, and the other two are more

complex and more complicated than the first.

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The first is the simplest, and the other two are more

complex and more complicated than the first.

a result, thoughts of death scarcely occur to women, and the pathos is all the deeper when they die as in the case of Elfride Swancourt, Tess, and Miss Aldclyffe. Yet when misfortune and sorrow come to them, they bear it with a silent stoicism and an endurance which is surprising considering how simple and weak some are. This quality is greatest in Tess and Marty South. Insincerity often brings misunderstanding among men and women. So Eustacia fails--she cannot act to avoid mistake and she cannot face the consequence of her error. Sometimes woman recoils from her purpose. Elfride has made up her mind to tell Knight of her relations with Smith but she cannot bring herself to do it. Tess, in the same way, recoils from telling Clara of Alec. They are also often unable to succeed in their chosen field. Bathsheba determines to manage her estate alone, but fails. Ethelberta also fails in her desired enterprise. Some heroines prove disastrous to their lovers but usually the women suffer intensely because of their lover's or husband's cruelty, injustice, or selfishness.

Such are the general qualities of Hardy's women. Before we can study representative heroines and the way Fate deals with them, we must consider somewhat the novelist's attitude toward life and some general characteristics of his tragedies.

II. Other Characteristics of Hardy's Tragic Novels

A. Religious and philosophic views

Hardy's religious views are atheistic and pessimistic. A blind, supernatural force with no moral characteristics controls destinies. Human effort is futile because a relentless Fate is beyond man's control. This is a philosophy of determinism for there is no freedom of the will and all acts of seeming volition are referred to a law of necessity. Destiny or the destroying power is not merely external; the main tendency which characters must obey

eventually exhibits itself in the characters themselves as well as externally. They have some weakness, disability, or instinct which inevitably becomes the chance for the power of the world finally to assert itself against them. Hardy's determinism results in a materialism. He suggests a power bullying mortals, but there is no suggestion that this power may only hold our mortal body. A determinism that continued beyond the grave would be horrible to contemplate, yet a determinism that only expresses itself in cruelty leads to despair if there is no thought of a future rectification. In some of his novels, the author inclines to the idea that the gods who control human destinies are consciously cruel or asleep or neglectful. In Tess of the D'Urbervilles he asks where Providence is that Tess is made to suffer so.

B. Coincidence, chance happenings, and other strange devices.

Hardy's use of coincidence is in accordance with his theories of determinism. There is an internal and external compulsion in the novelist's plots and the external frequently takes the form of coincidence, chance happenings, and other strange devices.

However, these never seem forced or incredible and can always be explained. Smith and Knight each going independently to claim Elfride board the same train on which is her coffin. Knight makes love to Elfride on the same rocks on which Smith proposed to her and there she discovers her lost earring and so Knight learns of her previous affair. Jude, at the inn dreaming of a pure, ascetic life, looks up and discovers Arabella behind the bar. There is not a novel in which Hardy does not use this method excessively. Sometimes a slight coincidence has many disastrous results. Because Fanny Robin goes to the wrong church, a series of misfortunes follows.

Chance happenings which are not exactly coincidental also happen to alter events. Twice in Tess of the D'Urbervilles they bring about a crisis. The slaying of Prince by the mail van is the cause of Tess's introduction to Alec. The letter Tess writes to Clare goes under the carpet, thus causing the terrible scene of the revelation on the wedding night. Mischance begins Mrs. Yeobright's suffering.

In Tess of the D'Urbervilles an appalling effect is obtained in a simple and natural way. The stranger painting "Thy damnation slumbereth not" puts a comma between each word as if to give time to drive the meaning home. A grim picture of superstition is seen in The Return of the Native when Susan Nunsuch, with a wax image pierced with pins, a hot fire, and The Lord's Prayer repeated backwards, tries to bring evil on Eustacia.

C. Attitude to Life

Hardy, preoccupied with the graver issues, presents life as it is without any perception of its possibilities, so his view is pessimistic. He never sees a future state, for according to him human creatures are not related to Infinity. Not one of his characters ever looks beyond earth or is comforted by any thought of the future. *William Lyon Phelps says, "If a church member had the same respect for Hardy's opinions as he has for his art, he would instantly be obliged to give up his church, religion, God, hope and faith in this life or the next."

1. Humans helpless sports of circumstance

Life is a futile struggle between will and destiny. Men and women are the helpless sports of circumstance falling into tragedies shaped for them by some force which is usually indifferent to their

misery or happiness. The tragedy of Hardy's novels is the resistance to necessity or destiny. A laudable desire is doomed to be futile, but we enjoy the brave assertion of the desire. There are only a few bright spots in the great tragedy of existence. Life is hard, unhappy, and, worse of all, a vain, mocking thing because of the spirit of the ironic Immortals.

2. Depicts life as he sees it

Hardy is honest in his depiction of life for the irony and tragedy of his stories is the irony and tragedy which he has found in life. Although he has little hope for humanity and little faith in it, he has infinite compassion and a heart that cries out in its anguish and pity for the victims of Fate. His pessimism is caused by his great sympathy for human beings.

3. Novelist often in revolt

The novelist never suggests a placid acceptance of the ills of life; he is often in revolt, taking sides with humanity against the Olympians. He has never taken away the belief in the usefulness of the human struggle, in fact throughout his novels there are many utterances sympathetic with the reforming spirit. Tess is a challenge to the world to revise a cruel social code.

4. Offers no consolation for ills of life

Hardy offers no false consolation for the ills of life. He has no philosophy of suffering. It is not a process whereby the soul is hammered into shape. Rather than a consolation he urges a determination to look at the worst as well as the best, to make the most of what is given and not grumble, to be gentle to each other since Fate is so harsh, and to be moderate in our claims of life.

5. Shows the beauty and interest in life

The novelist's reflections on life are not gay, yet they are not dispiriting. Miss Macdonnell* says, "The only really dispiriting thing in the world is cynicism and though satire and bitter irony are frequent with Mr. Hardy, of cynicism he utters not a word. The tragic, his deepest note, is furthest of all from the cynical, for it recognizes in the fragile, battered thing called life the stirrings and impulses of greatness. Life is not little, nor cheap, nor easily found out, and its path is lined with interest." Hardy has shown that life is strong enough in interest to make it worth living and that it is full of beauty as well as interest. So although he has spoken almost exclusively of the sadness of life, by proving the interest and beauty of the world, he has taken the worst part of the curse away.

6. Optimism shown in nobility of human nature

A ray of optimism is also seen in the nobility of human nature and the greatness of the soul. How grandly do they suffer and what heroisms they show! Mr. Beardsley Brash says that Hardy shows a love which unfolds a great optimism. ¹"He knows love that 'hopeth all things, heareth all things, believeth all things'. For Hardy writes of lovers who look on tempests and are never shaken, who love on despite the sins and follies of the beloved and reveal a love that never faileth."

D. Irony of Fate

Hardy's whole doctrine is built on the irony of Fate, and The Mayor of Casterbridge, The Return of the Native, and Jude the Obscure are special studies of this doctrine.

* Macdonnell, Annie, Thomas Hardy, p. 212

1 The London Quarterly Review, April, 1928

The first of these is the fact that the United States is a young nation, and that its history is a history of growth and expansion. The second is the fact that the United States is a nation of immigrants, and that its history is a history of the struggle for the rights of these immigrants. The third is the fact that the United States is a nation of free men, and that its history is a history of the struggle for the rights of these free men.

The fourth is the fact that the United States is a nation of law, and that its history is a history of the struggle for the rights of these laws. The fifth is the fact that the United States is a nation of progress, and that its history is a history of the struggle for the rights of these progress.

The sixth is the fact that the United States is a nation of peace, and that its history is a history of the struggle for the rights of these peace. The seventh is the fact that the United States is a nation of justice, and that its history is a history of the struggle for the rights of these justice.

The greatest irony is that the human will thinking itself free is bound. The novelist seems to be governed by one law which is that the desirable shall never happen, the undeservable and unexpected always. For this reason he may not be true to life but he is truer than the sentimentalist who always has a happy ending, thus contradicting the basic facts of life.

As Vivette lies dead in Swithin's arms, he looks around and sees Tabitha Lark. Why should she be there? This is Hardy's art with delicate suggestions of irony. Two men think that Elfriede died loyal to them and discover on her tomb that she was the wife of Lord Luxellian. The same ironic spirit speaks the terrible closing lines in Tess of the D'Urbervilles. Fate plays many other jests. Clym writes asking Eustacia to return, but his letter is a few minutes too late. Swithin, on his way home after mailing his manuscripts, buys a magazine in which he finds his discovery has been made by another.

E. Nature

There is something distinctly pagan in Hardy's view of nature and his superstitions about places, things, and persons. He presents the grandeur and awe of the region and venerates its dead. An example of this is found in The Mayor of Casterbridge when the novelist describes the amphitheater and its surroundings. He shows the glory of antiquity and the richness of inheritance. Nothing passes into nothingness is his teaching.

We cannot read many of Hardy's novels without noticing the relation between nature and man. In all the novels except Jude The Obscure nature is a tremendous force more than a mere background for human action. It is a personality now aiding, now at war with human beings. Sometimes it is a fellow sufferer with man, again the novelist is impressed with its cruelty, but most

frequently he speaks of its beauty. The scenery is essential to the understanding of such characters as Giles Winteborne and Marty South. "Divorced from the scenery they are weak and meaningless; moving in it, they are so much a part of it that they express its primeval grandeur."** Egdon Heath is more than a background for The Return of the Native; it is a "brooding shaping presence"*** affecting each personality. Again nature speaks through characters like Mrs. Yeobright, Clym, and Eustacia who are elemental by perfect unison with it. Egdon Heath often enhances ordinary people like Eustacia. On occasions, the heath stands out as impassive and enduring amid the tragedy that is enacted on it. In Two on a Tower the position of Egdon Heath is taken by the heavens. Often the setting is harmonized with the event that takes place on it. Bathsheba bewildered, distracted, not knowing what to do, tells Oak of her troubles during a violent thunder storm. Marty South, always attuned to voices of nature, sick and broken hearted, holding the pine trees as Giles plants them, calls attention to the way they sigh as soon as they are set up, adding that she thinks this means they do not want to live. The storm on the heath, as Eustacia leaves home for the last time, coincides with, and makes more forceful, the conflict within her own soul.

III. Minor Characters

Besides the outstanding heroines of Hardy's novels which are to be discussed at length, there are numerous women of minor importance, some of whom in a less extensive way illustrate the novelist's

** Makers of English Fiction--W. J. Dawson, page 218

*** Makers of English Fiction--W. J. Dawson, page 219

theories of fate and others who are means of throwing into prominence more important figures in the story. Some like Elizabeth De Stancy in The Laodocean or Picotee in The Hand of Ethelberta appear only a few times in the course of the novel, yet their presence and influence are felt throughout, helping, protecting, or even developing the main character; others like Mrs. Charmond are the cause of harm and suffering. In every novel are also groups of country folk, many of whom are women who, as Lionel Johnson says act as a "Greek chorus with its leisurely appropriate utterances sometimes full of exasperating sobriety. They stand about the two or three passionate souls in travel and make "grotesque, stolid, or pathetic, commentaries". Examples of this are the dairy maids in Tess of the D'Urbervilles of whom Lizzy Newberry stands out for her great loyalty to her friend, also the villagers in The Mayor of Casterbridge and The Woodlanders.

A. Felice Charmond

Felice Charmond, a passionate, scheming, selfish woman of wealth and position tries to dominate all who come in contact with her. Inconsiderate of anyone, deserving only the gratification of her own pleasure, she, at the beginning of the story, (The Woodlanders) causes unhappiness by forcing Marty to sell her beautiful hair; later she brings misery and degradation to Grace by enticing her husband.

B. Picotee

Picotee, the emotional, simple young sister of Ethelberta is so overshadowed and ruled by her domineering sister that her mind is hardly her own. She, used to hard work, humiliation, and disappointment, schools herself to bear all uncomplainingly and devotes herself to promote Ethelberta's plans.

C. Ann Garland

Another somewhat indistinct character is Ann Garland in The Trumpet Major. Attractive, vacillating, ignorant of human nature, she is hardly typical of the novelist's heroines. About the only thing one can remember about her is her indcision. She serves as a background to portray the unselfishness of John Loveday and the Weakness and irresolution of Bob, his father. The story is laid during the tense, anxious days of the Napoleonic wars when the dread of a sudden invasion hangs over the citizens of the quiet village. Due to this and other causes Ann encounters some exciting experiences, yet she is little changed or affected by the obstacles and experiences which destiny throws in her way, for she has no outstanding characteristics in conflict with Fate. Simple, impassive, and undecided she remains in her attitude to the three lovers who pursue her, she hardly knows her own mind enough to determine which one she loves best and when she once makes up her mind to love one, she is easily directed by a slight change in circumstance to love another.

D. Paula Powers

Paula Powers, the heroine of The Laodocean is not so clearly characterized as most of Hardy's women; in fact, she forms only a flimsy background for revealing the character of the two men who fall in love with her. The few glimpses we have of Paula depict her a charming, efficient, clever girl with much poise, dignity, and independence, who has fallen heir to an old ruined castle. Intensely interested in antiquity, her sole motive until she falls in love with Somerset is to restore these ruins. The curious intermingling of modern with ancient which runs through the story runs through her nature. She does not love De Stancy but she loves the ancient lineage of his family and tries to decide whether to marry him for

this or the one whom she really loves. After she determines upon the latter course, she meets constant opposition in her plans for marrying as she does in her plans to restore her castle. She finally marries Somerset, and later her castle burns, thus ruining her dreams and hopes. Her regret and disappointment are revealed in the ironic remark she makes to her husband at the end of the novel. "I wish my castle wasn't burnt and I wish you were a De Stancy." By allowing her at first to be happy and to have her plans work out, Fate increases her final misery.

E. Fancy Day

Fancy Day, the country heroine of Under the Greenwood Tree is a study of feminine indecision. Self-centered, shallow, selfish, and heartless, she is, nevertheless, perilously attractive, and three men fall desperately in love with her. There is an undertone of bitterness in the portrayal of the indecision and deceptiveness of this winsome woman. She craves masculine admiration and is willing to sacrifice her position, her self-respect and even her lovers to gain this.

She betroths herself to the lad with whom she is in love. The village clergyman, unaware of this betrothal proposes to Fancy and she accepts him for the greater advantage such a marriage has to offer. She then revokes this decision and marries the lad who was her first ^h choice. Fate does not deal harshly with her. She has many admirers and her only difficulty seems to be to decide which she loves best. The experiences of life do not seem to change her character, for she is at the end of the story the same care-free, selfish, shallow girl that she was at the beginning.

F. Vivette Constantine

The story of Vivette Constantine, the heroine of Two on a Tower, is the story of a deserted lady who pours her passionate love on a youthful astronomer. * "The relentless drift of their destiny at first by external embarrassment making their private intimacy the sweeter but at last dividing them; her desperate marriage with the bishop; her lover's return still a youth while she has aged; the agony of unlooked-for joy which kills her - is a theme which, for sheer beauty of drama and character Hardy has scarcely equalled anywhere else."

There is seen throughout a malign fatalism that conducts human affairs. Swithin and Vivette are mere puppets thwarted on every side from realizing their goal of happiness in spite of their passionate love, the marriage bonds, their disregard of what others think of them. There is irony in the fact that while keeping her promise to her jealous, cruel husband, Vivette first meets Swithen. Thus fate frustrates man's plan.

G. Mrs. Yoebright

Mrs. Yoebright, a minor character in The Return of the Native, seems to be a special victim of the injustice and cruelty of fate although she is the cause of great unhappiness to two people. Domineering, selfish, and jealous, she is unable to understand or sympathize with others and so wrecks the lives of Thomasin, her niece, and Clym, her son. She is willing to sacrifice Thomasin by having her marry one who has proved unworthy and uphold the respectability of her family. When Clym marries Eustacia, her jealousy and violent temper cause a breach between herself and him resulting in her death and his remorse and anguish which is worse * Lascelles Abercrombie - Thomas Hardy, page 58

than death. Thomasin, sympathetic, devoted, and unselfish, although her happiness has been destroyed by her aunt, returns to forgive and comfort her in her loneliness. In spite of the fact that Mrs. Yocbright brings sorrow to others, she is a tragic, lonely figure upon whom Fate has inflicted more misfortune and anguish than she deserves.

H. Grace Melbury

Grace Melbury, refined, cultured, passionless, is outshone by the rustic, simple, emotional Marty South who stands out for profound depth of character as Grace does for shallowness. Grace has been raised by education above her surroundings and this involves her in tragedy; in the end, however, because of her indecision, she becomes subdued again to her natural environment. Upon her return from the city, deciding that a union with her former lover, Giles Winterborne, will not befit her social position, she marries Fitzpiers, a young doctor of education. The marriage proves a disappointment, for her husband is not faithful. Mortified she leaves the place of her degradation, and while on her way to a friend's in a neighboring village, she is stopped by a violent storm at a hut which proves to be Giles'. As the storm continues, he gives his shelter to her and stays in the open for two nights, then, due to exposure he becomes violently ill. Too late Grace discovers that "cruel propriety is killing the dearest heart that ever woman clasped to her own" and cares for him with a devotion unknown to her before, but he dies. Her remorse, grief, and shame know no bounds. She and Marty go together to put flowers upon his grave for eight months. The book closes with Marty alone at the grave for Grace fails to keep her appointment.

IV. Representative Heroines of Hardy's Theories of Fate.

A detailed consideration of the more important women in the novels together with their tragedy, its causes and results, will show the misery which the "purblind doomsters" bring particularly to women as they manage human fate. Hardy uses women as an artistic means of developing his theories. With few exceptions men are not the center of interest, but are a means to bring out the women. They escape because the novelist is not interested in them. Frequently men are shown in an exaggerated perspective so that the women will stand out more clearly as special victims of Fate. Troy and Fitzpiers appear in a false glitter to emphasize, by contrast, the tragedy and misery in the lives of Bathsheba and Grace Melbury.

A. Marty South

1. Characteristics

Marty South is the most striking of all Hardy's country girls. Of the earth, earthy, yet she is the grandest of his simple women. In a different environment under more favorable conditions, her brilliancy and wit might have won her distinction and power. She has a keen interest in others and tries to bring into their lives the happiness which she is denied; because of her ignorance and spirit of mischief, this interest in others takes a peculiar form. She, realizing that Grace has given up Giles because of his having lost his possessions, writes a poem on his house explaining the situation; again on Grace's behalf she writes to Fitzpiers telling him that Mrs. Charmond's hair is not her own. The beauty of her character arises from her close communion with nature. The woods and the fields are full of sad, wise voices which minister to her in all her distresses and produce her calm, beautiful spirit.

2. Destiny offers her solitude, humiliation, and sorrow.

To such a one, Life is hard; sorrow, humiliation, and solitude are continually her lot, but her long-suffering, sweet spirit keeps her from being ruined by such things. Her desires and passions are starved; from the beginning she endures the bitterness of unrequited love; she loves one whom she knows intimately and ardently admires. He, however, loves another who does not return his love. Her nature suffers by seeing him facing discouragement, ruin, and grief. She foresees her coming tragedy, but she faces it with a stoicism and quiet acquiescence.

The splendor of her devotion is shown as she stands at the grave of Giles Winterborne. Death cannot impare her love so she keeps vigil over the grave, and reveals the real grandure of her nature. Standing there she touches "sublimity at points" as she utters her simple elegy which shows the depth of her emotion.

*"But I-whenever I get up, i'll think of 'ee, and whenever I lie down, i'll think of 'ee. Whenever I plant the young larches, I'll think that none can plant as you planted.----- If ever I forget your name, let me forget home and heaven! --- But no, no, my love, I never can forget 'ee; for youwas a good man and did good things."

The Woodlanders closes as Fitzpiers and Grace go from the scene with a chance, at least, of future happiness, while Marty South, at the grave of Giles is a pathetic rather than a tragic figure.

B. Miss Aldclyffe

1. Illustrates the futility of human effort

In Desperate Remedies Fate continually works out its purpose in spite of the contrivings of humans to change its course. The story illustrates how futile is human effort against the strong,

sweeping force of Destiny. Miss Aldcliffe spends her life trying to turn affairs to suit herself, and every person is bribed or forced to do her wish. For a brief space of time she is successful, but suddenly at the height of her triumph, her schemes are overthrown and what she has tried to prevent happens. Fate seems to torture by letting people have their way for a time, then suddenly it overthrows all that they have built up and goes on its own course. Humans are so weak against the overwhelming force of destiny!

2. Characteristics

Miss Aldcliffe is a peculiar type of woman; domineering to the extent of tyranny, she has the power to take everyone within her grasp and make him do as she wills; yet she has an admirable side, She had been wronged by a cousin; later she met a man with whom she fell desperately in love, but her love was unselfish enough to make her leave him because of her previous relation with her cousin, and she spends her life pining for him. The baby she has by her cousin is adopted by a family by the name of Manston, and Miss Aldcliffe contrives to have him marry Cytherea, her former lover's daughter. She stops at nothing in carrying ^{out} this desired scheme. She loves Cytherea Gray and yet is so determined to achieve her plan that she sees her suffer intensely without being moved. She even tells her that her lover, Edward Springrove, is engaged to marry another, and has him write saying he cannot see her again. She works on Cytherea's love for her brother who is ill, by telling her that help for him depends upon her marriage with Manston.

All her efforts to change the drift of destiny for Manston and Cytherea are futile. At the close of the story she presents a pathetic figure as she, on her death bed, realizes her sin and the futility of her efforts and repents for the distress and agony she has caused Cytherea.

C. Cytherea Gray

1. Characteristics

Probably due to the fact that Desperate Remedies is one of his earliest novels, Hardy has not developed the character of Cytherea as fully as he has his later heroines. At the opening of the story she is a frail, sensitive, attractive, romantic girl. Her courage and adaptability are her most striking qualities for, although young and inexperienced, she meets every situation with heroism and endurance until the very end when she is weakened and crushed by calamities.

2. A Victim of many injustices

On such a one Destiny has heaped much affliction from her earliest youth. She sees her father killed; then she and her brother, Owen, reduced by poverty, decide to seek their fortunes away from the curious eyes and gossiping tongues of the neighbors in their native town; she advertises for a position. As she waits for a reply, her romantic imagination pictures the kind of man she will marry, and her picture frames itself around the young draughtsman with whom her brother works and of whom he often speaks. Then tragedies are heaped upon her. She meets Edward Springrove and they both fall in love but are prevented from marrying by many obstacles; she is forced by her scheming mistress to marry Manston, whom she hates; discovering the treachery too late; the marriage is said to be illegal, as a result there follows a period of uncertainty, dread, and terror culminating when the crazed Manston discovers Cytherea alone and tries to force her to go off with him.

3. Fate works through accident and through Miss Aldclyffe

Fate works through accident and through a cruel artful woman. By a accident Cytherea meets Springrove; due to a thunderstorm Manston and she are thrown together; by a mistake Manston fails to meet his

wife at the station, and she is supposedly burned, thus leaving him free to marry again. Cytherea's suffering is mostly caused by the cruelty and contrivings of one who appears to be her friend but who is continually working against her. This one, Miss Aldclyffe, forces her to marry Manston and so wrecks her life.

4. Cytherea partly responsible for her own fate

Cytherea is not at all times entirely a helpless creature tossed about on the hands of Fate, unable to carry out her own wishes. What she does, she does after deliberate thought and of her own desire. Everything is put in her way to marry Manston, but she goes into it herself and deliberately chooses to sacrifice herself for Owen; yet here again is Fate working through her own character and causing her to sacrifice herself for her brother.

5. Effect of fate upon Cytherea

Cytherea is never violently in conflict with destiny as many of Hardy's other women are; she is quiet and patient, yet life heaps upon her external troubles for which she is not directly responsible. At the end of the novel she is rendered a pitiful, wrretched creature who feels that to live longer is to suffer more misery. She passively gives herself up to wretchedness and refuses to marry Edward Springrove, however, later she accepts him although she remains a weak, aged woman, who feels that life holds little happiness.

D. Elizabeth-Jane

1. Characteristics

Elizabeth-Jane, the daughter of Newson and Henchard's wife, Susan, is a pathetic victim of circumstance. She suffers intensely from the time she is a young child and in the end gains happiness only after the zest of life is gone. A frail, unselfish, sensitive girl whose passions are starved, she realizes that happiness is

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of short duration, and that sorrow, suffering, and misery are continually present, yet she spends her life in helping others in their distress.

2. Her life a series of disappointments and afflictions

With overwhelming rapidity she is converted from a state of poverty and want to one of wealth, position, and happiness after Henchard remarries Susan, but this does not last long. Her mother dies, her father forbids her to see Farfrae, the most popular young man in the village who loves her. Henchard also, having discovered that she is not his child, makes life unbearable by criticizing her speech, and actions and even loathing her very presence until he finally drives her from his house, and she goes to her friend, Lucretta. Soon Elizabeth-Jane finds that Lucretta is in love with Donald Farfrae. The beauty of her character is best shown in the way she faces this situation. Unselfishness and sympathy being her strongest characteristics, she does all in her power to promote the union, and finally Lucretta and Farfrae marry. She lives with them, helping, comforting, and nursing her friend who soon dies, then she goes to cheer and care for Henchard now in disgrace. Her real father turns up, but Henchard tells him Elizabeth-Jane is dead, thus preventing the father from finding his daughter for many years. She discovers what he has done and is reunited with her real father and then marries Farfrae, but this happiness is saddened by the fact that she has driven off Henchard. She and her husband go to search for him only to discover that he has died in loneliness and despair.

3. Her suffering caused by the injustice of man

Elizabeth-Jane's suffering is caused by the injustice of man-Henchard. He causes her early poverty; her unhappiness after her mother dies; her separation from Farfrae, and from her father, Newson;

and her final sorrow at having driven him away to die alone.

4. Effect of conflict with Fate

Fate develops this frail child rapidly into a woman whose life is devoted to others. Her suffering brings out the nobility of her character and makes her unselfish and full of pity for others. In the space of a few months she is changed from a carefree child to a mature, worn woman, yet always the beauty of her nature is shown in all her dealings with others.

E. Ethelberta Petherburn

1. Characteristics

The elaboration which Hardy has given to Ethelberta is somewhat monotonous. She and Sue Bridehead are the author's only distinctly intellectual women. Ethelberta's intellectuality is more predominant than Sue's and, therefore, she is not so loveable or so interesting because of her masculinity and strength. Nevertheless, she must be admired for her strong resistance to destiny and her courageous fight through overwhelming difficulties.

She has not Sue's passion, for through her own rigid schooling of herself, all emotions are suppressed. At the very beginning of the story she is in love with Christopher Julian but she is determined not to let him know it. Then as soon as she realizes that her sister Picotee loves him, instead of becoming jealous, she stifles her love and does all in her power to bring about a union between the two.

Ethelberta, like Sue, tries to arrange her destiny to suit herself but is continually thwarted by circumstance. Her great desire is to advance her family and in her attempt to carry out this plan, she becomes a bustling, managing, unscrupulous woman. She is brilliant, popular, ambitious, and beautiful and adapts

herself to the society in which she is placed.

2. Causes of her tragedy are her character and external forces

Her tragedy or resistance to the controlling Force is caused by her own character and external forces, many of which are the actions of others. Her ambition to advance her family and to manage everything herself causes her later humiliation and mortification.

Circumstance begins her tragedy. Her husband dies soon after the marriage and she goes to live with her mother-in-law, a domineering woman. The success and popularity of Ethelberta's volume of poetry proves an introduction for her into society which finally becomes her ruin. Her mother-in-law, from whom she expected to receive enough to provide amply for her family, dies leaving her nothing but a house. As a result, the family moves to London where poverty necessitates their keeping a boarding house. Ethelberta keeping her identity unknown still holds her place in society, and is pursued by many suitors who, thinking she is wealthy, seek advancement for themselves by a marriage. She tries to make the only one who really loves her become interested in her sister. Just as she feels that her position in society is secured, a former maid of her mother-in-law's discloses her identity. Ethelberta then tells all her friends at a social gathering who she really is, and her dreams are destroyed.

She finally consents to marry Mountclere, a villainous, scheming, cruel, old man, partly to promote her plan of a union between Picotee and Christopher, and partly to help her family. Accident keeps the four people, who have discovered what kind of a character Mountclere is, and who try to prevent the wedding, from getting there on time. Ethelberta soon finds out what a wretch she has married and tries to leave him, but all her plans of escape are frustrated by Mountclere himself. Only one of this heroine's ambitions is realized--Christopher finally does marry Picotee.

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She is a much disallusioned person at the end of the story, and although she realizes she cannot escape the torture of life with her loathsome husband, she makes the best of the situation. She is not weakened by her suffering and we find her not Subdued after the various lashes of circumstance but still domineering and ruling her new home as master. Her "head is bloody but unbowed." She is one of the few women who come out of the struggle intrinsically unchanged.

F. Sue Bridehead

1. Characteristics

Sue Bridehead the heroine of Jude the Obscure is intellectual, impulsive, courageous, resolute. She thinks as well as feels; in fact, thought governs all her actions and curbs her emotions, yet her intellectuality does not save her from falling at the most critical moment. While she reasons, her character is too feminine for her to endure the trial. Passion bulks so large in her as to render her, although at times strong, one of the weakest of Hardy's heroines.

2. Characteristics which cause her suffering

A certain sexlessness is distinctive in her; she desires marriage without physical sex union. She can associate with men and live with them but she has a horror of physical sex and rather than endure her husband with her, she takes a chance of killing herself and jumps out of the window. The irony of fate is that in spite of this fastidiousness, she makes an appeal to men. It is this which causes much of her misery and makes her fear the marriage ceremony.

There is a little inconsistency in her nature. She has no conscience at the beginning but after living some time with Jude, she says that her conscience urges her to repent. She then decides that

she must leave Jude and return to her husband, and it is nothing to her, absorbed in a desire for penitence, that to leave Jude is to give him over to misery, drunkenness, and damnation. This return to her husband shows another quality of her nature--her inability to press on in a chosen direction which is characteristic of so many of Hardy's women.

She is conscious of and acknowledges her own faults and weaknesses. She never blames Phillotson but always herself for her unhappiness with him. She also shows courage in the way she forces herself to do things and the way she keeps to herself all her misery and distress.

3. Circumstance an important factor in her tragedy

Although her own character is partly responsible for her ruin, Sue's fate is greatly influenced by circumstance. She resolves not to see Jude, but his aunt dies and she goes to the funeral where she meets her lover. The temptation is too great and her willpower too weak, so she leaves Phillotson and goes to live with Jude. With him she does not have the physical abhorrence which she had with her husband, but her life from then on is inflicted with a series of tragedies; poverty, business failures, Jude's illness and many others, culminating during the visit to Christminster when Father Time kills himself and his brothers and sisters. The frequent visits of Arabella together with her desire to make amends to the man she had so wronged convince Sue to return to her husband.

4. Sue illustrates Hardy's theory that character is Fate

None of Hardy's women, unless perhaps Eustacia, try so hard to change what circumstance has ordained and the more she does it, the more involved she becomes until finally she is overwhelmed and wrecked. She is unhappy with her first husband so leaves him and

cures that unhappiness but circumstance adds many more. Then, being sorry for having been unkind to her husband, she returns to him and makes matters worse by bringing misery upon herself and damnation upon Jude. Her character causes not only her own suffering but much of Jude's. She has no sympathy with his ideals and from first knowing her, he begins to give up one after the other. Because she fears the marriage ceremony, Jude cannot hold a position. There is a selfishness in her going back to Phillotson; she wants to ease her own sense of having done wrong and does not seem to care that Jude is left to wretchedness. In the end, as a result of the combination of circumstances, the pure, beautiful soul of Sue Bridehead, wasted by fear, sorrow, error, becomes a maniac thing.

G. Bathsheba Everdene

Bathsheba Everdene, the heroine of Far from the Madding Crowd illustrates Hardy's theory that woman cannot be independent. Fate takes this woman and by certain external circumstances and her very nature prevents her from succeeding in her chosen field thus inflicting disappointments and even cruel tortures upon her. Hardy shows this woman so constituted by Fate that she cannot be independent.

1. Characteristics

She has a certain fondness for independence and a determination to manage her large estate by herself; yet she is dependent on Gabriel Oak. She constantly rejects his advice and even dismisses him for giving it, yet in times of distress, she always turns to him.

When we first meet her there is a certain charm, freshness, vigor, and originality about this woman. She is sane, proud, independent, and strong, yet she is unfathomable. Lack of convention, feminine folly, and caprice are her greatest faults. She runs after Oak after he has proposed to tell him that what her aunt had said

about her many lovers was not true; she sends the valentine with its disastrous consequences; and she goes to market and does all the duties which are considered men's. Convention never makes her shrink from doing anything she desires to do. At the opening of the story she is superior in strength and independence to Hardy's other women but later she stoops to flattery and jealousy. Due to this and her caprice she becomes more commonplace than Tess, Eustacia, and Sue.

She plays with her lovers but she is sobered and rendered discreet by calamity in too brief a space of a few months. She dispises Boldwood's attentions which she herself has brought on by sending him the valentine in a moment of thoughtlessness. She is attracted by the flattery, wit, and novelty of Troy and neither her strength nor good judgment comes to her assistance although many warn her that he is not worthy of her.

Bathsheba's character turns on her marriage to Troy. One source of her inadequacy to meet the situation and reject Troy is the novelty of the occasion. Her culpability lies in her making no attempt to control her feelings by careful inquiry into consequences. She can show others what to do but she cannot guide herself.

Bathsheba constantly tortures the faithful Gabriel Oak and makes his life on her farm wretched although usually she is unconscious of the suffering she causes him. On the night of the storm when Oak goes out alone to save her property, she realizes his devotion to her interests. Amid the violent storm when the elements of nature are in harmony with the turmoil and distress of the poor, disillusioned soul, she becomes conscious of the great mistake she has made. There before her is revealed Oak's great, unselfish love. He is the one who could have made her happy but she has

realized it too late.

2. Causes of tragedy

Bathsheba's folly and caprice are causes of her tragedy yet as these qualities are part of the nature which Fate has given her, she is not responsible for them. She sends the valentine to Boldwood in a spirit of playfulness little thinking of the consequences. The result of this is enormous. Boldwood, a confirmed old bachelor, falls desperately and passionately in love with her and makes himself obnoxious by his persistent attentions. In her endeavor to make amends for her act of folly, she promises to marry him in six years. Then when Troy returns, in a fit of rage and jealousy Boldwood shoots him and gives himself up to the Casterbridge goal. Bathsheba's folly disasterously affects others.

Another internal cause of tragedy is her jealousy. It seems strange that a woman of her calibre could have stooped to such a weakness. It is her jealousy of Fanny that makes her hastily marry Troy. Later when he kisses Fanny in the coffin, Bathsheba, driven almost frantic with jealousy, demands that he kiss her too.

Besides these internal causes of character, Fate has provided many external causes for Bathsheba's misery and suffering. The personality of Troy himself and accidents of circumstance. Troy appears to disturb Bathsheba's peace. She marries him, and he squanders much of her money gambling; he gives her men so much to drink that they are unable to work during the great storm; he becomes cruel to his wife; and he finally admits to her that he loves Fanny better. Accidents also happen. They pass Fanny Robin on the road, she dies and Bathsheba discovers that she had a child, Troy is reported drowned but reappears at Boldwood's party when he is killed.

3. Bathsheba in end realizes happiness

My dear Mr. [Name]

I have just received your letter of the 14th inst. and am glad to hear that you are well. I am also well and hope this letter finds you the same. I have been thinking much lately of the old days and the friends we have known for so long. It seems like a long time since we were all together and I hope you are still the same old friend. I have been very busy lately but I have managed to find some time to write you. I hope you will find this letter interesting. I have been thinking much lately of the old days and the friends we have known for so long. It seems like a long time since we were all together and I hope you are still the same old friend. I have been very busy lately but I have managed to find some time to write you. I hope you will find this letter interesting.

Bathsheba is one of the few of Hardy's women who in the end realize happiness. Most of the others are driven to death by the bluntings of Fate or are so shattered by misfortune that life holds no more for them. Bathsheba suffers intensely. She has to admit that she cannot manage her estate by herself; after her marriage, she is humbled before her men; her helpers take to drinking and prove worthless in the crisis; she is mortified and grieved to discover that her husband is a worthless wretch with a heinous past; he treats her cruelly; she is tortured by the attentions of Boldwood; she is responsible for the death of two people. All this coming within a few months renders Bathsheba more discreet but it does not crush her as it would have many of Hardy's heroines. Because of her determination and strength, although the struggle within is great, she shows a calmness and poise that is surprising. In talking to Liddy about life she says, "Don't you flinch, stand your ground, and be cut to pieces. That's what I am going to do." And that is what she does.

The last blow to her series of disappointments and tragedies is the announcement of Gabriel Oak's leaving. Fate, working through love, intervenes. Bathsheba goes to his house to inquire the reason for his departure, and her calm exterior breaks down before the realization of her dependence on him and his devotion to her. They become engaged, and thus the two souls which were meant for each other from the beginning are united and happiness arises out of the ashes of tragedy. We leave her at the end of the story happy and satisfied.

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H. Elfride Swancourt

1. Characteristics

Elfride Swancourt is very different from Hardy's other women. She lacks the strength of character of Bathsheba, Ethelberta, and Eustacia or the personality of Tess. Nevertheless, she is intensely interesting in her childish innocence and impulsiveness, and charms us as she charmed the three men who found in her their soul's desire. Brought up in a home with an indulgent, affectionate father, she has her own way, yet she is not selfish. Her gay, light-hearted disposition makes everything around her cheerful and bright. She is happy and carefree at the beginning, but life brings harshness upon her against which she is unable to contend.

She is more highstrung than most of Hardy's women and her emotion lies near the surface. She sinks into the depths in her depression but rises quickly again to the heights of mirth and joyfulness. She is a creature of impulse, feminine, candid, attractive, quick, unconventional, yet frail, impatient, indecisive, and shallow. Still the fact that three very different types of men found in her something to admire and to satisfy, shows the wideness of her appeal.

Two different sides of her nature are brought out by her two lovers, Smith and Knight. With Smith she is a lighthearted, joyous, impulsive child, but with the more serious masterful nature of Knight, she becomes a "lower vassal". She is too affectionate and idolizes him too much. A slight rebelliousness toward him would have been of advantage to her.

2. Her tragedy due to her character, to external forces, and to her father.

A. Characteristics which cause her unhappiness

The tragedy of Elfride's life is due partly to her character

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which is the mould on which Fate works. She, like many of Hardy's women, shows a lack of resolution. Her impulsiveness, indiscretion, and reticence bring disaster and suffering upon herself.

In her childish enthusiasm over the novel attentions of Smith, she accepts him readily and whole-heartedly. She refutes all the possible hindrances to their union which Smith suggests and assures him that she can never love another. Even when he is dismissed from her father's house, her letters are full of assurance that nothing can come between them. She even goes as far as to attempt to elope with him but her courage fails her at the first opposition. They cannot be married that day because of some formality of the license, therefore she insists on returning home. Her lack of resolution brings upon her suffering in the form of Mrs. Jethway's tortures, her sense of guilt and dishonesty in not having told her father, and her mental torture after she falls in love with Knight.

Her impulsiveness and lack of discretion is the direct cause of Knight's finally leaving her. When Knight, thinking he is her first lover, is kissing her, she says, "Ah, we must be careful! I lost the other erring doing this."

She is also unable to face a situation with decision. Although she has fully decided to marry Smith, she cannot bring herself to it at the last moment. She knows she will be relieved if she tells her father of her expectation but she lacks the courage to do it. Her reticence to Knight about her past affairs prolongs her suffering as well as his. If she had told him in the beginning, Knight might have overlooked it, but his conceit will not let him have her then. He leaves her because his pride is greater than his love.

B. External forces which cause her misery

External forces also exert themselves for her misery. The greatest tragedy is that Knight ever came on the scene. With Smith, Elfride would have been happy, but with the appearance of Knight life tosses her to harsher things, and she is not brave enough to bear up. The half crazed Mrs. Jathway dogging her footsteps and appearing at every crisis in her life, threatening her with all kinds of revenge, is enough to terrify and torture one even stronger than Elfride.

Her tragedy also lies in Knight's character. He is too masterful and powerful, cold, and analytical to be sympathetic with her. He too easily mistrusts her, and as their love increases, his disloyalty grows. She is cruelly repaid for her loyalty to him. Knight gets the letter from Jethway with Elfride's enclosed. In his fury, he does not let her explain but tells her to marry the other man for she belongs to him. Elfride follows him begging consideration and forgiveness, but he is unyielding. Not until he later meets Smith in London is he enabled to realize how unjust and unfair he has been and then he, like Angel Clare, goes to her too late. He suffers but not as the one he has so misjudged.

The insufficiency of her father to understand or sympathize is another factor producing her misery. When he could have helped his poor bewildered daughter, he is too wrapped in his own affairs. He, like Tess' father, thinking position is what counts, marries a wealthy old widow solely for her money, and they both try to marry Elfride to a position of wealth. They invite Knight to the house and in every way try to bring the two together. Nevertheless, she is loyal to Smith until Knight's accident on the cliffs. Because of her admiration of his bravery in face of death, she seems to turn to him. Then follows for her a period of baffling conflict deciding

between Smith and Knight. For a time she tries to be loyal to both but is unable to carry this out after Smith's arrival home. The climax of this conflict is reached when she fails to keep her appointment with Smith. Later the meeting in the tomb puts her in a mortifying situation.

Coincidence and accident play as important a part in carrying out the designs of Fate as they do in any of Hardy's books. Elfride and Stephen sit on the tomb of her dead lover; her father names the same day for his trip to Plymouth as Stephen has set for the wedding; Elfride and Knight go to the tomb at the same time Smith is there; Knight, when told to choose a flower to keep as a remembrance of Elfride, chooses the myrtle which Smith wore; Elfride and Knight go on the very rocks on which she and Smith had been and find the lost earring; then Knight recalls what Elfride had said when he first kissed her and begins to become suspicious. There is grim ghastly humor in the coincidence of Knight and Smith being on the same train in which is Elfride's coffin.

The accident to John Smith causes Elfride's bubble of happiness to burst. Through some error they cannot marry on the appointed day. If this had not happened, Elfride would have married Smith and been happy. Knight falls off the cliff and Elfride's pity and admiration for his courage cause her to love him. The tower falls and Knight, the only one near, discovers Mrs. Jethway's body and helps to carry her to her house where he finds the letters she has started to him. The irony of Fate is that Smith and Knight each think Elfride has died loyal to him and discover she was the wife of Lord Luxellian.

3. Effect of Fate upon her

Circumstance and the coarse element of accident have over-

powered her purpose, fragile and delicate as she is. She, broken hearted and saddened, is crushed by the sorrow and cruelty of life. She marries to help and care for the two children who have always been so fond of her, and though her life is short, she gives herself whole-heartedly and devotedly to this mission of love, as we see by the closing picture of her husband in her tomb.

I. Eustacia Vye

1. Characteristics

Unhappy, egoistic, and selfish as she is there is grandeur, power, and strength in Eustacia Vye, the lonely recluse on the wastes of Egdon Heath. A passionate, hungering spirit, she is like the heath on which she lives in her desolation, melancholy, wildness, restlessness, and glory. This heath lends power and divinity to her. Hardy says "Every bizarre effect that could result from the random intertwining of watering place glitter with the grand solemnity of a heath was to be found in her." There is heroism in her nature enough to counteract the flaws of her character. She has many qualities that in other circumstances might have been turned to good. According to Miss Macdonnell "Eustacia Vye⁽¹⁾ has that compelling force to win sympathy from different temperaments that marks the woman made for tragedy. She is a rebel by nature who would exhaust her passionate and extravagant nature and live and die with a hungry heart."

Eustacia is the most emotional of Hardy's women. Unlike Sue, she is incapable of thought, and, with emotion as her guide, it is impossible for her not to sin. Sensuousness is her dominant characteristic. She has a passionate desire for love. "To be loved to madness"--such is her great desire. Love is the only thing which

¹ *Return of the Native
Annie Macdonnell, Thomas Hardy p. 103

can drive away the "eating loneliness of her days." And she seems to long for the abstraction called passionate love more than for any particular lover. She believes Destiny keeps love from her or makes it of short duration. As a result she snatches passion from anywhere while it can be won. Her loneliness makes her desire it more, and her frequent prayer is "Send me love from somewhere, else I die."

She has a rebellious nature although superficially she is timid. A contrariness and non-conformity characterizes most of her actions. She hates to do as others or be as others and it is this attitude which makes the ignorant villagers fear her and look upon her as a witch. She dislikes Sundays when others rest and chooses that day to overhaul her grandfather's cupboards, humming weekday songs. On days of the week, instead of Sunday she reads her Bible. She never attempts to make herself agreeable to people and for this reason when troubles come, she is alone in her suffering and agony except for Wildeve.

She is also wilful and determined to have all things her own way. There is no possible way for her to meet Clym so she takes matters in her own hand and forces a mummer to let her take his place, Thus obtaining entrance to Clym's home.

Although she is complex there is a naive simplicity about her. At times she is childish in her thoughts, actions, and sayings and her inability to control her feelings. She is small-minded, selfish, and unsympathetic with her husband. Her anger when he takes up furze-cutting is ludicrous. Instead of comforting and helping him in his distress, she makes it harder for him. Jealousy looms large in this creature of power, jealousy first for Thomasin then for Mrs. Yoebright.

Eustacia is pessimistic about life in general and particularly about a fate which she thinks is malicious and continually working for her ruin. The slightest misfortune she attributes to this cruel Fate which is consciously inventing devices against her. Even in her happiest moments with Clym this gloominess prevails. "I know that we shall not love like this always," she tells him. Nothing can insure the continuance of love. Throughout all relations with Clym, she has a forboding of what will happen. "The unknown always fills my mind with horrible possibilities." She blames some colossal Prince of the World who has framed her situation and ruled her lot instead of herself for Mrs. Yoebright's being turned away.

2. The tragedy of her Fate

The causes of Eustacia's tragedy are her seclusion on Egdon Heath; her nature and Clym's; their union, which is fraught with divergent aims; and external forces of numerous kinds, which are continually working against her. She is pathetic in her loneliness and inability to adapt herself to her environment. To her seeking an outlet to her desires Egdon Heath is a prison, a cruel task-master, and a hell. It suppresses and checks all the desires and ambitions of her passionate nature. "'Tis my cross, my misery, and 'twill be my death," she says. For a short time she is happy in her relations with Wildeve because he relieves the loneliness and monotony of her existence. Her interest in him is heightened by the fact that she is taking him from Thomasin, then, when she finds that Thomasin does not want him more, her desire for him vanishes. At this point Yoebright returns from Paris and Fate begins working her ruin by letting her overhear the villagers

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couple their names together saying that they were born for each other. In Clym Eustacia sees a capacity for all emotional things, an escape from the heath, and an introduction to the whirl of fashion. Although he tells her he will not return to Paris, she still clings to him secretly hoping to change his mind and the fact that he does not take her away is the clearest cause for the antagonism between him and her.

The fact that she asserts herself against the impersonal forces of the world is a great cause of tragedy. Actualities and her romantic imaginings are continually in conflict. Her inability to adapt herself to her environment is a flaw of her character for which she can be only partially responsible because she cannot change her nature. She is her own tragic destiny and makes her world more miserable and herself wretched; and her own emotional world at last causes her ruin. By exchanging place with a mummer she is first enabled to see Clym, then she goes to church and continually puts herself in Clym's way. After the marriage because of her ignorance of human nature and lack of sympathy and understanding, she quarrels with Mrs. Yoebright although she is by no means entirely at fault. Stubbornness, pride, fear, and timidity keep Eustacia from telling Clym the truth, and so, she turns him irrevocably against her.

Clym can never understand or influence Eustacia. The tragedy also lies in his nature. At one time when the rebellious spirit of his wife lies crushed before him, he is too prejudiced and lets the opportunity for reconciliation pass forever. He is an idealist to whom worldly pleasures mean nothing, therefore, he can in no way sympathize with his wife in her desires for gayety. All the hates felt by Eustacia toward the heath are translated in Clym to loves. He tries to keep alive three antagonistic growths, his mother's

trust in him, his plan for becoming a teacher, and Eustacia's happiness, and he fails to accomplish all three.

The marriage increases the tragedy. The irony of Fate is that her marriage with Clym which she hopes will be an escape binds her more closely to her despised heath. This gives rise to antagonisms with Clym. Nothing so clearly brings out the tragedy of Clym's and Eustacia's union as the interview between the two after Clym has heard from Johnny the story of his mother's being driven from his house. His previous tenderness and consideration disappear. His mind is unbalanced by his rage and grief and he is on the point of murdering his wife but holds off, yet, like a madman, dashes down her desk until he breaks it and secures the desired letters.

She on the other hand is calm, dignified, and collected thruout his storm. Finally she says she is not as guilty as he thinks and then breaks down and tells what the marriage has meant to her. * "I have lost all thru you but I have not complained. Your blunders and misfortunes have been a sorrow to you but a wrong to me. All persons of refinement have been scared away from me since I sank into the mire of marriage. Is this your cherishing--to put me into a hut like this and keep me like the wife of a hind? You deceived me not by words but by appearances which are less seen through than words." She then begs for mercy but Clym distracted by remorse, anger, and grief is relentless and grants forgiveness too late.

External forces in the form of accidents are also working towards Eustacia's downfall. Clym's arrival coincides with her refusal of Wildeve. The falling of the bucket into the well places Clym and Eustacia together. Clym loses his eyesight. Eustacia accidentally meets Mrs. Yoebright, Wildeve happens to come on the

* Return of the Native, page 334

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same night that Mrs. Yoebright pays her fateful visit and Clym calls out "Mother" in his sleep so his wife thinks he has answered the door. On her way to meet Clym, Eustacia meets Wildeve who tells her of his fortune and his intended visit to Europe. Mrs. Yoebright dies and Clym becomes ill. Captain Vye does not deliver Clym's letter on time, otherwise Eustacia might never have left her grandfather's house that night.

3. Effect of her conflict with Fate

As Eustacia says, Destiny has been against her from the beginning, and for her little sins she has suffered much. In the end everyone and everything seems to oppose her. She, a repentant, lonely victim, goes out of her grandfather's house and passes the place where Susan is burning a wax figure in an attempt to bring evil upon her. Death is by no means the heaviest blow; it is a welcome release from a world that is too cruel to its children. Long do her sobs ring in our ears, and we add her to the list of Hardy's women who get more than their share of misfortune. She, although capable of much, has been injured, blighted, and crushed by Fate.

Through Eustacia Hardy has again shown his view that character is Fate. These qualities of her nature which Fate has given to her and for which she is, therefore, not responsible eventually bring about her destruction. She is a rebel from the beginning and her conflict with destiny instead of rendering her patient, subdued, and more beautiful in mind and spirit carries her away from character enobling and renders her more rebellious, restless, selfish, and dissatisfied.

and about that time, something new had happened - and this
called for "action" in his sleep as his wife he has another
at the door. On her way to meet him, she had been
and this was of his friends and his intended visit to France.
The, something else and this becomes ill. Again the door was
delivered him a letter on the, otherwise he would have
left her something's house that night.

2. Effect of his conflict with fate

as a result of this, something has been decided for him
beginning, and for her little wife she has suffered much. In the
and everyone and everything seems to depend on her. A repetition
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all upon her. There is no message the heaviest blow; it is a
calmness release from a world that is too cruel to its children.
back to her job that is our case, and we add her to the list of
her's women who are more than their share of suffering. She,
account capital of work, has been injured, distressed, and crushed
by fate.

Through her fate, she has again shown the very same character
is fate. These qualities of her nature which have been shown to
her and for which she is, therefore, not responsible or at least
again about her destruction. She is a woman who has been
and her conflict with fate is that of a woman who is
subdued, and more beautiful in mind and spirit than her body
from her mother and father and her own mind, and her
action, and character.

J. Tess of the D'Urbervilles

1. Characteristics

Few books are written with such intensity of feeling as Tess of the D'Urbervilles. Tess, the best known of all Hardy's women is the instrument through which Hardy expresses his point of view about life, his theories of Fate and his attitude toward the Immortals.

She is high strung, impressionable, sensitive, and emotional, and is generous and noble in her attitude to her rivals at the farm, in her faith in Clare, and in her treatment of her own family. She has a warm affection and hopes for happiness in a humble domestic existence, yet far other is her life. Being more silent, she feels so much more, for it is those who say little who feel much and those who seem to be indifferent who care so deeply. The fact that she is so sensitive makes her suffering greater and enables Fate to work out His plan more quickly on her.

Essentially a pure woman, stainless mentally and morally, still her nature has an element of the flesh. She is very passionate. Clare is the instrument by which is shown Tess' desperate, absorbing, uncompromising passion. He seems to be "made", she flesh and blood, yet his extraordinary magnetism is overdrawn to make her passionate love seem reasonable. She is the ardent seeker, still her feeling for Clare is one of reverence amounting almost to worship.

Tess, like all Hardy's women, has a sense of coming evil--a feeling that happiness is transitory and that sorrow and suffering are always expected, but, more than most of his women, she has a fear of life; she realizes her inherent weakness and knows that she is a mere puppet in the hands of Fate. She has a terror about life which cannot be defined for she is conscious that she has no power over herself but that she drifts onward against her will. Hardy

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shows her afraid, nevertheless, she is not a coward; she accepts what little happiness comes to her and is prepared for sorrow, injustice, and suffering.

In spite of these many noble qualities, this heroine shows weakness almost out of keeping with such grandeur of nature. She is too shrinking and almost needlessly timid and this timidity is partly responsible for her ruin. Due to this quality and her love of concealment, a characteristic which she has in common with Elfride and many of Hardy's women, she has not the courage to tell Clare about her relations with Alec, thus causing much of her anguish.

2. Her happiness of short duration

Tess is happy for a short period at Talbothay's Dairy. Here she is physically and mentally suited to her surroundings and she begins to fall in love with Clare, but this happiness is of short duration. Her meeting with Alec D'Urberville is the beginning of her distress and from then on misfortune, loss, anguish, and tragedy dog her at every turn.

3. Causes of her tragedy

a. Her own nature

She is the pitiful victim of her own nature, circumstance, environment, social conventions, and the injustice of men and of fate.

She hopes modestly for the happiness in life which her instincts seem to promise her and it is for these instincts implanted in her that she is destroyed by anguish and crime. She is possessed of physical attractiveness, affection, and limitless emotions, and Fate, which gave these to Tess, makes much of her trouble result from them. Because of her beauty she fascinates Alec who does not care a jot whether he is harming her or not; in fact, after his experience with *her, he sits down "astride on a chair reflecting with a pleased gleam in his face". Then he exclaims with a loud laugh, "Well, I'm damned!

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What a funny thing! Ha-ha-ha! And what a crumby girl!"

Tess is also largely a victim of her own stupidity and timidity, yet, again these very qualities are part of her nature, therefore, beyond her control. She has not the courage to tell Clare about her relations with Alec.

b. Circumstance

Circumstance is another factor working against Tess. In the first place she, a beautiful girl, is placed in a community where she is not well protected, again because of poverty she is twice forced to accept Alec's offer of help. Accident is another power against her. Prince the horse is killed; so Tess first meets Alec; the letter she writes to Clare explaining her past goes under the carpet and is not received by him, and because of this results the terrible scene of the revelation on the wedding night; she overhears a conversation concerning Angel which prevents her from approaching his parents; her father dies at the critical moment forcing Tess to return to Alec; Angel turns up too late, so Tess kills the man who seduced her. Social conventions also cause Tess much distress and anguish. Her baby is refused Christian burial, Clare, a prudish slave to convention, decides he must leave his wife after learning of her past; and worst of all she receives the conventional punishment for her crime. The whole book is Hardy's bitter protest against a cruel society and an unyielding convention.

c. The injustice of men

The injustice of two men, Alec and Clare, is responsible for the bitterest anguish. Vicious Alec, indifferent to her suffering and her lack of love for him, seduces Tess. After many years he supposedly converted by Clare's father meets Tess, follows her, and

* Tess of the D'Urbervilles

insists on renewing their acquaintance despite her remonstrance; and, finally, through passion for her gives up his new found religion, and comes to the relief of her poverty-stricken family, and in the end forces her to live with him until she in desperation stabs him. The injustice of Alec causes tragedy which can be borne, but the injustice of Clare turns the tragic into unendurable agony. Tess' greatest suffering is her disallusionment about this weak, conventionally good, fastidious, insincere youth who is *"pretentiously broad-minded and essentially mean". Although his past sins are readily forgiven by Tess, he is unreasonable and inhumanly cruel in his condemnation of her lesser ones. Too late he finds that his love for Tess has come back. "I do love you, Tess. I do --it is all come back." Too late, for Tess is a murderess. There are no more pathetic yet beautifully written lines in Hardy's novels than the last dreadful dialogue between the two lovers.

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

"Yes, dearest", he said; "they have come."

"It is as it should be," she murmured. "Angel, I am almost glad--yes, glad! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you to despise me!"

"She stood up, shook herself, and went forward, neither of the men having moved.

"I am ready," she said, quietly!"

d. Injustice of Fate

Over all this hangs the injustice of Fate, President of the Immortals. In this book Hardy's theory of the Immortals and the irony of Fate finds its most horrible expression. Fate constantly throws

insists on possessing their own independence; and, finally, through passion for her own religion, and comes to the relief of her poverty-stricken family, and in the end forsakes her to live with him until she in desperation surrenders. The injustice of Alice causes greatly which can be borne, but the injustice of Alice turns the tragic into melodrama. When presented with this is her dissatisfaction about this work, conventionally good, realistic, instructive youth who is "practically perfect" minded and essentially good. Although this part also is really for- given by her, he is unresponsive and seemingly cruel in his conduct toward of her least ones. Too late he finds that his love for her has come back. "I do love you, Tess. I do -- it is all over now." Too late, for Tess is a stranger. There are no more paths for her, beautifully written lines in Hardy's novels than the last beautiful dialogue between the two lovers.

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

"Yes, dearest," he said; "they have come."

"It is as if I should say," she murmured. "Annie, I am afraid I shall never, find! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you or anything else."

"She stood up, shook herself, and went forward, looking at the man having mercy."

"I am ready," she said, quietly.

B. Introduction of Kate

Over all this hangs the influence of her, presence of the heroine. In this book Hardy's theory of the inevitable and the irony of fate finds its most brilliant expression. First comes the

Alec D'Urberville in Tess' path, drives Clare by an irresistible urge to Tess and places him under her spell, then finally, when he has ended his sport, still shaking with cynical laughter tosses Tess to criminal infamy. The power behind the world is merely a kind of force treating the world as a joke and bullying mortals. The girl who wanted a quiet unmolested domestic life is driven by this external force into anguish and crime. That is the irony of Fate. Mr. Duffin says "To be crushed to death by grief is nothing--but for a pure woman to be crushed into impurity--there is the soul's tragedy that has no equal in horror." The idea that Tess' sunless griefs are but jests of the Immortals stings her creator into sombre resentment. Tess herself would not make such a draft on our affections were it not for her tragic destiny. It is not so much for her character as for the fact that such a character should be so cruelly treated we love her.

4. Tess' opposition to Fate ennobles her character

Tess' opposition to the powers of the world is very different from Eustacia's. She is brave but static; her prime desire is to be allowed to exist in her own pure nature and as soon as she finds the world got the better of her, she takes such vengeance on the world as will make her own destruction inevitable. She never escapes from the conflict with destiny yet by this conflict her character is ennobled, beautified and rendered more patient, sympathetic. She like Eustacia is a victim of environment and is destroyed by it.

In spite of the injustice, the tragedy, and the horror of the story, the impression left upon the reader is not one of depression and hopelessness. Rather we are moved by the beauty and grandeur of Tess' character, as revealed in her heroism, in her wrestlings with circumstance, and in her uncomplaining endurance of suffering and

*C. H. Duffin, Thomas Hardy, A Study of the Wessex Novels

injustice.

* Mr. Abercrombie says, "What the story does for Tess is to accept her with all the perfect sympathy and understanding of love. A charity that is infinitely larger than forgiveness accompanies her, loving her weakness as well as her strength, exquisitely understanding how her beautiful nature is forced by agony into crime."

K. Summary of effect of Fate on Hardy's women

This study of Hardy's heroines shows how Fate deals with them and how they are affected by the struggle with life. A few, like Bathsheba, come out of the conflict little changed; in the end she is happy and satisfied; Ethelberta is intrinsically unchanged in character although she is unhappy; Eustacia, also unchanged in character, is ever the same in her revolt against Fate, is killed in an attempt to escape from her environment. Cytherea and Elizabeth-Jane realize good fortune in the end, but not until their zest, interest, and youth have departed. Mrs. Aldclyffe, Sue Bridehead, and Elfride are overwhelmed by despair, anguish, and sorrow. Mrs. Aldclyffe's domineering spirit is subdued by her struggle against destiny and she dies bitterly bemoaning the wrong she has done; Sue upon whom Fate has hurled trials, losses, and griefs without number is finally rendered a pitiful, maniac creature; Elfride, crushed by cruelties and injustices, spends her last few years in a mission of service but is soon destroyed and dies brokenhearted. Some women are ennobled by the tragedies of Life. Marty at the close of the story is still sad and lonely but she has a more beautiful, calm spirit; Tess who suffers the most and is ruined by many cruelties of gods and men leaves a lasting impression of calm acquiescence, dignity, and heroism.

A study of the destinies of a few men will be enough to show that, with the exception of Jude, no men suffer as Hardy's women do. Some cause much suffering and misery, yet seem to reap no unhappiness as a punishment. This is because Hardy is showing them in an exaggerated prospective to bring out by contrast the extreme suffering of his women.

V. Fate and Hardy's men

A. Gabriel Oak

In Far From the Madding Crowd in contrast to the restless, proud, selfish character of Bathsheba stands the stolid, humble, devoted Gabriel Oak. His defects are apparent and his "virtues as metals in a mine"* Rough, simple, and uneducated, he has always lived close to nature among scenes of grandeur and has absorbed the purist and most elevating of external influences. As a result, he has acquired some of its beauty, dignity, patience, and calmness. He, capable of a better position in life, gives up his career to help to his utmost the girl whom he loves desperately but who has rejected him.

The greatest suffering of his life is self-inflicted. It is torture for him to stay as manager to Bathsheba's estate but it would be ruin to her if he left. In no other character has Hardy given such a picture of devotion, unselfish and elevated, unless in Diggory Venn, the reddleman, in The Return of the Native. Oak like Venn urges a man to marry the girl he desires because he realizes it will be for her happiness.

Oak suffers intensely yet patiently and finds consolation from the disappointments of life in increased interest and enthusiasm in his work.

B. His suffering

As in the case of Tess, Elfride, and Cytherea Gray, such a man
* Far from the Madding Crowd--page 270

though undeserving of such fate, endures countless hardships, disappointments, and sorrows. He starts farming with a hundred sheep which are not paid for and is very successful for a time. He proposes to Bathsheba but is refused. Then disaster immediately follows disappointment; all his sheep are killed; later he gets work on Bathsheba's farm. Just as his mistress is beginning to appreciate and admire him, she is snatched away by Boldwood. Oak sees Bathsheba in danger, gives her advice, and is dismissed. However, he is soon urged to return and his distress over Bathsheba's preferring Boldwood to him is increased when a scandalous rake appears and immediately wins Bathsheba's affection. Gabriel tries to intervene but without success and sees his beloved mistress marry Troy and become most unhappy. One night while all the farm hands are lying in a drunken sleep, for they begin drinking after Troy becomes master, he alone goes forth in the storm to rescue Bathsheba's property. Then he experiences his most tragic disappointment. Bathsheba meets him in the field and admits that now she realizes he is the one who really loves her. The poor distressed man decides to leave Bathsheba's farm for he cannot endure to look on and realize she belongs to another. He is old and broken by sorrows but the sweetness and strength of his character prevent him from becoming bitter. Then instead of heaping more trouble upon Gabriel, as in the case of Tess, Fate seems to take pity on him and by a seemingly impossible turn of circumstance brings it about that he marries Bathsheba.

B. Jude Fawley

1. Characteristics

Jude is an idealist who can never see the actualities. No matter what discouragements hinder him, he is continually working toward his goal fully expecting to achieve it. He is most impractical, and is unable even to understand or sympathize with Sue much as he loves her. Sue expresses his character when she says, "You are

Joseph, the dreamer of dreams and a tragic Don Quixote and sometimes you are St. Stephen, who, while they were stoning him, could see heaven opened."* He suffers more than any of Hardy's men.

2. His tragic fate

Jude brings upon himself much of his suffering. His wife also adds to his tragedy. There are other forces and laws than these also working toward his ruin. His first great misfortune is that he is tricked into a marriage with the sensuous Arabella, so different in nature from him that they in no way understand each other. Then his beloved Sue marries Phillotson. His great love for Sue forces him to go to see her although he knows it is wrong and he is sinning against his ideals and convictions, but the human in him becomes more powerful than the Divine. With that, his doctrines and he begin to part company. Then in his passion for Sue he burns his theological and ethical books, so he may "stand as an ordinary sinner and not as a whited sepulchre."** Although he has given up all for her, she does not make such a sacrifice for him. They live together unmarried on account of Sue's foolish aversion to the marriage ceremony. Gossip follows them wherever they go, and he is unable to secure work. The tragedy of their lives reaches its height with the visit to Christminster when the two worn, pathetic victims of circumstance with their children wander about the streets looking for lodgings and are told that there is no place for people with children. The irony of Fate is bitterest here. Jude, sick, discouraged, back in the city where in youth he felt his dreams would be realized, contrasts his ideals with the present actualities. Father Time, whose little heart shares all the tragedy of their two lives, attempts to help his parents and causes the worst tragedy of all. Arabella returns and visits them frequently. Sue seemingly thinking little

* Jude the Obscure--page

** Jude the Obscure--page

to-day, the power of disease and a cruel and terrible
you are St. Augustine, who, while that was coming him, could see
heaven opened. He enters more than any of earth's men.

4. His Family Life

Thus begins upon himself much of his suffering. His wife also
adds to his tragedy. There are other persons and less than those who
growing toward his ruin. His first great sorrow is that he is
refused into a marriage with the handsome, beautiful, so different in
nature from the first that they in no way anticipated each other. When his
beloved one marries another man. His great love for her forces him
to go to her although he knows it is wrong and he is already
married to his ideal and conviction, but the woman in his possession
is more powerful than the Divine. With that, his loneliness and he de-
cides to part company. Then in his passion for her he turns his back
on his ideal and on his books, so he may stand as an ordinary man
and not as a "white elephant." He, although he has lived up all his
life, and does not make such a sacrifice for him. They live together
unhappy on account of the wife's foolish overtures to the man's comfort.

He is lonely then, and he is lonely to know
that the tragedy of his life reaches its point with his wife
to Christendom when the two women, pathetic victims of their passions
with their children wander about the streets looking for happiness
and are told that there is no place for people like them. They
try to take in different ways. Love, sick, disappointed, back in
the city where he would he felt his future would be realized. He
travels his trials with the greatest satisfaction. Rather than
his heart makes all the things of his life and his heart to
help his parents and to give the world's beauty of all. He is
reborn and with them frequently. The world's beauty of all.

of the suffering it will cause Jude, but thinking only of clearing her own conscience again, goes back to her physical hell with Phill-ostson; Jude is thereby left to suffering, degradation, and damnation with Arabella.

In no book of Hardy's is there such unmitigated horror and hopeless tragedy unrelieved by any ray of hope as in Jude the Obscure. The suffering falls equally upon the hero and heroine. Hers as well as his is a tragedy of unrealized aims. Circumstances and innate character are equally responsible for wrecking their lives. They are both temperamental, both violently in love with each other, both indifferent to conventions, both impulsive, emotional, and weak. Jude is an easy pray and continually snared and he sets many snares for himself. He suffers most of all Hardy's men but is the only man who suffers as much as Tess, Ethelberta, Sue, Marty, and Eustacea.

C. Troy, Fitzpiers, and Wildeve

Troy in Far from the Madding Crowd, Fitzpiers in The Woodlanders, and Wildeve in The Return of the Native are somewhat similar in that they are all dashing, brilliant, young men who rather easily get what they want in life, cause a great deal of suffering and misfortune to others, and yet escape with much less punishment than they deserve. The woman with whom each is concerned is much less deserving of ruin and punishment but suffers more than her share.

Troy, the theatrical, impertinent, brilliant young soldier who has the power of winning the admiration of women by his flattery and brilliancy of speech is light-hearted, easy going. He is vulnerable only in the present, never considers the past or future. His idea in dealing with women is that the only alternative to flattering them is cursing and swearing. He ruins one girl's life and causes her death, then marries another and brings upon her misery and failure. He re-

ceives no punishment for his wrong doings. During his lifetime he is free to continue unhampered in his great duty of enjoying himself. In the end he is shot by an enemy but not until he has had years of freedom to do all the mischief he pleases.

Fate in Hardy's novels seems to be unfair for, if not, the Immortals would let Troy live to suffer the results of his wrong doings. Yet we must remember that the author is using women alone to illustrate his theories of life, and men serve only for the sake of contrast to bring out the suffering of the heroines.

2. Fitzpiers

Fitzpiers, the brilliant young surgeon wins Grace Nelbury away from Giles Winterborne to whom she rightfully belongs and marries her. Soon after the wedding he becomes infatuated by a superannuated, capricious, coquette, Mrs. Charmond, who is trying to rejuvenate a girlhood's romance and, as a result, brings misery and degradation upon his charming young wife. He, like many other men in Hardy's novels, escapes without any punishment except that due to a fall from his horse, he suffers slight physical discomfort. In the end, after he has discovered how shallow this old woman is, she is shot by a former lover and Fitzpiers is free to go back and win his wife and live happily with her.

3. Wildeve

Wildeve, a young, selfish, inconsiderate husband, proves unfaithful to his wife but loyal to Eustacea with whom he is infatuated. He is cruel to his wife and leaves her destitute. After Eustacea is married to Clym, Wildeve breaks up their union by continued attendance on Eustacea. Indirectly, because of his attentions, Clym's mother is broken-hearted and dies. Yet he is allowed to live on unpunished, flourishing in his sins of disloyalty, until finally, trying to escape with Eustacea to the continent, he accidentally falls in a pond.

and is drowned. Again early death is the only punishment hereceives for the misery he has caused while women live on and suffer untold torture.

D. Clym Yoebright

1. Unable to realize his aims

Like Grace Melbury, Clym Yoebright returns home from life in the city. He is a disallusioned man of the world who comes back for peace, but he does not find it. His life is wrecked by an unselfish and inevitable devotion to what was alien to him. He falls in love with Eustacea, as a result of which he opens a breach between himself and his mother which continually widens and finally results in her death, and his agonizing remorse. The desire of his life is to become a teacher but that purpose is frustrated by his wife and by his threatened blindness. He is disillusioned about Eustacea. She does not love him as she did when he thought he would take her back to Paris, and she is directly responsible for his mother's death. In his blind rage and anguish he quarrels with her, and she leaves. He writes her to return but the letter which might have saved her life is not delivered on time, and so she dies and Clym feels responsible for her death. His life like that of many of Hardy's heroines is wrecked by disappointments, bitterness, anguish, and sorrow. As he stands with Diggory Venn looking at the body of Eustacea, a wrecked soul, he says out of the anguish of his heart, "She is the second woman I have killed this year. I cannot die. Those who ought to have lived lie dead, and here am I. I am getting used to the horror of my existence. They say a time comes when men laugh at misery through long acquaintance with it."* His suffering is almost as great as that of Hardy's women. Clym and Jude and Henchard, bear the greatest tragedies. In

* Return of the Native--page 340

the case of Jude and Henchard their misery comes as a direct result of some failings of their nature or some of their actions, but Clym, like Hardy's women, has done nothing to deserve such torture.

E. Michael Henchard

1. Character is his fate

Michael Henchard the hero of The Mayor of Casterbridge is the most magnificent of Hardy's men for grandeur of nature. He suffers intensely. Much of his suffering is a result of his own wrong doing. In his case character is his Fate.

A vehement, gloomy, ambitious, shrewd, kindly, affectionate man with a hot temper and a streak of jealousy in his nature, he is changed in the course of twenty years into a lonely, destitute creature. His hot temper is the direct cause of most of his suffering although Chance is against him in the end. His drunkenness accounts for his first selling his wife. Then under a long reign of self-control, he becomes mayor and most respected citizen of Casterbridge. However, the "Same unruly volcanic stuff" continually lies beneath the surface. The tragedy is that his temper is part of his nature and he cannot entirely help it. He does control it well while he rules in Casterbridge but when his fortunes turn against him, he is ^aweaker victim of dire jealousy and is unable to master it. It is through this weakness that the powers of the world get a chance to work towards his ruin. As soon as he recovers from his drunkenness and realizes that he has sold his wife, he does all in his power to find her again but is unsuccessful. He makes a vow not to touch liquor for twenty years. This he keeps, and life is happy and prosperous. He takes a great liking to a stranger, Farfrae, and hires him, but as Farfrae rises in power and respect Henchard falls. Farfrae through his ambition, general nature, and skill becomes more popular with the people than Henchard, then when he is dismissed, he sets up rival business and

and each of these characters is a study in itself
of the human mind, and the author has done
his best to make them as real as possible.

It is a novel of the highest order.

I have read it with great interest.

It is a novel of the highest order, and the author has done
his best to make them as real as possible. It is a study in
the human mind, and the author has done his best to make
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is more successful.

2. His later life a series of calamities

Calamities quickly succeed each other. Henchard discovers that his beloved daughter belongs to Newson to whom his wife was sold. Lucetta, the woman who had nursed him after he lost Susan and whom he had promised to marry, turns up. Henchard's old love for her revives, but she loves Farfrae better and marries him. Then a woman brought to court for disorderly conduct tells before all assembled the story of Henchard's having sold his wife. He loses his position as mayor and the respect of the people. He has business failures and bankruptcy and is forced to work for Farfrae. He takes to drinking. He is deprived of all but Elizabeth-Jane who goes to live with him and comfort him. Just then, Newson, her father, turns up. Henchard finally leaves town. He returns for one more visit to his beloved Elizabeth-Jane but she is angry at him for the way he deceived her father so he promises never to return. His previous acts of kindness while he was prosperous return to him now. Whipple, whose mother Henchard had helped, goes with him to a humble cottage away from all his old associates. Elizabeth-Jane and Farfrae discover him but not until after he is dead.

3. His stoic endurance of suffering

Although he deserves his lot, there is something pathetic in the fall of that worthy, respected citizen to the position of a destitute, lonely outcast. The will that he wrote in his dying anguish is a "piece of the same stuff that his whole life was made of." He calmly and stolidly accepts his Fate without grumbling and wants no tenderness shown at the last. Such is the acceptance which all Hardy's characters show. We pity him but we do not feel that all suffering is cast upon him, an undeserving victim. He, in his suffering, only reaps the rewards of his previous actions.

1. The first part of the document is a letter from the Secretary of the State to the President, dated January 1, 1892. The letter is addressed to the President and is signed by the Secretary. It contains a report on the state of the Union and the progress of the government during the year 1891. The letter is written in a formal and official style, and it is a typical example of a presidential message.

2. The second part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

3. The third part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

4. The fourth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

5. The fifth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

6. The sixth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

7. The seventh part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

8. The eighth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

9. The ninth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

10. The tenth part of the document is a report on the state of the Union, dated January 1, 1892. It is a detailed account of the events and activities of the government during the year 1891. The report is written in a formal and official style, and it is a typical example of a presidential message.

Henchard suffers because of what he has done to others and he receives no more torture and humiliation than he has caused. Clym, like Tess, is driven to destruction by the overwhelming forces of the Universe, but he is not tossed to infamy, and, furthermore, he is partly responsible for his fate while Tess is not. He fails to sympathize with his wife and when she begs for mercy, he is too cruel and bitter to forgive. Gabriel Oak, who spends his life for others, has his share of disappointments, but they are of short duration, and, in the end, he reaps happiness. Troy, Wildeve, and Fitzpiers do not endure such hard lots as Hardy's women yet no woman ever does so much harm or causes so much distress as they do. Troy and Wildeve meet an early death but they live too long unhampered in their search for pleasure. Fitzpiers, who wrecks his wife with grief, bitterness, and brings worry and distress to her family, finally repents and is welcomed home.

VI. Conclusion

After a study of Hardy's novels we see that women play a far more important part than men; they are subjects of special calamity because through them Hardy expresses his theories of life. They all suffer intensely because of the injustice of circumstance, man, and Fate; most are crushed and perish utterly by their experiences of life; some though driven to death are enobled in character; others in their constant revolt against destiny are carried away from character enobling. A very few men suffer as the women; most escape unpunished for the harm and suffering they have done because the author is not interested in them as a means of expressing his ideas but uses them only to throw his heroines into a clearer prospective.

Hardy has a high estimate of women, yet he shows her folly because through his understanding of her, he realizes how far she falls short of her possibilities. He does not idealize or flatter women but tries to free them from conventions that harm. He causes

us to reconstruct our moral code for he sets up questions of moral judgment and urges us to put away narrow prejudices by showing what suffering they can cause, as in the case of Tess or Sue. He gives us new points of view. We, after a consideration of his novels, begin to question some of our institutions. He suggests the injustice of making a permanent bond of marriage as a penalty for a passing desire. He also suggests greater freedom of divorce, and makes us question the use of laws if they make one miserable when he is committing no sin. Above all he causes us to judge evil and good not by external appearance but by its fundamental nature. Sometimes what appears wrong will be right if we consider with sympathy and go below the surface. The result is tolerance.

Human emotions and passions are Hardy's constant study. Through the portrayal of passionate love, the gods exhibit their power over mankind, in fact, this emotion underlies all the tragedies. He never condemns passion but rather justifies it as he does all other natural impulses until it is proved by reason, not convention, cruel or wrong. He believes there are uses for every natural force and claims greater freedom for human nature.

Most tragic novels present problems of will and destiny. The human will believing itself free is ceaselessly thwarted by external forces. That is the irony of life. The power behind the universe is merely a kind of force treating the world as ^a joke for its crude sport. Humans are weak, vacillating creatures blown hither and thither.

Hardy's outlook on life is gloomy. To all, misery comes sooner or later. Life is unfair for it is planned by an arbitrary power which is indifferent to human suffering. Few come out of life's griefs. The greatest pathos is that all this usually comes upon humans, women particularly, through no fault of their own. Fate drives them to their doom. Fate using their characters as a mould upon which to

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work causes their downfall as in the case of Eustacea, Sue, and others; again Fate works through circumstance, environment, accident as with Marty and Ethelberta; but most frequently Fate causes tragic happenings which come through man's inhumanity to man. Greed, brutality, and the selfishness of others breaks the lives of Cytherea, Bathsheba, Elizabeth-Jane, and Tess.

There is nothing constructive in Hardy's philosophy; he makes no attempt to suggest a way out; his characters are steeped in sorrow and their world is always dark. Humans will be defeated in the end, yet they struggle on and the novelist makes us feel that the struggle is not futile, for it ennobles the character. He shows us the beauty of tragedy because it brings out the glory and worth of the human soul; and by showing the beauty of life he takes away the curse of suffering. He portrays the grandeur underlying the sorriest things. We are purged by pity to sympathize with others and share their griefs. We realize that the characters are greater than all the forces of tragedy which drive them to destruction.

An acquaintance with the dooms of Hardy's women prepare us to face the ironies of life and to be ready for whatever comes. It tends to rob us of false joy. If we follow the example of his heroines we do not stop striving, nevertheless, we are prepared to see our labors come to nothing; yet we accept what comes without complaining.

SUMMARY

As women rather than men illustrate Hardy's theories of fate, they play a more important part in the novels and are portrayed with special vividness, power, and comprehension. Although they all have characteristics in common, the novelist skilfully differentiates them. These women, often in revolt against destiny, are helpless creatures in a world ruled by a blind, indifferent force which drives them to their doom. External conditions in the form of coincidence, and chance happenings often cause their downfall.

Hardy gives a pessimistic view of life because he is preoccupied with the graver issues. The desirable never happens; the undesirable always. He sees no consolation for the ills of mankind nor does he give any suggestion of a happier future state. The only ray of hope is seen in the nobility of human nature. The novelist has a pagan view of nature and emphasizes its grandeur and power. It is more than a mere background for man's actions, a tremendous force influencing and shaping human beings. Again it is a fellow sufferer with man.

The minor women in Hardy's novels are often the means of throwing into prominence more important figures in the story. The heroines of the novels are the means of developing Hardy's theories of fate. Marty South, the grandest of the simple women, keeps throughout her privations and disappointments her calm sweet spirit. Mrs. Oldclyffe illustrates the futility of human effort against the strong, sweeping force of destiny. Cytherea Gray is from her earliest years tormented by fate, and although she is never violently in conflict with destiny, defeat, humiliation, and grief overtake and overwhelm her. Elizabeth-Jane's life is a series of disappointments and afflictions intensified by the fact that she has been infinitely happy. Fate, instead of embittering

her, renders her more patient, calm and sympathetic. Ethelberta, one of Hardy's two intellectual women, is outstanding for her masculinity and strength and for the way she triumphs over obstacles which would have crushed many a weaker woman. At the end of the story, she rises out of her degradation and suffering still masterful and strong. Emotion and passion bulk so hard in Sue Bridehead, Hardy's other intellectual woman as to make her a weak woman. Noone suffers any more than she does and her griefs and losses render her a maniac creature. Bathsheba illustrates Hardy's theory that woman cannot be independent. She strives against overwhelming difficulties and yet her follies and external circumstances are against her. She, unlike most of the woman, realizes happeness in the end although not the kind for which she strove and she is also rendered more discreet. Elfride Swancourt is highstrung and sensitive. She is destroyed by Fate working through her own character external forces, two suitors, and her father. Eustacia Vye, the lonely recluse on Egdon Heath, is her own tragic destiny in her inability to adapt herself to her environment. Her soul in its conflict with fate is little changed or enabled, and she dies as she has lived, a rebel. Tess is the pitiful victim of her own nature, circumstance, environment, social conventions, and the injustice of men and fate. Attractive and possessed of affection and limitless emotions, she is driven by a cruel destiny to the death of a murderess, yet there is no bitterness in her nature but a calm, sweet resignation to the fate decreed for her.

A glimpse at a few of Hardy's men will show that in most cases men do not suffer as women in spite of the fact that they are the cause of unhappiness and misery to others. They escape because the novelist is not interested in them for they are not the means of developing his

theories. They are often placed in an exaggerated prospective to bring out, by contrast, the distress of the women.

Hardy causes us to reconstruct our moral code, to put away narrow prejudices, and to judge evil and good not by external appearance but by their fundamental nature. His novels present problems of will and destiny, in which life is gloomy. There is nothing constructive in his philosophy; humans will be defeated in the end, yet he urges them to struggle on for by doing so they develop the beauty, worth, and glory of their souls.

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