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CUMHURİYET ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI
ANABİLİM DALI

NATURALISM IN HARDY'S TESS OF THE D'URBERVILLES

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SİVAS - 1993

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ACKNOWLEDGEMENTS

I wish to thank my adviser Assoc. Prof. Dr. Lerzan Gültekin who answered all my questions and read my drafts patiently and kindly; without her guidance and invaluable encouragement this study would not have been possible.



PREFACE

The aim of this thesis is to examine in Hardy's novel Tess of the d'Urbervilles written in the form of naturalistic view the human character as a product of heredity and environment and also to explain the determining forces of their conducts that are their antecedents and environment eliminated every vestige of man's freedom.

The thesis consists of two main parts and a concluding chapter. In the first part at the end of the nineteenth century, the changes in political- social life and scientific developments that affected the English Novel are given and the coming of the concept of naturalism and its application to literature are explained. In the second part, Thomas Hardy as a naturalist novelist is handled and the concept of naturalism in Tess of the d'Urbervilles is presented.

PART I

THE CHANGES THAT AFFECTED THE ENGLISH NOVEL AND THE COMING OF THE CONCEPT OF NATURALISM

a) The Changes in Political - Social Life and Scientific Developments at the End of the Nineteenth Century:

Thomas Hardy spent the first sixty years of his life in the nineteenth century which formed many of his beliefs and ideas. So Hardy is called a Victorian. ¹

As it is known that the writing of the period are full of references to the important events that influenced the people and the society; and when we look at the general characteristics of the period, Victorian age (Queen Victoria reigned from 1837 to 1901) is the mixture of optimism, doubt and guilt.² The Conflict in this age arose from sudden scientific development and a rapid change of the old, accepted values. This change started with economic developments, extending from the late 18th to the mid - nineteenth century, associated with the Industrial Revolution. That process involved a decline in the

1. Merry Williams, Preface Books: A Preface to Hardy, (Essex: Longman Group Limited, 1982). P.61.

2. Anthony Burges, English Literature, (Essex: Longman Group Limited, 1974) P.207.

traditional (especially agricultural) activity, matched by the manufacturing industry and a rapid change in economy and the growth of output of goods and services.³ By the advent of the machine, the old settled agricultural order broke up and the drag of populations from the soil to the cities began. The big farm owners made a good amount of money by using agricultural machines but the farm workers moved into the expanding cities for work fall into poverty. The working class came perilously close to a working class revolution. So Reform Bills of 1832 and 1867, progressive orders were made to give the workers the right to vote and hold elective office. This was an important step which stated the renunciation of the hierarchic order of English society.⁴ Thus upper class could no longer benefit the laboring classes. By giving the chance of raising their living standarts and improving social position, the Reform Bill and the developing industry and commerce helped to create a new type of society: The middle class. So the literature of the period, which was coloured by the theological, social, scientific and political questions disturbing England, essentially addressed itself to this class of people.⁵

3. Laurence Lerner, The Victorians. (London: Methuen and Co Ltd., 1978) P.51.

4.- Michael Balcon, et al., English Language and Literature, (London: Odhams Press Ltd.) P.149.

5. M. Reşit Küçükboyacı. "Characteristics of Victorian Novels and Serial Stories " in Aegean Journal of Language and Literature (İzmir: Ege Üniversitesi Basımevi, 1990), Vol.6, P.2.

In the field of Natural Sciences, we see the influence of Charles Darwin. Darwin's view was the scientific challenge having come increasingly as a threat to orthodox belief.

One of the biggest problems was Darwin's disturbing of the balance in the world of religion and philosophy. The publication of Darwin's Theory of Evolution was the challenge of the new science to the old christian faith.⁶ Darwin's famous work, Origin of Species showed that the universe was the result of evolutionary processes. Man had evolved from lower forms of life; he had not been created complete by God. Darwin observed that all the species showed slight but quite definite differences to suit their special conditions of life and he believed that those which were best adapted to their environment survived but others had died out. This is known as the doctrine of the survival of the fittest.⁷ Darwin argues:

We may feel sure that any variation in the least degree injurious would be rigidly destroyed. This preservation of favourable individual differences and variations, and the destruction of those which are injurious, I have called Natural Selection, or the survival of the fittest. Variations neither useful nor

6. Burgess. P.180.

7. Williams, P.73.

injurious would not be affected by natural selection, and would be left either a fluctuating element, as perhaps we see in certain polymorphic species, or would ultimately become fixed, owing to the nature of the organism and the nature of the conditions.⁸

Karl Marx influenced Victorian society in other ways. His defence of the rights of the working class and his philosophical theory was particularly important.

Marxism is a historical philosophy based on economical theory which claims that historical development occurs according to some laws through which historical materialism explained us. Marx argued firstly that social factors took priority among the determinants of human life. Individuals should conform to them and enter into necessary relationships which were independent of their wills. Secondly, material conditions took first place among social factors so economic factors were the most important. They determined the forms of spiritual life by excluding a subjectivistic, idealistic view of the historical process. Subjective consciousness was objectively, economically conditioned. This view was called historical materialism because it dealt with human relationships in their historical development and explained these relationships

8. Charles Darwin, The Origin of Species, (New York: Modern Library, 1936) PP. 63-64.

materialistically.⁹ The fundamental thesis of historical materialism can be stated as: the relations among the productive forces and social groups produced its own means of existence constituted the economic social structure of the country. The economic social structure to be called infrastructure of society determined the superstructure reflected legal, political views, religious beliefs and cultural events of ideological tendencies.¹⁰ In "A Contribution to the Critique of Political Economy" Marx writes:

In the social production which men carry on they enter into definite relations that are indispensable and independent of their will; these relations of production correspond to a definite stage of development of their material powers of productions. The sum total of these relations of production constitutes the economic structure of society - the real foundation, on which rise legal and political superstructures and to which correspond definite forms of social consciousness. The mode of production in material life determines the general character of the social, political and spiritual processes of life. It is not the consciousness of men that determines their existence.¹¹

9. Wladyslaw Tatarkiewicz, Nineteenth Century Philosophy, (California: Wadsworth Publishing Company, Inc., 1973), P. 63.

10. Dale Kramer, Critical Essays on Thomas Hardy: The Novels, (Massachusetts: G.K. Hall Co., 1990) P.20.

11. Karl Marx, "A Contribution to the Critique of Political Economy" In What was Naturalism? ed. by Edward Stone, (New York: Appleton - Century - Crofts, Inc., 1959) P.18.

The rise of philosophical systems, some new kinds of arts and the changes in religious beliefs are the result of the changes in economic social structure, and also in the society classified two groups, superstructure reflects the thought and desire of economical dominant class. In other words, ideology of the society is in the tendency of defending the interest of dominant class.¹²

Historical materialism leads him to believe in the fact that the struggle between the exploiting classes and exploited classes will then come to end so long as proleteriat creates an unclassified society to save itself from bourgeoisie. Marx's view defends the right of the working class. So a revolution, which will hand over power to the workers, must take place.

According to Marx, the development of history is the economical struggle. Whole history of humanbeing is the history of class struggles. As Darwin discovered the law of the development of the world, Marx discovered the law of the development of human history. In "Manifesto of the Communist Party" Frederick Engels says:

... the whole history of mankind (since the dissolution of primitive tribal society, holding land in common ownership) has been a history of class struggles,

12. Berna Moran, Edebiyat Kuramları ve Elestiri, (İstanbul Cem Yayınevi, 1972) P.37,

contests between exploiting and exploited, ruling and oppressed classes; that the history of these class struggles forms a series of evolution in which, now - a - days, a stage has been reached where the exploited and oppressed class - the proletariat - cannot attain its emancipation from the sway of the exploiting and ruling class - the bourgeoisie - without, at the same time, and once and for all, emancipating society at large from all exploitation, oppression, class-distinctions and class struggles.

This proposition which, in my opinion, is destined to do for history what Darwin's theory has done for biology, we, both of us, had been gradually approaching for some years before 1845.¹³

Hippolyte Taine and Auguste Comte are the profoundest thinkers of the 19th century so their philosophical systems have a deeper influence on Victorian thinkers and authors.

Taine, French philosopher, who is adherent of Determinism, first argued the naturalistic theory in literature. Determinism is a doctrine that acts of the will, occurrences in nature, or social or psychological phenomena

13. Karl Marx and Frederick Engels, "Manifesto of the Communist Party" in What was Naturalism? ed. by Edward Stone, (New York, Appleton - Century - Crofts, Inc., 1959) P.17.

are determined by antecedent causes.

Taine had discussed and formulated the determining forces in society. He is known for his emphasis on the role of scientific determinism in literature and history, particularly as exemplified in hereditary and environmental influences. Taine tried to drain off mystery from the mind of man, and to bring all subject of study into the scientific phase. The universe was a great mechanism and everything - including man, his moral life, and all his works - could be understood in terms of cause and effect. Everything is determined by causes. The aim of every science and its only valid method is the demonstration of a universal law of causation. Taine argues:

There is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are products, like vitriol and sugar; and every complex phenomenon has its springs from other more simple phenomena on which it hangs.¹⁴

The complexity that was literature had its own simpler causes. It is Taine's main argument in the introduction to his History of English Literature to discover these in the three conditions of "race milieu, and

14. Hippolye A. Taine, "History of English Literature" in What was Naturalism?, ed. by Edward Stone, (New York: Appleton - Century - Crofts, Inc., 1959) P.46.

moment"; heredity, environment and immediate circumstances.

Heredity is the sum of the qualities and potentialities genetically derived from one's ancestors. To Taine, "race" is not a fixed integer, a mysterious biological factor; he does not preach the purity or superiority of race. In Taine, every nation is "a moral person". He saw that this "race" has come about by a long process, often hidden in the darkness of prehistory. A race exists having acquired its character from the climate, from the soil, the food and the great events that it underwent at its origin. Race, he recognizes, does not explain an individual.¹⁵ He explains the characters by combining the qualities of the five or six races that furnished their ancestors.

"Milieu" is a catch - all for the external conditions of literature: it includes not only the physical environment (soil, climate) but also political and social conditions. Taine writes in a different mental climate, with different assumptions and methods. The theory of milieu in Taine has scientific pretensions: it aims at a complete deterministic explanation of literature and all mental life. We can quote those lines to show what he thinks on this subject:

Having thus outlined the interior structure of a race, we must consider the surroundings in which it

15. Taine, P.47.

exists. For man is not alone in the world; nature surrounds him, and his fellow men surround him; accidental and secondary tendencies, and physical or social circumstances disturb or change. In course of time the climate has had its effect ...¹⁶

"Moment" is defined as "the acquired speed" or "the acquired impulsion" of the historical process. "Moment" is the sum of race and milieu or sometimes simply the milieu of a particular time.

Taine, who studied History of English Literature in respect of sociological view, believes that works of art arise from definite cause as it is in physical phenomena. There is a determinism in literature as it is in Biology, physics and geology. Having believed that definite causes arouse definite effects, he states that different societies have different literatures because the works of art do not appear by chance, their creators are affected by climate, physical, political and social conditions of their countries. So the causes under three groups should be taken into consideration as history of literature is studied.¹⁷

Positivism is a philosophical system of Auguste Comte (1788-1857), French philosopher, based on observable phenomena and positive facts rather than speculation.

16. Taine, P.48.

17. Moran. P.70.

Positivism is a theory that theology and metaphysics are earlier imperfect modes of knowledge and that positive knowledge is based on natural phenomena and their properties and relations as verified by the empirical sciences.

In order to understand the true nature and character of the Positive Philosophy, the progressive growth of the human mind should be viewed as a whole because no idea can be understood apart from its history.¹⁸

Comte has discovered a great fundamental law, to which the mind is subjected by an invariable necessity. This law has a solid foundation of proof both in the facts of our organization and in our historical experience. Each branch of our knowledge passes successively through three different theoretical conditions: the Theological or fictitious; the Metaphysical or abstract; and the scientific or positive state. The first is the necessary starting point of human understanding; the second is merely a state of transition; the third is its fixed and definitive state.¹⁹

In the theological state, the human mind observes the essential nature of beings, the first and final causes of all effects - in short, Absolute knowledge; therefore it supposes all phenomena to be produced by the immediate

18. Patrick L. Gardiner, 19th Century Philosophy (New York: The Free Press, 1969) P.133.

19. Gardiner, P. 133.

action of supernatural beings.²⁰

In the metaphysical state, the mind supposes, instead of supernatural beings, abstract forces, veritable entities inherent in all beings and capable of producing all phenomena.²¹

In the positive state, the mind gives up the search after Absolute notions, the origin and destination of the universe and the causes of phenomena. It applies itself to the study of their laws, their invariable relation of succession and resemblance. Reasoning and observation combined are the means of this knowledge. As Comte argues:

Finally, in the positive state, the human mind, recognizing the impossibility of obtaining absolute truth, gives up the search after the origin and hidden causes of the universe and a knowledge of the final causes of phenomena. It indeavours now only to discover, by a well - combined use of reasoning and observation, the actual laws of phenomena - that is to say, their invariable relations of succession and likeness. The explanation of facts, thus reduced to its real terms, consists henceforth only in the connection established between different particular phenomena

20. Auguste Comte, Introduction To Positive Philosophy, translated by Frederick Ferre, (Indianapolis and New York: The Bobbs - Merrill Company, Inc., 1970) P.2.

21. Comte, P. 2.

and some general facts, the number of which the progress of science tends more and more to diminish.²²

The first characteristic of the Positive Philosophy is that it regards all phenomena as subjected to invariable natural laws. It is meaningless to research into first and final causes of the phenomena. The real business is to analyse accurately the circumstances of phenomena, and to connect them by the natural relations of succession and resemblance. Scientific knowledge is to pursue and accurate discovery of these laws and to predict the events in future by the help of these laws. Theological and metaphysical states are so radically opposed to positive state so the two must removed from scientific knowledge. To come, scientific knowledge based on positive philosophy must be united with communal activities to reorganize the society. He says:

We have seen that the fundamental character of the positive philosophy is to consider all phenomena as subject to invariable natural laws. The exact discovery of these laws and their reduction to the least possible number constitute the goal of all our efforts; for we regard the search after what are called causes, whether first or final as absolutely inaccessible and unmeaning.²³

22. Comte, P.2.

23. Comte, P.8.

Each of the sciences passes successively through this three theoretical conditions. These branches of science are astronomical, physical, chemical, physiological and finally social phenomena. Social phenomena demand a distinct classification because of their importance and of their difficulty. Comte regarded himself as the founder of "sociology" meant to designate the rigorous study of social phenomena according to the precepts of positive philosophy. Thus the system of observational sciences has been completed by the foundation of sociology that studies causes and effects in social relations and includes the study of customs, structures, institutions and the effects on individuals. In the "Introduction To Positive Philosophy" Comte writes:

Here, then is the great, but evidently the only, gap that has to be filled in order to finish the construction of the positive philosophy. Now that the human mind has founded celestial physics, terrestrial physics (mechanical and chemical), and organic physics (vegetable and animal), it only remains to complete the system of observational sciences by the foundation of social physics.²⁴

Sociology can be studied under two relations -- the statical and the Dynamical. Static aspect studies the

24. Comte, P.13.

organic circumstances of the case, it thus forms an essential part of anatomy and physiology. Its aim is to put everything in an order in society; the aim of Dynamic aspect is progress. They strictly depend on each other. Dynamic aspect studies the exercise and results of the intellectual powers of the human race. To Comte, intellectual reform is necessary for social reorganization. Where scientific knowledge and event are united, society makes progress.²⁵

Comte supplemented his conception of a scientifically ordered society by introducing the notion of a "religion of humanity". He puts forward his view of "religion of humanity" instead of "religion of God". Since there is no self any longer, people must be trained so that they could take into consideration the benefits of the others as much as themselves. Through this training, a man will be shown that there is a strict relation between society and themselves. The view of getting rid of egoism is called Altruism, the term invented by Comte.²⁶

Although Victorian Age witnessed great changes in social and moral values and scientific development, it was also a puritanical age where subjects like sex were taboo and also an age of conventional morality and of legal and social rights and attitudes determined according to gender. In the holy family, father was as a godlike head but woman

25. Gardiner, P.138.

26. Bedia Akarsu, Çadaş Felsefe. (İstanbul: İnkilâp Kitabevi, 1987) P.104.

who was expected to submit to man was subject to a large variety of social restrictions.²⁷

b) The Coming of the Concept of Naturalism and Its Application to Literature:

The first half of the 19th century was affected by enthusiastic movement. After 1850, the enthusiastic writers wrote of their joys and sorrows and complain about the life conditions and then as a reaction to this movement, a new aesthetic view, that describes the world as it is and abstracted the work from the author's personality comes into existence. This new view based on the "observation of reality" was applied to literature by Gustave Flaubert's novel Madame Bovary and it is called realism. After 1870, especially in the novel realistic movement was converted to naturalistic movement.²⁸

With the view based on "observation of reality", political life and its influence on social events and changes and also the new events in the field of science are the factors in the form of Naturalistic aesthetic. Since the changes and developments mentioned above are the factors in the form of Naturalistic Aesthetic, Thomas Hardy who lived in this age remained under the influence of these factors and became one of the writers who applied the naturalistic

27. Burgess, P.181.

28. Türk Dili, Yazın Akımları Özel Sayısı, (Ankara: Ankara Üniversitesi Basımevi, 1981) Vol. 349. P.139.

doctrine to English Literature. The most conspicuous name that has influence on Hardy in the application of this movement to literature was of course that of Zola.

Zola was the founder of international literary movement known as Naturalism. The essays collected in his manifesto, The Experimental Novel (1880) represent the critical account of naturalism. This work declared that individual characters were seen as the products of heredity and environment, motivated by strong instinctual drives from within, and harrassed by social and economic pressures from without and also they had little will or responsibility for their fates.²⁹

The scientific sources of Zola's notions were Darwin's theory, positivistic critic Taine and Claude Bernard's Introduction to the study of Experimental Medicine (1865)³⁰ in which Claude Bernard says that the observer gives the facts taken in nature as he has observed them. After the observation, he introduces an experiment, placing them in certain surroundings.³¹

Zola's theory based on that the novelist should observe the nature through scientific experimental methods.

29. Domian Grant, Realism, (London and New york: Methuen Co. Ltd., 1970) P.40.

30. Malcolm Cowley and Howard E. Hugo, The Lesson of the Masters: Ann Anthology of The Novel From Cervantes to Hemingway (New York: Charles Scribner's Sons, 1971) P.315.

31. Suut Kemal Yetkin, Edebiyatta Akımlar, (Istanbul: Remzi Kitabevi, 1967) P.59.

In The Experimental Novel, Zola says that the novelist should be a person detached, dispassionate and objective like a scientist. Naturalist not only made use of the findings of science and thus recognized the immense influence of heredity and environment. Their methods base on patient observation and analysis, heredity and environment and experiment.³² As the laboratory workers measures and combines his ingredients, then steps back to observe and record, the writer selects a group of human types with known heredities, places them in a chosen environment, then records impersonally what must occur. He documents only what he sees.³³ In The Experimental Novel, Zola argues:

Now, to return to the novel, we can easily see that the novelist is equally an observer and an experimentalist. The observer in him gives the facts as he has observed them, suggest the point of departure, displays the solid earth on which his characters are to tread and the phenomena to develop. Then the experimentalist appears and introduces an experiment, that is to say, sets his characters going in certain story so as to show that the succession of facts will be such as the requirements of the determinism of the phenomena under examination call for.... The novelist starts out in search of a truth. I will take as an example the character of the Baron Hulot, in Cousine Bette, by Balzac. The general fact

32. Herbert J. Muller, Modern Fiction: A Study of Values, (New York - Toronto, London: Mc Graw- Hill Book Company, 1937) P159.

33. Cowley and Hugo, P.316.

observed by Balzac is the ravages that the amorous temperament of a man makes in his home, in his family, and in society. As soon as he has chosen his subject he starts from known facts; then he makes his experiment, and exposes Hulot to a series of trials, placing him amid certain surroundings in order to exhibit how the complicated machinery of his passions works.... The problem is to know what such a passion, acting in such a surrounding and under such circumstances, would produce from the point of view of an individual and of society... In fact, the whole operation consist in taking facts in nature, then in studying the mechanism of these facts, acting upon them, by the modification of circumstances and surroudings, without deviating from the laws of nature. ³⁴

We have seen that with the influence of Darwinism, Positivism, Determinism and Marxism, man who rejects the idea of God and abandons the Church and religious faith loses his spiritual power. This repudiating religious belief is the reason for his pessimism. Man whose life is determined by material conditions and whose relations are indispensable and independent of his will shows passivity and weakness against the misery and malicious act. His own weaknesses cause his downfall and make him a tragic victim.

34. Arnold Kettle, The Nineteenth Century Novel- Critical Essays and Documents, (London: Heinemann Educational Books Ltd., 1981) pp. 296-97.

PART II

THOMAS HARDY AS A NATURALIST NOVELIST AND PRESENTATION OF THE CONCEPT OF NATURALISM IN TESS OF THE D'URBERVILLES

Thomas Hardy is one of the best English representative of philosophical naturalism of the kind. Hardy was born near Dorchester, the county town of Dorsetshire and "Casterbridge" of his novels. He has studied closely the peasant life of Dorset and the counties to the north and west which together comprised the ancient kingdom of Wessex. Therefore, his impressive novels set in Wessex, derives knowledge of speech customs and way of life in that part of England.³⁵

Hardy himself classifies his novel into three groups, first group, "The Novels of Character and Environment", the second group has been defined as "Romances and Fantasies" and the third group as "Novels of Ingenuity." The novels under the first category made Hardy one of the famous English Novelist.

Tess of the d'Urbervilles tells a straightforward story and tells it with great force. The novel, the theme of which is the undeserved suffering of the beautiful and

35. Wilbur L. Cross, The Development of the English Novel (New York: Greenwood Press, Publishers, 1969) P.272.

innocent girl in a hard world, is rich in the beauty and sadness of existence. Tess, is a lovely and unspoiled young girl when she leaves her parents' cottage in Marlott to work at the house of her supposed relatives. Tess, an unusually sensitive, passionate and poor country girl, is raped and made pregnant by Alec d'Urberville. She becomes his mistress for a short time and then breaks away. Her illegitimate child dies and she makes a new start, going to work on a farm. There she meets and marries Angel Clare. Her confession letter to him miscarries; and at her wedding night, and after receiving a similar confession from him, she tells him about her past, he rejects her and goes off to Brazil. Tess then meets Alec d'Urberville again and for a variety of reasons, including the fact that he has persuaded her that Angel will never return and she is once more urged by her family's need, she agrees to live with Alec. And finally, upon her husband's eventually turning up with belated feelings of forgiveness, she murders Alec. She experiences a few days freedom in company with Angel, but at the end of the novel she is arrested at Stonehenge and executed.

In Hardy's novels, the influence of his background upon his writings can be seen. As mentioned above, Thomas Hardy was born in a rural area of England and spent the first twenty years of his life in nineteenth - century agricultural Dorset . In this period, England was slowly

developing from its former state of agricultural country to its new condition of a industrial society. The old settled agricultural order was breaking up. In this environment Hardy grew up as a country - folk and also he wrote about the simple folk. His characters as tranters, hay-binders, crofters and tinkers drawn from his observation and experience. The age of transition and great social upheaval in which Hardy lived especially the wide gap between the rich and the poor, the exploiting and the exploited appears in his works.³⁶ Therefore, his view of life is pessimistic.

The reflection of Hardy's pessimistic attitude is seen very clearly in his novels. There is a significant dialogue between Tess and her little brother Abraham travelling in a cart by night to take beehives to the market. Her brother asks if the stars are world and Tess replies in the affirmative. He asks further:

"All like ours?"

"I don't know; but I think so. They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound - a few blighted."

"Which do we live on - a splendid one or a blighted one?"

"A blighted one."

" 'This very unlucky that we didn't pitch on a sound

36. Study - Aid Series, Notes on Thomas Hardy's The Mayor of Casterbridge, (London: Methven and Co Ltd., 1966) P.4.

one, when were so many more of 'em!"

"Yes"

"Is it like that really Tess?" Said Abraham, turning to her much impressed, on reconsideration of this rare information." How would it have been if we had pitched on a sound one?"

"Well, father wouldn't have coughed and creaped about as he does, and wouldn't have got too tipsy to go this journey; and mother wouldn't have been always washing and never getting finished." 37

In this dialogue, Tess expresses her pessimistic view, saying that they live on a blighted star. A little later on the same journey Tess' cart meets with an accident showed her pessimistic attitude:

The pointed shaft of the cart had entered the breast of the unhappy Prince like a sword, and from the wound his life's blood was spouting in a stream, and falling with a hiss into the road.

In her despair Tess sprang forward and put her hand upon the hole, with the only result that she became splashed from face to skirt with the crimson drops. (Tess, p.71)

Thus the horse, her father's only means of earning a

37. Thomas Hardy Tess of the d'urbervilles (London: Penguin Books Ltd., 1985) p.69. (Hereafter all the quotations and references will be made to this edition; the work will be referred as Tess and only page nubers will be given)

livelihood is killed. She exclaims in sorrow and despair:

"Why, I danced and laughed only yesterday!" she went on to herself. "To think that I was such a fool!"

" 'Tis because we be on a blighted star, and not a sound one, isn't it, Tess? "murmured Abraham through his tears. (Tess, p.72)

Hardy's life is the reason for his sombre outlook. Especially after he had abandoned the church and religious faith of his youth which was probably a natural consequence and influence of Darwinism, Positivism and Determinism for they were already in the air as well as the unfavourable circumstances of the poor he witnessed in the Victorian society. Probably his repudiating religious belief was the most important single cause of his melancholy. He came to believe that a human being was primarily the product of evolutionary and environmental forces and subjects to the vagaries of chance and also they had virtually no control, only a limited degree of free will. He was sensitive to the sufferings of humanity and harshness of life. In spite of people's efforts to become better, their happiness and achievement depended on chance. His conviction that supernatural forces did not help Man while he was in difficulties made Hardy deeply pessimistic. ³⁸

38. Maureen Mahon, Thomas Hardy's Novels- A Study Guide (London: Heinemann Education Books, 1983) p.8.

The novels of Thomas Hardy have often been well known for their concern with the developments in philosophy and science, and with social changes in Victorian era.³⁹ One of them is Darwinism. In The Origin of Species, Darwin defended himself as a theist because he felt the presence of God in natural scenes, and also he believed that the existence of God was a logical deduction.⁴⁰ Thus, this revolutionary work showing that the universe was the result of evolutionary processes undermined Hardy's already uncertain religious beliefs.

The emphatic assertions of his unbelief in God and religion can be seen especially in Tess of the d'Urbervilles. Hardy states that the poet has no authority for speaking of "Nature's holy plan" because of helpless human privation Durbeyfield's family suffered:

All these young souls were passengers in the Durbeyfield ship—entirely dependent on the judgment of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence. If the heads of the Durbeyfield household chose to sail into difficulty, disaster, starvation, disease, degradation,

39. Elliot B. Gose, "Psychic Evolution: Darwinism and Initiation in Tess of the d'Urbervilles" In Critical Essays on Thomas Hardy: Novels, ed. by Dale Kramer, (Massachusetts: G.K. Hall and Co., 1990) P. 219.

40. Deborah L-Colins, Thomas Hardy and His God, (London: The Macmillan Press Ltd., 1990) P.38.

death, thither were these half-dozen little captives under hatches compelled to sail with them-six helpless creatures, who had never been asked if they wished for life on any terms, much less if they wished for it on such hard conditions as were involved in being of the shiftless house of Durbeyfield. Some people would like to know whence the poet whose philosophy is in these days deemed as profound and trustworthy as his song is breezy and pure, gets his authority for speaking of "Nature's holy plan" (Tess, P.61).

Again commenting of Alec's seduction of Tess, Hardy writes:

But, might some say, where was Tess's guardian angel? Where was the providence of her simple faith? Perhaps, like that other god of whom the ironical Tishbite spoke, he was talking, or he was pursuing, or he was in journey, or he was sleeping and not to be awaked. (Tess, P.119)

Hardy says that " the Providence of Tess's simple faith" does not intervene in time to save her from seduction. There isn't anywhere the Providence, guardian angel when she needs His help.

Darwin indicated that there was no evidence of beneficent design in the ordering of the world, and ample proof of the cruelty and pain in nature resulting from the struggle for survival. According to Darwin's doctrine,

those which were best adapted to their environment survived but others had died out.⁴¹ This view can be found in Tess of the d'Urbervilles. Tess's passivity is an important reason in her becoming Alec's victim. Hardy emphasizes her weakness against Alec when he offers Tess a strawberry:

He stood up and held it by the stem to her mouth "No-no!" she said quickly, putting her fingers between his hand and her lips. "I would rather take it in my own hand."

"Nonsense!" he insisted; and in a slight distress she parted her lips and took it in (Tess, P.81).

Tess should have resisted to Alec in spite of her mother's bad advice but unfortunately she was weak and inexperienced to handle that sort of relationships.

The conception of natural selection is favored in Hardy's writing. In the novel, a variation on this active-submissive relation is expressed by giving Man's aggressive nature to reckon with those who caused trouble.⁴² Tess's response to Alec's suggestion at Flintcoomb Ash:

She passionately swung the glove by the gauntlet directly in his face. It was heavy and thick as a warrior's, and it struck him flat on the mouth. Fancy might have

41. Mahon, P.90.

42. Gose, P. 224.

regarded the act as the recrudescence of a trick in which her armed progenitors were not unpractised. Alec fiercely started up from his reclining position. A scarlet ooze appeared where her below had alighted, and in a moment the blood began dropping from his mouth upon the straw....

"Now, punish me!" she said, turning up her eyes to him with the hopeless defiance of the sparrow's gaze before its captor twists its neck. "Whip me, crush me; you need not mind those people under the rick! I shall not cry out. Once victim, always victim that's the law!" He stepped across to her side and held her by the shoulders, so that she shook under his grasp. "Remember, my lady, I was your master once! I will be your master again. If you are any man's wife you are mine!" (Tess, P.411)

Although Tess says that once victim, always victim is the law of nature, she tries to deny the dominance Alec gained after his seduction of Tess. When she finally kills him, she takes her revenge. ⁴³

In his novels, Hardy reflects his sadness experienced in this private life. He had a humble background spent in the snobbish society of Victorian England and also he had personal tragedies such as the death of his close friend Moule and his unsatisfactory marriage made him unhappy. Yet possibly the deepest causes of Hardy's melan-

43. Gose, P. 224.

choly lay in the social conditions of the era because the agricultural order broke up by the introduction of new machinery and the farm workers were forced to move into the expanding towns for work. Certainly, Hardy regretted the changes induced poverty and trouble.⁴⁴ As the industrial revolution was in the process of destroying the old agricultural England, Hardy disliked the machine which was begun to be used in this age. He described the machine and the engineer who works it with some distaste:

A little way off there was another indistinct figure; this one black, with a sustained hiss that spoke of strength very much in reserve. The long chimney running up beside an ash-tree, and the warmth which radiated from the spot, explained without the necessity of much daylight that here was the engine which was to act the primum mobile of this little world. By the engine stood a dark motionless being, a sooty and grimy embodiment of tallness, in a sort of trance, with a heap of coals by his side: it was the engine-man. The isolation of his manner and colour lent him the appearance of a creature from Tophet, who had strayed into the pellucid smokelessness of his region of yellow grain and pale soil, with which he had nothing in common, to amaze and to discompose its aborigines. (*Tess*, P.404)

In Hardy's novels the force of circumstances very often

44. Mahon, P. 87.

proves stronger than the men and women struggling against it so he is described as a determinist.⁴⁵ Tess's seduction was determined by the very ordinary fact of her family's poverty:

Tess, meanwhile, as the one who had dragged her parents into this quagmire, was silently wondering what she could do to help them out of it;.... "Well, as I killed the horse, mother," she said mournfully, "I suppose I ought to do something I don't mind going and seeing her, but you must leave it to me about asking for help. And don't go thinking about her making a match for me it is silly." (Tess, P.74)

Hardy's perception of the predicament of mankind is expressed in his novels. Hardy finds man alone and exile deserted by God in the world, man has to live lonely life. Although his characters struggle against difficulties, they can be victims of circumstance more than the victims of their own self-created miseries.⁴⁶

Tess, the main character of the novel, stands in isolated weakness. Although she has her own conscience and will, her father and mother, Alec, Angel, conventional society, nature, hereditary tendencies, and a malicious course of events influences her strictly. Tess who is neither a very

45. Lagdish Chandra Dave, The Human Predicament in Hardy's Novels, (Atlantic Highlands, NJ: Haminites Press International Inc., 1985) P.11.

46. Dave, P. 17.

strong, nor a very weak character, throughout the book is a victim; partly the victim of a malevolent chance, and to a considerable extent also the victim of man and man-made circumstances, not the victim of any supernatural power. She is much more the victim of a conventional idea of morality so the innocent Tess could be said to be a victim of society's attitudes towards sex and women.⁴⁷ She has to go to Trantridge, the home of the spurious d'Urbervilles because of the forced obedience to her parents. The most dreadful example of the abuse of Tess's innocence is her seduction by Alec. Her love for Angel Clare results in the ill-starred marriage because he obeys the rules of the Victorian convention. She struggles in vain against the cruel law of nature. She returns to Alec to save her family from starvation.⁴⁸

The common point between Alec and Angel is selfishness. Tess is also the victim of selfishness of them; this selfishness is seen in the unthinking sensuality and acquisitiveness of d'Urberville and in the harsh rigidity of Angel Clare.⁴⁹ The two men are carefully set up by Hardy in Tess of the d'Urbervilles. Alec d'Urberville seduces Tess because of his extreme sensuality and Angel Clare deserts her because of his excessive spirituality when he hears of

47. Roy Morrell, Thomas Hardy: The Will and The Way, (Kuala Lumpur: University of Malaya Press, 1965) P. 39.

48. Cross, P. 275.

49. Mahon, P. 65.

the earlier seduction. Angel's playing of the harp and his christian name suggest the outward appearance of exceptional goodness but, in fact, he is a greater poison in Tess's life. When she tells him about her past, he abandons his tolerant ideas and retreats into the strictest conventional outlook and rejects her. Tess is innately innocent, but she is taken advantage of. ⁵⁰

Hardy believes in a power called as sometimes "Immanent Will", sometimes "the President of the Immortals" by denying Orthodox belief, "Providence" which is for him a blind power aimed to do neither kindness nor harm. He named this blind power as chance and identified it with fate. In his novels, chances usually do harm to the people.⁵¹ In Tess of the d'Urbervilles, The Immortals appear to have become enraged at Tess, and to have predestined her hard life. At the very threshold of life, the horse is killed by accident and Tess meets the wrong man. A few days before she marries Angel Clare, confession letter which she pushes under the door of his bedroom slips out of sight under the carpet and it remains concealed until found by Tess on the wedding morning. On a Sunday, Tess goes to see Clare's family but nobody answers her for the family is at church. Again she stumbles upon Alec at just

50. Mahon, P. 70.

51. Mina Urgan, İngiliz Edebiyatı Tarihi, (İstanbul: Altın Kitaplar Yayınevi, 1991) P. 226.

the wrong time. Angel Clare returned home from Brazil a few days too late in order that the letter Tess sent to Angel is delayed.

Because of these chances, some critics say that Hardy makes his characters a toy in the hand of fate and he loses his persuasiveness. As David Cecil writes:

Hardy embodies fate in various forms Chiefly, however, the forces of fate in Hardy's novels incarnate themselves in two guises - as chance, and as love. Of these, chance is the most typical. In no other novels does chance exercise such a conspicuous influence on the course of events. Hardy has been blamed for this: and no doubt he does sometimes overdo it. But to condemn his use of chance altogether is to misunderstand his view of life. We are witnessing a battle between man and Destiny. Destiny is an inscrutable force; we do not understand its nature or its intentions. And we cannot therefore predict what it will do. In consequence, its acts always show themselves in the guise inexplicable, unexpected blows of chance.⁵²

Yet, in Hardy's best novels "character is fate" ; their own weakness is against them, not destiny; characters themselves are responsible for their own destinies. For example, Tess could avert Alec's attitude towards her by behaving cleverer. Angel Clare could forgive her by showing

52. David Cecil, Hardy The Novelist. An Essay in Criticism, (London: Constable and Co Ltd., 1963) P. 28.

more tolerance. Even, Tess decision to see Clare's parents could have provided the possibility of re-uniting with Clare.⁵³

Although the chances plays a bad role in her becoming victim, the main reason is her own character, and environment. Hardy identifies fate with character saying "character, indeed, is fate." He defends that man must struggle against his destiny and circumstances instead of accepting it. At the beginning of the novel, Hardy portrays Tess as the victim of fate for she was born as a girl of poor family but she is mainly the victim of society because loneliness and poverty and outmoded social institutions and conventions destroy her.⁵⁴

Marxism is relevant to Hardy in his novels. Hardy wrote about the changes in the world he saw in the late nineteenth and early twentieth centuries. Marxism, as an intellectual system, had an influence on the age, especially on the naturalist novelists; and Hardy was affected by the view that social and economic factors took priority among the determinants of human life.⁵⁵ Thus, Tess's poverty was her fate which she could never change. It was the basic, unchanging cause of her downfall.

Many of his novels reflect the strong class consciousness, the selfishness and triviality of the upper classes.

53. Mahon, P. 99.

54. Urgan, P. 296.

55. John Goode, "Hardy and Marxism" In Critical Essays on Thomas Hardy: Novels, ed. by Dale Kramer, (Massachusetts: G.K. Hall and Co., 1990) P. 22.

Hardy contrasts them with the altruism of ordinary people. The lower classes are shown as possessing greater humanity, kindness and truthfulness than those in a higher social position.⁵⁶ In Tess of the d'Urbervilles, Alec and Angel emphasize their superiority. Alec tries to kiss Tess in his cart:

"But I don't want anybody to kiss me, sir!" she implored, a big tear beginning to roll down her face, and the corners of her mouth trembling in her attempts not to cry. "And I wouldn't ha' come if I had known!"

He was inexorable, and she sat still, and d'Urberville gave her the kiss of mastery. No sooner had he done so than she flushed with shame, took out her handkerchief, and wiped the spot on her cheek that had been touched by his lips. His ardour was nettled at the sight, for the act on her part had been unconsciously done.

"You are mighty sensitive for a cottage girl!" said the young man. (Tess, P.96)

Alec finds Tess very sensitive for a cottage girl. For him, a cottage girl can not be as sensitive as Tess. Even sensitivity, like many other good qualities, should belong to the persons of upper classes. Likewise, Tess is accused of being uneducated peasant woman by Angel:

"Don't Tess; don't argue. Different societies, different manners. You almost make me say you are an

56. Mahon, P.8.

unapprehending peasant woman, who have never been initiated into the proportions of social things. You don't know what you say." (Tess, P.302)

Hardy himself is often aware of important contemporary public issues and he shows the social questions of the day in his novels. The position of women which Hardy's Tess of the d'Urbervilles indicates is a social question in the Victorian Age. Hardy attacks the Victorian convention that a woman who loses her virginity has necessarily a bad moral character. Tess's innate disposition is good but men take advantage of her innocence and contribute to her downfall. Hardy shows that, in the nineteenth century, woman incurs the social stigma for men's selfish behaviour. Maureen Mahon writes:

Hardy is attacking the Victorian concept of the double standard, by which extra-marital sexual activity by men is condoned as a natural weakness, but if engaged in by women is censured as evidence of vice.⁵⁷

Hardy emphasizes the Victorian man's belief that a woman needed a man for support, and certainly, love assumes the most important experience in the lives of his heroines. In the age which social order is disrupted and religion loses its sanctions, Hardy's characters expect a great deal from love but they are frequently disappointed.⁵⁸

57. Mahon, P. 64.

58. Mahon, P. 93.

It has been remarked that Hardy's women characters are often more interesting than the men. In his life, Hardy had a strong feminine strain, which gave him an ability to understand the emotional reactions of women. It is noticeable that the naturally weaker position of women in the world is shown by Hardy's successful character studies.⁵⁹

Tess is the central figure of the entire action of the novel. She suffers cruelly at the hands of a harsh world and a narrow - minded lover. Her sensitivity and fineness is a disadvantage for her. The innocent Tess can be said to be victim of society's attitudes towards sex and women. Most readers of the novel feel sympathy and protection towards her after realizing her vulnerable character.⁶⁰ Here is a short paragraph featuring Tess as physically vulnerable.

"Look here; I don't walk another inch with you if you say any jokes about him!" Tess cried, and the colour upon her cheeks spread over her face and neck. In a moment her eyes grew moist, and her glance drooped to the ground. Perceiving that they had really pained her they said no more, and order again prevailed. Tess's pride would not allow her to turn her head again, to learn what her father's meaning was, if he had any; and thus she moved on with the whole body to the enclosure where

59. Mahon, P. 98.

60. John Peck, How to Study a Thomas Hardy Novel, (London: Macmillan Publishers Ltd., 1987) P. 51.

there was to be dancing on the green. By the time the spot was reached she had recovered her equanimity, and tapped her neighbour with her wand and talked as usual. (Tess, P.51)

Tess blames herself for her family's poverty but this is unjust because the family did not try to protect her. They only thought to live a better life by means of her assistance. Tess was accused (especially by Clare) for simply because she is a woman. These conventional rules were accepted so blindly that even Tess regarded herself guilty, sinful and unchaste especially for her husband. Likewise, Clare did not give her any chance to express herself, her intentions and feelings. For he saw Tess as he wanted to see her, but left her when he learnt that she was not pure as he thought her to be.⁶¹

Hardy, who genuinely knows and understands the countryside, gives the reader the impressive portrayal of nature, which he sees as the source of man's energies, his livelihood and his happiness. Hardy says:

Amid the oozing fatness and warm ferments of the Var Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate.

61. Oya Batum Menteşe, "Thomas Hardy ve Tess'in Öyküsü: Neden Doğalcılık?" in Littera, ed. by Cengiz Ertem, (Ankara: Karşı Yayınları, 1990) P. 80.

The ready bosoms existing there were impregnated by their surroundings. (Tess, P. 207)

Often, Hardy sees a powerful sense of a unity between the human being's emotions or moods and the natural scene.⁶² The following passage describes how Clare feels every part of the dairy permeated by Tess's presence:

Every window of the house being open Clare could hear across the yard each trivial sound of the retiring household. That dairy-house, so humble, so insignificant, so purely to him a place of constrained sojourn that he had never hitherto deemed it of sufficient importance to be reconnoitred as an object of any quality whatever in the landscape; what was it now? The aged and lichened brick gables breathed forth "stay!" The windows smiled, the door coaxed and beckoned, the creeper blushed confederacy. A personality within it was so far-reaching in her influence as to spread into and make the bricks, mortar, and whole overhanging sky throb with a burning sensibility. Whose was this mighty personality? A milkmaid's. (Tess, PP. 213-14)

In the novel, nature is not only a rural environment but also he supposed it as a blind power that gives harm to people and is indifferent to their danger. There is no similarity between the Wordsworth's concept of nature and

62. Mahon, P. 104.

Hardy's concept of nature. In Wordsworth, nature is positive power which is the source of man's energies, his livelihood and reflects God. Wordsworth believes in "Nature's holy plan."⁶³ In his poem Tintern Abbey, William Wordsworth associated nature with man and God and also he repeats that nature takes us from joy to joy because of its having healing power:

May I behold in thee what I was once,
My dear, Sister! and this prayer I make,
Knowing that Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, ...⁶⁴

For Hardy, Nature was never the scene of consolation that it was for Wordsworth. A few lines describes Nature that is indifferent to Tess's danger:

Darkness and silence ruled everywhere around. Above them rose the primaeval yews and oaks of the Chase, in which were poised gentle roosting birds in their last nap; and about them stole the hopping rabbits and hares.

63. Urgan, P. 232.

64. The Norton Anthology of English Literature, M.H. Abrams, et. al., (New York: W.W. Norton and Company Inc., 1986), Vol II, P. 154.

But, might some say, where was Tess's guardian angel?... (Tess, P. 119)

Tess's fate predetermined both by heredity and biological drives as well as by environment and immediate circumstances. The narrator emphasizes that she has her mother's nobility and sensitivity to music, and she shares her father's quixotic pride. There is analogues between rhythms of the seasons and her own experience. The unfolding season itself seems to announce her fall as the waxing summer heat aggravated Tess's emotions day by day, her fatal love for Angel develops.⁶⁵

Hardy uses images and symbols to convey meaning as a style of fiction. One of Hardy's chief means of showing the unity of man with his natural and social environment is symbolism. There is an agreement between scenes and seasons and Tess's experience. The lushness of the Fromm Valley meadows in spring and summer mirrors the blooming of Tess and the frozen aspects of the same scene symbolizes her emotional state after her disastrous marriage. Tramping the countryside for miles looking for work after Clare's desertion of her conveys Tess's loneliness. The grim barrenness of Flintcomb Ash farm and its hard agricultural work imply the stark misery of Tess's emotional life, the threshing machine and its operator resembling

65. Marjorie Garson, *Hardy's Fables of Integrity - Woman, Body, Text*, (Oxford: Clarendon Press, 1991) P. 130.

features of Hell portray the moral hell in which she has to live.⁶⁶

Hardy draws a parallel between the fate of Tess and the fate of the birds. Bird imagery suggest Tess's misfortune. The birds have been hunted, and have taken refuge in the depths of the wood. In the same way, Tess, who has taken refuge in the "hillock of leaves", is a victim.⁶⁷ Tess hears the sound of suffering animals:

Then she perceived what had been going on to disturb her. The plantation wherein she had taken shelter ran down at this spot into a peak, which ended it hitherward, outside the hedge being arable ground. Under the trees several pheasants lay about, their rich plumage dabbled with blood; some were dead, some feebly twitching a wing, some staring up at the sky, some pulsating quickly, some contorted, some stretched out - all of them writhing in agony, except the fortunate ones whose tortures had ended during the night by the inability of nature to bear more.

Tess guessed at once the meaning of this. The birds had been driven down into this corner the day before by some shooting - party; and while those that had dropped dead under the shot, or had died before nightfall, had

66. Mahon, P. 70.

67. Peck, P. 61.

been searched for and carried off, many badly wounded birds had escaped and hidden themselves away, or risen among the thick boughs, where they had maintained their position till they grew weaker with loss of blood in the night-time, when they had fallen one by one as she had heard them. (Tess, P. 352)

The image of the death of Prince, Tess's father's horse, prepared the image of Alec's death by Tess because the consequence of Tess's falling asleep on a wagon caused the horse to run down by the mail cart and murdering Alec is given much later in the novel.⁶⁸ Hence, it can be regarded as a parallellism.

His narration is quite nice. Many symbols make Hardy's point powerful and effective. While Tess is working at the uncultivated field, strange birds come:

Strange birds from behind the North Pole began to arrive silently on the upland of flintcomb - Ash; gaunt spectral creatures with tragical eyes - eyes which had witnessed scenes of cataclysmal horror in inaccessible polar regions of a magnitude such as no human being had ever conceived, in curdling temperatures that no man could endure; which had beheld the crash of icebergs and the slide of snow - hills by the shooting light of the Aurora;

68. Urgan, P. 283.

been half blinded by the whirl of colossal storms... These nameless birds came quite near to Tess and Marian, but of all they had seen which humanity would never see, they brought no account. (Tess, P. 363)

Again, in the following paragraph we can see his descriptions which are interesting and attractive:

Having been lying down in her clothes she was warm as a sunned cat. At first she would not look straight up at him, but her eyes soon lifted, and his plumbed the deepness of the ever - varying pupils, with their radiating fibrils of blue, and black and gray, and violet, while she regarded him as Eve at her second waking might have regarded Adam. (Tess, P. 232)

In Tess of the d'Urbervilles, Hardy presents a tragic pattern by making his heroine a tragic victim. The novel illustrates Tess's struggle for happiness. She shows a high degree of resilience against every kind of harsh treatment, seduction and betrayal although she suffers great adversity. In the end, she is inevitably defeated. The defeat and tragic death of Tess ended the novel disastrously.

In the essay "Tragedy Across the Genres" written by Barbara Hardy, there are some instruments or elements used in Hardy's tragedy. One of them is external nature which plays its part in the tragedy from which society

affected. Hardy shows that social causes have some effects on nature, as industrialization affected it. So whole rural environment as subject to transition, broke up and was invaded by aliens. These changes threatened the farm workers to depriving of their homes and works, that is industrialization broke up nature, and gave way to the dominance of some people like Alec whose coarse acquisitiveness caused Tess' downfall. Tess' seduction, pregnancy and death of her child are not tragic, although they are part of a tragic pattern. For there is a natural recovery in these events but at the end of the novel these cruel events create a social tragedy.

Accident is another instrument in Hardy's tragedy. for instance, before the wedding ceremony, she discovered that Angel did not see the letter of confession.⁶⁹ As Ashley Thorndike argues:

"Tragedy is a form of drama exciting the emotions of pity and fear A typical tragedy is concerned with a great personality engaged in a struggle that ends disastrously."⁷⁰

Tragedy, in fact, which began in Greece in the 5th

69. Barbara Hardy, "Tragedy Across the Genres", in *Tragedy: Theory and Practice*. (Ankara: Middle East Technical University Offset printing workshop of faculty of Architecture, 1985) P.63.

70. Ashley H. Thorndike, *Tragedy*, (New York: Cooper Square Publishers, Inc., 1965) P.8.

century B.C., has a long and varied history. It begins in Classical Greece, continues in Roman times, emerges again in the Renaissance and continues during the 18th and 19th centuries.⁷¹ In the nineteenth century, tragedy had been expressed in Tess of the d'Urbervilles by Thomas Hardy by taking model of Greek and Renaissance tragedy. Greek tragedy has a religious significance. The heroes of Greek tragedy have no free will. The gods control their destiny, and they can not fight the gods. In the Greek tragedies, some unsuspected flaw in his character or some specific sin caused the fall of a man from power.⁷² For instance, in Sophocles' Oedipus, the hero's downfall can be accepted as a pattern of fate not as his fault. King Oedipus killed his father and married his mother. He has committed these sins without intention and without knowledge. He does not know who they are because he has been cut off from his parents from birth. God had punished his kingdom because of his sin. Although it is not his fault, he punished himself in order to be forgiven by the Gods at the end of the story. Yet his quick - temper and his being usually prejudiced contributed to his downfall.

The Renaissance tragedy underwent a process of transformation and it acquired a distinctive character of

71. Graham Martin, "The Secularization of Tragedy" in Tragedy: Theory and Practice, (Ankara: Middle East Technical University Offset printing workshop of the faculty of Architecture, 1985) P.102.

72. Burgess, P. 48.

its own with Christopher Marlowe and William Shakespeare.⁷³ In the whole plays of Shakespeare, tragedy stems from specific deficiencies of characters. "Character is fate" in the Shakespearian tragedy. The hero has free will; he has the power of choice. His downfall brought about by his own faults. Othello, for example, is jealous. If Othello became sagacious enough not to believe in Iago's lies, he would neither kill his wife nor kill himself.⁷⁴

Tess of the d'Urbervilles represents a conscious attempt to translate some of the themes of Greek tragedy into terms of the English novel.⁷⁵ We can see the role of fate in this novel. At the beginning of the novel, Tess seems as the victim of fate for she was born as a girl of poor family and also Tess meets the wrong man. If she had married Angel Clare before Alec's seduction, she would not have suffered. In Shakespearian tragedy, the role of man's own weaknesses is regarded as a reason for his downfall. Likewise, Tess' passivity and naivety are two important shortcomings that contributed her becoming Alec's victim. If she had behaved cleverer, she could have averted Alec's attitude towards her.

The change in the status of the hero was established by the 19th century novelists. The heroes and heroines of

73. Himmət Ümüñ, "The Renaissance Idea of Tragedy: Theory and Practice" in Tragedy: Theory and Practice, (Ankara: Middle East Technical University Off-set printing workshop of the faculty of Architecture, 1985) P. 182.

74. Urgan, P. 280.

75. Cross, P. 272.

tragedy are no longer kings or queens such as Oedipus, or Lady Macbeth, or King Lear, but an ordinary country girl. Thomas Hardy, of course, implied this change in Tess of the d'Urbervilles whose tragic heroine is an ordinary country girl, a milkmaid and a farm - labourer.⁷⁶ As tragic characters of Greek and Elizabethan Age retain their dignified statues, Hardy exalts his characters, not humiliates them.⁷⁷ For instance, in Tess of the d'Urbervilles, while expecting a baby and after the death of her baby, Tess is not terrified of anything. She is a brave woman. She works on the farms under the difficult conditions to support her family. Finally, she keeps her honour by murdering the man for his misdeed. Thus she wins the reader's sympathy by her courage and high spirits.⁷⁸

76. Martin, P. 103.

77. Urgan, P. 231.

78. Urgan, P. 280.

CONCLUSION

In this research, the concept of naturalism has been studied. In Tess of the d'Urbervilles, it has been attempted to show that human beings were the products of hereditary and environmental forces over which they had virtually no control and they had only limited degree of free will because the laws of cause and effect are in operation.

Hardy's subject is human life. In the novel we see Hardy's awareness of the harsh truths of life were reflected. In Tess of the d'Urbervilles, the theme is human predicament, and Tess is the main character who is seen as a victim of society's attitude towards sex and women. In clarifying and determining the scope of mankind's predicament in Hardy's novel, Tess must be considered to be victim of circumstances more than the victim of malevolent chance or fate because of her family's poverty.

However, accidents and coincidences in the novel contribute to her downfall: It is accident that Clare does not meet Tess when she was "pure"; coincidence that the mail cart rams Tess's wagon and kills Prince; accident that the letter slips under the carpet; coincidence that Tess meets Alec again; accident that Clare's Parents are not at home when she comes; and so on. It is true that Tess is a victim of fate but only Tess's misfortune is to be born into a shiftless and poor family. In fact Tess, inherently good person was defeated largely through a combination of

ill - luck and the selfishness of others. The book, which criticized many sections of Victorian society, tried to break down the prevailing convention that virginity was the sole attribute of importance in a woman, and its loss was a profound disgrace. Tess witnessed disorderliness of society and Victorian double standard, by which extra marital sexual activity by men was regarded as a natural weakness but by women it was the evidence of vice. That is another reason for her misfortune.

Throughout the novel, Tess will struggle against the difficulties but things have gone against her all the time, and she will be in a bad way as she tries to remain alive and finally she is executed. According to Hardy, in spite of man's efforts to do good, his happiness and achievement depend on circumstances. In the natural and social environment, which affect man directly, he must not desire much more than he could get, otherwise he will meet with a disaster in his life. Destruction can be avoided, if man lives patiently and submissively and does not try to force his own will upon events. Although man is aware that he will be defeated in his attempts to overcome difficulties in nature, he nevertheless tries to overcome these difficulties and meets the challenges but faces an inevitable defeat. This view explains why the end of the naturalistic novel and also Tess of the d'Urbervilles is tragic.

ÖZET

Bu arařtırmada ama doęalcı bir grř iinde yazılan Tess of the d'Urbervilles adlı romanda bařkahrmanın duygularının, tutkularının, dřncelerinin, eylemlerinin, soyunun ve iinde yetiřtięi doęal ve toplumsal evrenin etkisiyle oluřtuęunu ortaya koyarak, insanları kontrol altında tutan ve onlara sadece sınırlı lde kendi isteklerini yapma zgrlę tanıyan evresel ve evrimsel glerin emrinde olduklarını gstermektedir.

İki ana blm ve bir sonu blm zerine oturtulan bu arařtırmanın birinci blmnde 19. yzyıl sonlarında siyasal yařamdaki deęiřiklikler ve bilimdeki geliřmelerin İngiliz romanına etkisi, doęalcılıęın ortaya ıkıřı ve yazın alanına uygulanması aıklanmıřtır. İkinci blmde Thomas Hardy doęalcı (naturalist) bir romancı olarak ele alınmıř ve Tess of the d'Urbervilles adlı romanında doęalcı grř geleri gsterilmiřtir.

İlk nceleri Jean Jacques Rousseau gibi tabiata dnk, tabii bilimlerle uęrařan, her Őeyin, kaynaęını doęada arayan felsefe anlamına gelen doęalcılık 19. yzyılda Fransız yazarı Emile Zola ve aędařları tarafından yazın alanına uygulanması ile edebiyat akımı haline gelmiřtir. Bu yazarların ortak abalarıyla geliřip yaygınlařan bu akım Taine'in Determinizm, Claude Bernard'in deneysel uygulama, Darwin'in evrim ve soyaekim dřncelerinden yararlanılarak bu dřncelerin edebiyata uygulanmasıyla

oluşmuştur.

İngiliz edebiyatında doğalcılık akımına ilgi duyan ve doğalcı roman yazan Thomas Hardy insanların davranışlarında akıldan, bilinçten çok, bilinçaltının, duyguların, birtakım ruhsal karmaşaların etkisi olduğuna inanmıştır. Bunu göstermek için, romanlarında çok değişik kişileri ele alır, gerçekten olabilecek bir konu örgüsü içinde, kişilerin gerek dış görünüşleriyle, gerekse iç dünyalarında duygular, düşünceler arasında geçen çarpışmaları, derinlenmesine incelemiştir. Hardy'nin romanlarındaki kahramanlarda "olmak istediği kişilikle" "olmak zorunda kaldığı kişilik" devamlı çarpışır. Buna kader de denilebilir; hayatın çeşitli olaylarının sonucu da.

Hardy, Tess of the d'Urbervilles adlı romanında insanların gerçek yaşamda hareket özgürlüğüne sahip olup olmadıkları sorununu ele almıştır. Ona göre doğal ve sosyal çevre insanın yaşamını doğrudan doğruya etkilemektedir. Özellikle doğal çevresi içerisinde insan elde edebileceğinden daha fazlasını istememelidir, aksi takdirde hayat onu acımasız bir şekilde ezecektir. İnsanın bu acımasız sondan kurtuluşunun tek çaresi, sadece boyun eğmektir.

İnsan doğa ile çatışmasında hep yenik düşeceğini bildiği halde devamlı düşman güçlerle mücadele edecek fakat kurtulmaya çalıştıkça da büsbütün batacaktır. Bu görüş doğalcı romanın ve Tess of the d'Urbervilles adlı romanın sonunun neden trajik olduğunu açıklamaktadır.

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