Flowers of Death and Tragedy:
The Renunciation and Tragic Awareness of Hardy's Women

Debra Stoner
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In the four novels by Thomas Hardy, Far From the Madding Crowd, Tess of the D'Urbervilles, The Return of the Native, and Jude the Obscure, it appears that whenever the major female character renounces her body and will over to the will of another, tragedy and catastrophe ensue. Tragedy, as defined by C. Hugh Holman, treats "an important and causally related series of events in the life of a person of significance, such events culminating in an unhappy catastrophe. . . ."¹ Tragedy in these novels involves not only a sense of fate or inevitability, but also a frailty in character of the major figure of the work which predetermines the tragic action, the suffering of that figure, and the final tragic recognition or awareness which comes from that suffering. In addition, the major figure dominates the novel by her strength of character and powerful personality, so most of the action in the novels revolves around her and is affected by her decisions and deeds.

The action, particularly that of renunciation, becomes tragic because the motivations which predetermine the characters' individual surrenders, such as guilt, despair, and obligation, are negative; consequently, the outcome is negative. These characters' motivations stem not from a tragic flaw as such, but rather from a frailty in character or an error in judgment. The women, as a result of their choices, cease to have real control over the ensuing events which affect their lives or the lives of those around them. It is at this point, then, that fate or circumstance can step in and determine the turn of events leading up to the denouement. We are overwhelmed by the inevitability of it all, and so are the characters involved. They each reach a moment of "tragic" recognition or awareness of themselves and of their roles and influences in the unfolded dramas. Unfortunately, this knowledge has an influence in their actions, and catastrophe, usually death, follows. By unfolding each drama we can see how Hardy presents each of the
major characters and come to an understanding of the nature and ramifications of their individual renunciations.

Bathsheba Everdene, in *Far From the Madding Crowd*, is a woman of beauty, strength, and self-sufficiency, but she is also given to moments of impulse, prompted by emotion and vanity. During the course of the novel she inherits a farm and the resulting responsibilities which she handles quite competently, for a woman. As a woman-farmer she arouses much attention and admiration from the other farmers with whom she does business, and she triumphantly and duly accepts this. There is one, however, who does not follow suit with the others and extend to her at least "an official glance of admiration"; he is the stalwart and dignified Farmer Boldwood. In fact, he is totally unconscious of her or any woman's existence. Bathsheba is piqued at this and in a moment of impulse sends him a valentine bearing a seal inscribed "Marry Me." She is really not attracted to him, nor does she love him—she just wants to upset him a little. Hardy comments: "So very idly and unreflectingly was this deed done. Of love as a spectacle Bathsheba had a fair knowledge; but of love subjectively she knew nothing."²

The valentine does indeed upset him, and slowly his consciousness turns towards the thought of an ideal passion for an unknown woman. As fate would have it, he meets Gabriel Oak, an old suitor of Bathsheba, who identifies the unknown woman's handwriting as hers. Boldwood then encounters her at the markethouse and sees her with the full force of his consciousness and falls in love with her. Bathsheba is aware of "having broken into that dignified stronghold at last," and it is a triumph for her. However, she does have the good sense to realize that she should not have contrived his attention in that manner and disturbed his mental equilibrium. She resolves to apologize, yet this resolution in itself presents a problem: he could think she was making sport of him and thus slight his sense of pride, or he could think
she really desired him and was being aggressive in her pursuit of him.

She does not have the opportunity to apologize, and several months later

Boldwood takes the situation in hand and proposes marriage to her. Now

Hardy points out that,

Bathsheba was no schemer for marriage, nor was she deliberately a trifle with the affections of men, and a censor's experience on seeing an actual flirt after observing her would have been a feeling of surprise that Bathsheba could be so different from such a one, and yet so like what a flirt is supposed to be (p.111).

Bathsheba has unwittingly trifled with Boldwood's affections which had been dammed up for the forty-one years of his life. While Bathsheba feels sympathy for him, she tells him that she does not love him; but she does not rule out the possibility that he can speak to her again on the matter. She is disturbed at his passion, and she knows she should take the responsibility for having aroused it and marry him. He is, after all, because of his station and attractiveness, quite a fine catch as a husband; but "she couldn't do it to save her life." She does not love him, and she is too enamoured of her novel position of being absolute mistress of a house and farm.

Boldwood does not give up hope, and little later he proposes to her again. He meets this time with a more receptive but a more equivocal Bathsheba who promises to try to love him. She says she will give him a definite answer to his proposal in six weeks—while he is gone and she can see her situation more clearly. Hardy notes her present situation and attitude towards Boldwood:

Bathsheba knew more of him now; he had entirely bared his heart before her, even until he had almost worn in her eyes the sorry look of a grand bird without the feathers that make it grand. She had been awe-struck at her past tenderness, and was struggling to make amends without thinking whether the sin quite deserved the penalty she was schooling herself to pay. To have brought all this about her ears was terrible; but after a while the situation was not without a fearful joy. The facility with which even the most timid women sometimes acquire a relish for the dreadful when that is amalgamated with a little
Bathsheba, then, recognizes her duty and is aware of the course of action she should take; but this knowledge is not internalized and thus does not really affect her.

Ironically, on this very evening she becomes entangled, literally and figuratively, with Sergeant Troy whom she meets while making her nightly inspection of the farm. Within the six weeks she is supposed to be considering Boldwood's marriage proposal, she falls deeply and helplessly in love with Troy. Troy wooes her with a practiced gallantry and dash of which Boldwood is incapable; and more importantly (and unfortunately), he flatters her. She subsequently refuses Boldwood, elopes with Troy, and settles down to what becomes a marriage of misery. He squanders her money, neglects her, and finally abandons her after he buries a former mistress he had impregnated and jilted. She later hears he has drowned, but she does not believe it. Bathsheba loves on and lives the following fourteen months in a type of mental and emotional stupor, but without giving up hope that Troy is alive and will return to her.

Boldwood, too, has not given up hope that she will eventually consent to marry him. In his "fond madness" he proposes to her again, but with a different approach. He tries to be very impassive and businesslike, stressing that she caused his misery in the first place. Boldwood adopts her position as the guilty party and uses this against her as a type of emotional blackmail. Even when she points out that there is no definite proof that Troy is dead and she is a widow, Boldwood suggests an engagement of six years to appease her conscience and the law, but Bathsheba still vacillates in promising him anything. His facade drops, and she is moved by his earnest passion and his pain, so she consents to consider the matter again and give him a definite answer on the following Christmas. Meanwhile, she suffers more intensely at the pangs of conscience which assault her over the
valentine incident and the fact that she does not and cannot love Boldwood.

In confiding to Gabriel Oak she says:

You know, Gabriel, that is what I cannot get off my conscience—that I once seriously injured him in sheer idleness. If I had never played a trick upon him, he would never have wanted to marry me. If I could only pay some heavy damages in money to him for the harm I did, and so get the sin off my soul that way!... Well, there's the debt, which can only be discharged in one way, and I believe I am bound to do it if it honestly lies in my power, without an consideration of my own future at all (p.326).

We see here the Biblical concept of sin and penance, and the penance for Bathsheba is total renunciation. There is also the "tragic" knowledge which is finally accepted by Bathsheba, and acceptance is born out within the course of the inevitable and fatal course of events.

On Christmas Eve at Boldwood's Christmas party she does render her "debt" and promises to marry him in six years, provided that Troy does not return. Troy does return, however, that very evening to claim his own. When Boldwood realizes "that the impersonator of Heaven's persistent irony towards him, who had once before broke in upon his bliss, scourged him, and snatched his delight away, had come to do these things a second time (p. 346)," he completely takes leave of his senses. The love Bathsheba has kindled with the valentine and then with her acceptance of his marriage proposal has become so powerful that he cannot allow the object of his desire to be taken from him again. In a frenzy of madness and despair, Boldwood fatally shoots Troy and attempts to take his own life. Bathsheba is now indeed a widow, and Boldwood leaves to surrender himself to the authorities.

The tragedy concludes here, and luckily for Bathsheba she has been able to accept her responsibility for her hand in the drama and go on. She has changed now in the sense that she has matured as a woman and as a human being. She has learned from her experience and is stronger and kinder.
She eventually marries Gabriel Oak and settles down to a quiet enduring love with him. Fate has spared her and, as we shall see, Bathsheba Everdene fares the best of the heroines with whom we are concerned.

In The Return of the Native we meet one of Hardy's most dramatic characters, Eustacia Vye, and her renunciation is certainly one of the most irrevocable of the heroines we will discuss. Her surrender is not to another human being, as such, but rather to a "colossal Prince of the World who had framed her situation and ruled her lot." Ultimately, it is Fate which finally brings the proud Eustacia to her knees, but it is necessary to step back and examine Eustacia's character and the events which lead up to her final capitulation.

Eustacia is, from her point of view, an exile on the lonely, isolated Egdon Heath. She is beautiful, proud, and passionate and lives in a type of personal and geographical Hades which is unbearable to her. There is but one thing which can "drive away the eating loneliness of her days" (p.106) and that is love. Eustacia, however, has no illusions about love. Rather, she wants it "as one in a desert would be thankful for brackish water (p.107)"; it is an anesthetic to dull the pain of her existence in a life and place which are ill-suited to her nature.

She had found some fleeting solace in Damon Wildeve until Fate brought forth Clym Yeobright and the promise of a great passion and the hope for a life in the Elysian Fields of Paris. Not only does Eustacia fall deeply in love with Clym, but she is equally enamoured with the illusions she had built around this former native of Egdon Heath. Clym has returned, after living in Paris for five years, with the intentions of never returning there; and he loves the Heath as much as Eustacia hates it. His intentions are to become a schoolmaster and teach the poor and the ignorant around Egdon.
Obviously, Eustacia's and Clym's illusions differ on this point of Clym's future, but Eustacia hopes that she will be able to change his mind after their marriage.

Their marriage is blessed by everyone in the area except Clym's mother, who thinks Eustacia is a witch and a hussy, and Damon Wildeve, who has already married Clym's cousin but now desires Eustacia again because of her inaccessibility to him. Clym and Eustacia settle down in a small house in Alderworth where they revel in the joy of their love, and all is well until Clym resumes his studies for his future profession. This reminds Eustacia of the possibility that he may not take her to Paris. A type of unspoken tension grows between them concerning this matter. She has not overtly mentioned to him that she wants to go to Paris and does not want to be the wife of a schoolmaster. Likewise, he has not told her that they definitely will not live in Paris. The fates then spin a crucial series of events which torment Eustacia: she and Clym's mother have a bitter quarrel concerning Wildeve and money, and then Clym is afflicted with a drastic loss of eyesight which incapacitates his scholarly endeavors. Eustacia and Mrs. Yeobright have developed a bitter enmity, and Clym takes up furze cutting to earn his living.

Eustacia is again as desolate as she was before her marriage, perhaps more so. She is still shackled to Egdon Heath and married now to a furze-cutter—a humiliation which is unbearable to her, but not to Clym. Clym can accept his fate. When she finds him singing one day, she realizes that he does not see his condition as being miserable or hers either, until she mentions it. They discuss the fact that after two months of marriage their love is cooling. When Clym guesses that she regrets ruining her life "by marrying in haste an unfortunate man (p. 382)," Eustacia finally expresses her disillusionment and bitterness about their situation:
Why will you force me, Clym, to say bitter things?
I deserve pity as much as you. As much?—I think I
deserve it more. For you can sing! It would be a
strange hour which should catch me singing under such
a cloud as this! Believe me, sweet, I could weep to a
degree that would astonish and confound such an elastic
mind as yours. Even had you felt careless about your
own affliction, you might have refrained from singing
out of sheer pity for mine. God! if I were a man in
such a position I would curse rather than sing. (p. 382).

Eustacia rebels "in high Promethean fashion against the gods and fate" and
the fact that her hero who had been "wrapped in a sort of golden halo to
her eyes, who knew glorious things, and had mixed in brilliant scenes" is
merely a "poor fellow in brown leather (p. 385). She attends a gipsying
a few days later, to dance and temporarily forget her sorrows, and accidently
encounters her old lover, Damon Wildeve. The dance of desire begins anew
for them, although the emotions run deeper on Damon's part, and it is he
who initiates their future meetings. She is irresistible to him because
she belongs to another, for the most part, and Eustacia again begins spin-
nng her illusions about this dashing swain who loves her to madness.

Damon and Eustacia's most momentous meeting occurs at the fateful
turning point in the drama. Damon comes to visit her on the same hot
August day that Mrs. Yeobright has chosen to come to reconcile with Clym
and Eustacia. While Clym is asleep on the hearth, Damon and Eustacia are
in an adjoining room where Eustacia rather reluctantly listens to Damon's
confession of love for her. When Eustacia hears Mrs. Yeobright's knock at
the door and sees her through the window, she goes into a blind panic and
sends Damon away through the back entrance. She dreads seeing the woman
who dislikes her so much and who would readily think ill of her—especially
in this situation. Eustacia waits in the garden, assuming that Clym will
awaken and let her in; but Clym does not awaken and therefore does not let
her in. Crushed and heartbroken at her son's cruelty, Mrs. Yeobright
begins her trek homeward, meets young Johnny Nonsuch, and tells him what has happened. After the child leaves her, she is bitten by an adder and becomes deathly ill.

Meanwhile, Eustacia does not tell Clym of Mrs. Yeobright's visit, and when he muses to her as to why his mother has not come to see him, "misgiving, regret, fear, resolution run their swift course in Eustacia's dark eyes. She was face to face with a monstrous difficulty, and she resolved to get free of it by postponement" (p. 436). On an impulse Clym decides to see his mother that very day, and on his way to Blooms-End he finds his mother lying on the heath and near death. He carries her to a small hut where he and a number of denizens of the heath attempt to save her. The attempt proves futile, and she dies. At this point Clym does not know how or even why his mother was walking out on the heath that day. Moments after his mother dies, however, he gains a knowledge which will emotionally and mentally torture him for months. Johnny Nonsuch tells his mother, "That woman asleep there walked along with me today; and she said I was to say that I had seen her, and she was a broken-hearted woman and cast off by her son..." (p. 456).

Clym falls into a delirium of grief, despair, and agonizing self-re
crimination for not having reconciled with his mother before her death. During this time Eustacia is "seared inwardly by a secret she dared not tell." Only Damon knows how fate has tangled her up in such an excruciating situation, and tearfully she asks him,

But, Damon, please pray tell me what I must do? To sit by him hour after hour, and hear him reproach himself as being the cause of her death, and to know that I am the sinner, if any human being is at all, drives me into cold despair. I don't know what to do. Should I tell him or should I not tell him? I always am asking myself that. O, I want to tell him; and yet I am afraid. If he finds it out he must surely kill me, for nothing else will be in proportion to his feelings now. 'Beware the fury of a patient man' sounds day by day in my ears as I watch him (p. 469).
Between Christian Cantle, Diggory Venn, and Johnny Nonsuch, Clym finds out all except the identity of the man who was with Eustacia at the time. When he confronts Eustacia with this knowledge, his fury is boundless to the point of cruelty. Clym demands that she tell him who was with her that day, but she valiantly refuses to tell him. After more accusations and recriminations from Clym, Eustacia wearily tells him,

I have lost all through you, but I have not complained. Your blunders and misfortunes may have been a sorrow to you, but they have been 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. But the place will serve as well as any other—as somewhere to pass from--into my grave (p.492).

Desolate and grief-stricken, Eustacia leaves Clym and returns to live with her grandfather. Her illusions about Clym and her marriage with him have hence been thoroughly shattered; so now is her life-sustaining anodyne of love.

While walking through her grandfather's house her eye is "arrested by what was a familiar sight enough, though it broke upon her now with a new significance" (p.500)—her grandfather's brace of pistols. This is the first time Eustacia has seriously considered destroying herself, and this is a grave omen for one who has so desired to live life to its fullest. Contemplating the pistols, she wonders, "If I could only do it! It would be doing much good to myself and all connected with me, and no harm to a single one" (p. 501). Charley, however, who works for Captain Vye and is very much in love with Eustacia, sees her gazing so intently at the pistols that he locks them away before she can get to them again. After this incident, Charley takes it upon himself to guard Eustacia from herself and attempts to distract her from her misery. He brings her curious objects that he finds
on the heath, and he lights a bonfire for her in celebration of Guy Fawkes' Day.

While they were lovers, Eustacia would light a bonfire as a signal for Damon to come to her; so when Charley makes the bonfire this fifth of November evening, Damon responds to the signal and comes up to their former rendezvous. She goes out to the fire and tells Damon that it was lit without her knowledge. He begins sympathizing with her in her plight, blaming himself, and giving her something which sends her into fits of weeping—pity. He assumes a major responsibility in her "ruin" and offers to help her escape from Cogdon Heath—an offer which she readily accepts for her own salvation. He says he will take her to Budmouth and from there she will go to Paris; but he wants to go with her.

On this same evening Clym is having second thoughts about Eustacia, and Hardy tells us: "Now that the first flush of his anger had paled he was disinclined to ascribe to her more than an indiscreet friendship with Wildeve, for there had not appeared in her manner the signs of dishonor. And this once admitted, an absolutely dark interpretation of her act towards his mother was no longer forced upon him" (p.515). He talks to Tomasin, his cousin and Damon's wife, about his ponderings, and she urges Clym to reconcile with Eustacia. He writes her a letter asking her to return to him and explain the presence of the one who was with her on that August day of his mother's death. Clym decides to send the letter if she does not come to him before the next evening.

The next evening Eustacia has resolved to leave the heath; the only thing which could alter that resolution is the appearance of Clym. "The glory which had encircled him as her lover was departed now; yet some good simple quality of his would occasionally return to her memory and stir a momentary throb of hope that he would again present himself before her" (p.524).
Realistically, however, Eustacia is sure that after such a rift as theirs they can never be reconciled; and "she would have to live on as a painful object, isolated, and out of place" (p. 524). She goes out and signals to Damon to make ready for her flight that evening and then returns to her room. Meanwhile, Captain Vye receives Clym's letter, and thinking that Eustacia is asleep, he leaves the letter on the mantel with the intentions of giving it to her the next morning. He retires to bed a little later and is awakened by Eustacia's exit from the house. He knows the depths of misery she has plumbed, sees that she has not received Clym's letter, and he becomes thoroughly alarmed. By now it has begun raining, and ominously Hardy says, "It was a night which led the traveller's thoughts instinctively to dwell on nocturnal scenes of disaster in the chronicles of the world, on all that is terrible and dark in history and legend. . . " (p. 530).

In the midst of this chaos of nature and of Eustacia's soul, it suddenly occurs to her that she has no money for her journey and has really no means to get it. She is too proud to accept aid from Damon without allowing him to come with her, and she cannot allow him to come for the same reason. She knows his character well enough to know that he is not worth her breaking her marriage vow for him. Sobbing and moaning, the proud and now broken Eustacia begins soliloquizing to herself, and in this key passage Hardy describes her desolating moment of tragic recognition:

'Can I go, can I go?' she moaned. 'He's not great enough for me to give myself to—he does not suffice for my desire! . . . If he had been a Saul or a Bonaparte—ah! But to break my marriage vow for him—it is too poor a luxury! . . . And I have no money to go alone! And if I could, what comfort to me? I must drag on next year, as I have dragged on this year, and the year after that as before. How I have tried and tried to be a splendid woman, and how destiny has been against me! . . . I do not deserve my lot!' she cried in a frenzy of bitter revolt. 'O, the cruelty of putting me into this ill-conceived world! I was capable of much; but I have been injured and blighted and crushed by things beyond my control!
O, how hard it is of Heaven to devise such torture for me, who have done no harm to Heaven at all!" (p. 531-32).

By this time a searching party has become congregated near Shadwater Weir. Clym accidently encounters Damon near the spot where he was to rendezvous with Eustacia. Although they have not yet spoken, they both hear the fall of a body into the nearby weir. Judging from Eustacia's state of mind and her previous thoughts of suicide, she has renounced herself to the Prince of the World—to "Heaven" against which she can no longer struggle. Damon, Clym, and Diggory all leap into the weir to save her, and it is Diggory who finally recovers her. He "vanished under the stream, and came up with an armful of wet drapery enclosing a woman's cold form, which was all that remained of the desperate Eustacia" (p. 559).

Damon dies in the weir with Eustacia, and Clym nearly does and later wishes that he had. He blames himself for her death and also for the death of his mother. He tells Venn, however, that he is getting used to "the horror of his existence" and hopes to be able to "laugh at his misery": something which Eustacia could not and possibly could never have been able to do. Clym later becomes "an itinerant open-air preacher and lecturer on morally unimpeachable subjects" (p. 606), while his illusions and capability for love lie in the grave with Eustacia. Although he is now a mere corpse of a man, he is living and accepting his lot; again, something Eustacia could not have done.

We see a pattern taking shape thus far as far as the heroines of these novels are concerned. After their instances of tragic recognition and their renunciations, catastrophe in the form of death ensues. Death, in the novels thus discussed, involves those men who love the heroines who have made the renunciations. In addition, while Bathsheba Everdene's frailty is her vanity, Eustacia Vye's "fatal flaw," as it were, is her inability to accept
her life's events and the fact that her life could not follow the course she had mapped out in her dreams and illusions. As Hardy has said in describing her, "She had the passions and instincts which make a model goddess, that is, those which make not quite a model woman. . . (p. 101) In heaven she will probably sit between the Heloïses and the Cleopatra's" (p. 110).

Hardy remarks in the preface of Tess of the D'Urbervilles that the novel is one "... wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes... and... there is something more to be said in fiction than has been said about the shaded side of a well-known catastrophe." Tess's catastrophe and her haunting sense of sin and guilt is the axis around which most of the action and emotion in the novel revolve. If Tess Durbeyfield has a frailty in character, it is her scrupulous conscientiousness concerning her family and a propensity to assume guilt and to take responsibility for situations over which she may have little control. She is too sensitive and too human; but there is more to be said about Tess.

After Tess's father discovers that he is descended from a once powerful and distinguished family, he celebrates in a drinking spree, the results of which prevent him from taking the beehives and honey to market. Tess elects to go and in the course of the journey falls asleep. It is very early in the morning and in the darkness the wagon collides with a mailcart, killing the Durbeyfield's horse and major means of making a living. For the family it means penury, but no one reproaches Tess as she reproaches herself. She sees herself as the murderess of the horse and an agent in her family's financial plight. Her mother, however, sees Tess as the family's salvation and urges her to go to the wealthy Mrs. d'Urberville to claim kinship and ask for aid. Tess's sense of pride rebels against her appearing
as a "poor relation" begging for help, but she defers to her mother's wishes in light of the harm she has caused.

Tess then sets forth on her errand and while she does not meet Mrs. d'Urberville, she does meet her son, Alec, who conceives a sexual passion for her. He force-feeds her strawberries, decorates her with roses, and almost kisses her. Hardy ominously comments here: "Thus the thing began. Had she perceived this meeting's import, she might have asked why she was doomed to be seen and coveted by the wrong man and not by some other man, the right and desired one in all respects— as nearly as humanity can supply the right and desired..." Tess does not "perceive that evening's import," but her intuition tells her to stay home with her parents when she receives an appointment from Mrs. d'Urberville to manage her poultry-farm. Amid her mother's arguments and reproaches concerning their poverty and the hope of her making a good (lucrative) marriage and the children's wailing for a new horse and money, Tess finally consents to take the position with the d'Urbervilles.

During her journey to Trantridge, escorted by Alec, and her initial installation at the d'Urberville home, Tess valiantly manages to repulse Alec's advances; and after several months she becomes accustomed to his presence, although she never entirely trusts him. Circumstances arise, however, when Tess finds she has to trust him. While walking home from the Chaseborough Fair with a group of drunken Trantridge work-folk, Tess accidentally arouses the ire of Car Darch, an amazonian ex-mistress of Alec's who wants to fight her. Alec comes by and rescues her from this altercation and takes her into the darkness, the fog, and a wood called "The Chase." During the ride Alec groundlessly accuses her of trifling with his feelings, eluding him, and snubbing him. He then takes another approach by declaring his love for her and pointing out that he had bought her father a new horse
and the children new toys. He incurs her sense of obligation, her distress, and her tears. Alec leaves her by the wood to go out and determine their whereabouts, and when he returns she is asleep—and totally vulnerable. Hardy stops to observe that,

As Tess's own people down in those retreats are never tired of saying among each other in their fatalistic way: 'It was to be.' There lay the pity of it. An immeasurable social chasm was to divide our heroine's personality thereafter from that previous self of her who stepped from her mother's door to try her fortune at Trantridge poultry-farm (p. 35).

Four months later she returns home, laden with shame and hating herself for her weakness. Tess feels guilty for having fallen and for being what she is—a human, sensual creature. Worst of all, she has fallen to a man who "dazed" her for a while but whom she did not sincerely love. Hardy says: "She had dreaded him, winced before him, succumbed to adroit advantages he took of her helplessness; then, temporarily blinded by his ardent manners, had been stirred to confused surrender awhile, had suddenly despised and disliked him, and had run away" (p. 67). The only reproaches Tess receives at home are those from herself and from her mother for not forcing Alec to marry her. She secludes herself at home, gives birth to Alec's baby, works, buries the baby, and decides to leave her past. She accepts a position as a dairy-maid at Talbothays Dairy, many miles away from her home: a place of hope and of no memories.

Over a period of months she does make memories, pleasant ones, and becomes contented. Tess also falls in love with Angel Clare, a man from a clerical family who had eschewed the ministry to become a farmer. Conflict again sets in with Tess because she has vowed to never marry, yet Angel repeatedly proposes to her, offering her a glimmering opportunity for happiness which she wants and needs so desperately. She refuses his proposals, however, on the grounds of her unworthiness; but she cannot tell him why she
is unworthy. Tess feels as though she is tainted, and she loves Angel too much to cause his "bitter rueing... for his blindness in wedding her." She intimates to him that she has a "past," but Angel tells her she's had as many experiences and as much of a past as a newly opened convolvulus. Between bouts of intense misery and intense joy, Tess vacillates. A resolve, however, begins to manifest itself in her being and Hardy tells us:

In reality, she was drifting into acquiescence. Every see-saw of her breath, every wave of her blood, every pulse singing in her ears, was a voice that joined with nature in revolt against her scrupulousness. Reckless, inconsiderate acceptance of him; to close with him at the altar, revealing nothing and chances discovery; to snatch ripe pleasure before the iron teeth of pain could have time to shut upon her—that was what love counselled; and in almost a terror of ecstasy Tess divined that despite her many months of lonely self-chastisement, wrestlings, communings, schemes to lead a future of austere isolations, love's counsel would prevail (p.164).

She does not take "love's counsel" yet, but fluctuates between her past and her future. After a period of time and Angel's persistent wooing, Tess finally accepts him and places her entire trust in his love.

Tess's conscience again prompts her to confess her sin; so on the eve of their wedding she writes Angel a letter describing the events of her past. He does not receive it as she accidently slipped it under the carpet beneath his door. On the day of the wedding, then, Tess suggests to Angel that she wants to confess her "fault and blunders," but he once more puts her off, saying that they will make a mutual confession later.

On the evening following their marriage they confess. Angel tells her of his "eight-and-forty hours' dissipation with a stranger" when he was younger but also that "happily he awoke immediately to his sense of folly and never repeated the offense." Ironically, he tells Tess that he had not told her of this earlier because he was afraid of losing her. Angel asks for forgiveness, which Tess gladly gives, and she proceeds with her confession.
The whole world comes crashing down on her; Angel cannot forgive. He says: "Oh, Tess, forgiveness does not apply to the case! You were one person; now you are another. My God—how can forgiveness meet such a grotesque—prestidigitation as that!" (p.211). Angel does not love her; he loves the ideal of who he thinks Tess is—the girl who "stepped from her mother's door to try her fortune at Trantridge poultry-farm" (p.35). Angel views her as an impostor, "a guilty woman in the guise of an innocent one," and he turns away from her.

Tess unflinchingly bears his recriminations and his coldness as her due punishment. Likewise, she accepts his decision that they should part company until he can, if indeed he can, accept the situation. He gives her some money and leaves for South America. Tess returns home to her mother's exasperated reproaches at having confessed to Angel and stays only long enough to give the family half of the money she has and to attempt to shield her husband's good name by leading them to believe that she is leaving to join him.

In utter despair Tess wanders, works, and wanders again until she gives up all hopes of ever gaining her husband's forgiveness. She finally settles down to work on a farm at Flintcomb-Ash, a place as bleak and desolate as her state of mind. She works and suffers and is sustained by an almost inhuman strain of patience and stoicism. Again, she accepts her lot as her due and reproaches her "misnamed Angel" neither outwardly nor inwardly to herself.

As if fate could not cease torturing her, she soon encounters Alec d'Urberville, "the one personage in all the world she wished not to encounter alone on this side of the grave." In the occupation of an evangelist minister, he has become as dedicated a saint as he was a sinner, and he somehow feels it is his duty to save Tess from "the wrath to come." He then
asks Tess to swear on what he says is a Holy Cross to never tempt him with her beauty. Alec also magnanimously offers to pray for her and takes his leave of a very distraught and confused Tess. She asks a passing shepherd about the "Holy Cross" upon which she had just sworn, and ironically, he tells her that it is not holy but a thing of ill omen—a commemoration under which was once buried one who had sold his soul to the devil.

Alec is now determined to make reparation towards Tess by marrying her and making himself a self-respecting man. She refuses his offer and finally tells him she loves someone else. In astonishment Alec asks her: "But has not a sense of what is morally right and proper any weight with you?" (p.293) He continues to plague her, loses his religion (for which he blames Tess and her beauty), declares his love for her, and blames Angel for having left her in her plight because of him. By this time Tess is mentally, emotionally, and physically debilitated from her months of suffering and labor. She begins to slowly weaken from Alec's verbal assaults and entreaties to return to him. Then Alec plays his trump card. Her father has just died, leaving her family penniless and homeless, and Alec offers to make her family materially comfortable. She writes a desperate letter to Angel, begging him to return and save her. When there is no answer, she comes to the realization of the injustice dealt to her and resents the fact that her "natural" husband and seducer is willing to provide and care for her while her "lawful" husband is not. Two of Tess's friends also write Angel to warn him that, "A woman should not be try'd beyond her Strength, and continual dropping will wear away a Stone—aye, more—a Diamond" (p.339).

At this point, in the depths of a Brazilian rain forest, Angel begins to reconsider Tess and her "sin" and comes to regret his "hasty judgement." According to Hardy, he begins to reexamine his values:
Having long discredited the old systems of mysticism, he now began to discredit the old appraisements of morality. He thought they wanted readjusting. Who was the moral man? Still more pertinently, who was the moral woman? The beauty or ugliness of a character lay not only in its achievements, but in its aims and impulses; its true history lay not among things done, but among things willed (p. 315).

His Christian epiphany is, as Tess will soon echo, too late.

After more than a year of suffering, emotional deprivation, labor, and grief, Tess is indeed "try'd beyond her Strength." Alec has convinced her that Angel will never return to her, and that he is the only one who loves her and will take care of her. He has housed and provided for her family, and Tess is again in his debt and totally at his mercy. Tess has, out of a sense of obligation, despair, and sheer weariness of spirit, utterly renounced herself to Alec d'Urberville. He has totally worn down her defenses, and again, more importantly, convinced her that Angel is forever lost to her.

Angel does return to her, however. He searches the places Tess has haunted until he finds her in a fashionable lodging house, living under the name of Mrs. d'Urberville. When they meet, Tess undergoes a violent mental and spiritual reaction. Angel declares his love for her and asks for forgiveness, but all she can say is that it is too late--too late. She tells him to go and never return; then she goes up to see Alec. Tess tells him what has happened and what had passed between them. Hardy shares Tess's heart-rending soliloquy in which we glimpse her coming moment of tragic awareness:

'... my dear, dear husband came home to me--and I did not know it!... And you had used your cruel persuasion upon me--you did not stop using it--no--you did not stop! My little sisters and brothers and my mother's needs--they were the things you moved me by--and you said my husband would never come back--never; and you taunted me and said what a simpleton I was to expect him!... And at last I believed you and gave way!... And then he came back! Now he is gone. Gone a second time, and I have lost him now forever--and he will not love me the littlest bit ever any more--only hate me!... Oh yes, I have lost
him now--again because of--you!' In writhing, with her head on the chair, she turned her face towards the door, and Mrs. Brooks could see the pain upon it, and that her lips were bleeding from the clench of her teeth upon them, and that the long lashes of her closed eyes stuck in wet tags to her cheeks. She continued: 'And he is dying--he looks as if he is dying!... And my sin will kill him and not kill me!... Oh, you have torn my life all to pieces--made me be what I prayed you in pity not to make me be again!... My own true husband will never, never--oh, God--I can't bear this! I cannot!' (p.353).

It is now and here that the tragedy occurs, and Tess experiences that tragic recognition in which she sees the cards dealt to her, the dealer, and her next play. Tess picks up a carving knife and out of hatred for Alec in his "Lying" to her about Angel's return and out of a need to destroy the one human being who has stood, and stands, between her and Angel, she stabs and kills Alec d’Urberville. The tragedy here is not the murder; rather, it is that which occurs within Tess, the vision and the subsequent aberration which lead her to commit the murder. Alec's death is part of the catastrophe which follows the climax of the drama; and we notice, again, that a man directly involved with the heroine dies after her renunciation.

Tess reunites with Angel, and they spend a belated honeymoon hiding from the authorities. During their flight, they stay in a heathen temple, Stonehenge, where Tess decides to sleep for the night. As she lies on an oblong slab of stone, Angel remarks that she looks as though she is lying upon an altar. His observation is correct; Tess lies on that altar, prophesying her death--waiting for her death. She is willing to do penance for her sins, and she is willing to sacrifice herself on the altar of her guilt. The next morning the authorities do come to take Tess; and willing to do her penance, as was her wont, she goes with them and is shortly tried, sentenced to death, and executed. Hardy comments that, "Justice is done, and the President of the Immortals, in Aeschylean phrase, has ended his sport with Tess" (p.369).
Of all of Hardy's heroines discussed thus far, Sue Bridehead in Jude the Obscure is one of the most inscrutable and mercurial in temperament and deed. She is an intellect, a fey—a disembodied and sexless spirit who must cope with the demands of her society, the desires of the men who love her, and the tyrannical extortions of her conscience. Like Hardy's other heroines, Sue suffers acutely at the hands of her conscience, and in this instance, it is her "moral masochism" which is her frailty and which finally prompts her to make her renunciation of body and spirit. Although the novel is primarily about Jude Fawley, we cannot help but see the major impact Sue Bridehead has on the course of the drama and on the course of Jude's life.

One of the impulses which drives Jude to that academic Jerusalem of Wessex, Christminster, is emotional, and that impulse concerns his cousin, Sue. He has seen a picture of her, learns from his aunt that she lives in Christminster, and he has become haunted by that portrait of his pretty cousin. His aunt also warns him, however, to stay away from her and to eschew the idea of marriage with her or anyone. There is bad blood between the Fawleys and the Brideheads, and there is also a matrimonial curse on both families. Prophetically, Aunt Drusilla tells him that they can find nothing but misery in that particular institution.

To recapitulate Jude's history, he does find her to be correct in her prophecy, after a very unhappy marriage with a country wench, Arabella Donn, who has tricked him into marrying her. Arabella is the daughter of a pig breeder, attractive, wily, and a "complete and substantial female animal—no more, no less...." Jude cannot abide her false hair, her affected dimples, and her coarse and insensitive nature, however; and he is relieved when she becomes disillusioned with his "earning power" and leaves him to go to Australia. Jude is free now to pursue his
academic career and go to Christminster.

In addition to his desire to see Sue, Jude also wants to find his old schoolmaster, Richard Phillotson, who had inspired him with a zeal for learning. When he does arrive in Christminster, he initially seeks out Sue, against his aunt's express wishes, and finds her working as a "designer or illuminator" of ecclesiastical materials of devotion. He does not yet introduce himself; rather, he watches her, idealizes her, and falls in love with her. She is pretty, slight of build, and seems to be all of "nervous motion." He knows he should control his feelings for her because he is married; they are cousins; and Hardy notes that "in a family like his own where marriage usually meant a tragic sadness, marriage with a blood-relation would duplicate the adverse conditions, and a tragic sadness might be intensified to a tragic horror" (p. 76). Jude quickly forgets this last prognostication when Sue seeks him out after having discovered his presence in Christminster. They rendezvous at a mark in a street which commemorates the spot of the Martyrdoms and then go on to call on Richard Phillotson. They become acquainted and reacquainted, and Jude is somewhat crushed in discovering that the "great" Phillotson could not obtain a university degree. Phillotson is still a schoolmaster, however, and is in need of a pupil-teacher to aid him. Jude asks him to hire Sue, he agrees, and she becomes Phillotson's apprentice. At this point, the triangular drama begins to take shape and gather momentum to roll relentlessly onward.

Jude comes to realize that he loves Sue very deeply, and he is indeed obsessed with the thought of her. On one occasion, however, when he espies Phillotson and Sue walking together, and Phillotson has his arm around her, he even more painfully sees that he can have no claim on her. What's more, he also sees that he is instrumental in bringing them together. In
addition to these emotional miseries, Jude is living in "the hell of conscious failure" in that he now knows that he cannot hope to enter the university due to his lack of formal training and his dearth of financial sources. He now considers entering the Church as a licentiate as a means of salvaging his academic ambitions, and Sue encourages him in this endeavor. Jude decides to move to Melchester where there is a theological college and a training college, the latter of which Sue is currently attending.

The Hardian dance of desire begins at this point for Jude and Sue. Sue writes him impassioned notes asking for his company, and when he comes to her, she is bright, controlled, and seemingly emotionally detached from him. When she rather perversely tells him that she is engaged to marry Phillotson, she is angered by the reproach which she senses in Jude. She is very matter-of-fact, very modern, and very critical of anything which is at variance with her point of view, her way of thinking, and her ideals. Initially, whenever Jude would venture to disagree with her, she either became very sensitive to the point of tears or she became angry. Jude makes few attempts to understand her; he simply loves on.

As time goes on, Jude learns that Sue is very well read. She tells him that she is neither afraid of menace of their books; and interestingly enough, she says that on occasion she has mixed with men, almost as if she was one of them. During this discussion she also relates to Jude a past experience with a man which should have proved an omen to him:

We used to go about together--on walking tours, reading tours, and things of that sort--like two men almost. He asked me to live with him, and I agreed to by letter. But when I joined him in London I found he meant a different thing from what I meant. He wanted me to be his mistress, in fact, but I wasn't in love with him--and on my saying I should go away if he didn't agree to my plan, he did so. We shared a sitting room for
fifteen months; and he became a leader-writer for one of the great London dailies; till he was taken ill, and had to go abroad. He said I was breaking his heart by holding out against him so long at such close quarters; he could never have believed it of woman. I might play that game once too often, he said. He came home merely to die. His death caused a terrible remorse in me for my cruelty—though I hope he died of consumption and not of me entirely (p.119).

Jude is very surprised at this revelation, but it does add a new facet to her strange and mercurial personality. He is not as concerned with her past, however, as he is with her future; and she perversely lets him know that he is not to become a permanent part of her future, and, above all, he is not to love her. Yet, a day after this command, she impulsively writes, apologizes for her "cruelty," and tells him he may continue loving her.

Jude, of course, does continue to love her, and knowing that he should make an honest man of himself, he confesses to Sue of his marriage to Arabella. Sue is strangely hurt at this revelation and very soon announces to Jude that she and Phillotson are to be married. It is possible that she does this in retaliation against Jude, but it is certain that she is not sure what marriage means or what it will cost her. Almost cruelly, she asks Jude to give her away at the wedding, treating the whole situation almost flippantly. While the marriage ceremony is progressing, Jude wonders why Sue chooses him to do this, and Hardy also speculates:

How could Sue have had the temerity to ask him to do it—a cruelty possibly to herself as well as to him? Women were different from men in such matters. Was it that they were, instead of more sensitive, as reputed, more callous, and less romantic; or were they more heroic? Or was Sue simply so perverse that she willingly gave herself and him pain for the odd and mournful luxury of practising long-suffering in her own person, and of being touched with tender pity for him at having made him practise it? He could perceive that her face was nervously set, and when they reached the trying ordeal of Jude giving her to Phillotson she could hardly command herself; rather, however, as it seemed, from
her knowledge of what her cousin must feel, whom she need not have had there at all, than from self-consideration. Possibly she would go on inflicting such pains again and again, and grieving for the sufferer again and again, in all her colossal inconsistency (p.140).

Again, we learn a bit more about Sue's nature here, and it is also apparent that Jude learns this, also, with a great deal of sorrow. His sorrow is compounded in the days ahead, and not even seeing Sue again can ease him. When they meet at Aunt Drusilla's sick-bed, Jude perceives that Sue is unhappy. She defends herself, attempting to convince Jude that she is satisfied, and then forbids him to see her again. A few days later, she sends him a "contrite" note apologizing for her "horridness" and asks him to come to dinner. When he accuses her of being a flirt, she responds with anger and tears. Jude and Sue continue for months in this vein of passion, dispassion, tears, and love. Sue torments him in her unhappiness, weeps for him in pity because of the pain she inflicts upon him, and she weeps for herself.

Sue is definitely not happy with her marriage, and particularly, she cannot abide her sexual obligations to Phillotson. Her aversion to him is so great that one night she leaps out her bedroom window to escape him. In addition to this, Sue simply does not believe in matrimony. She sees it as an aegis for legal prostitution, and she comes to the point where she asks Phillotson for a separation in order that she may go and live with Jude. Phillotson is crushed by this, but he does grant her her request, and later on he divorces her.

Arabella also happens to grant Jude a divorce, so both Jude and Sue are able to quietly and easily set up housekeeping. Tensions begin anew for them, however, because Sue demands that their relationship remain platonic, and Jude needs her physically as well as emotionally. They live together on these terms of intellectual and spiritual comradesy until Arabella turns
up again to see Jude. Sue senses Arabella's sensual nature, which is so unlike her own, and she feels threatened enough to finally commit herself sexually to Jude and agree to marry him. Frightened at binding herself legally to another, however, Sue asks Jude to postpone the wedding, and he relents.

The mystery of Arabella's sudden reappearance is solved by a letter she writes to Jude, telling him that she is sending him their eight year old son. Jude and Sue adopt the child, called Little Father Time, and for a while they live a relatively serene existence. Jude works as a stonemason, and they grow to love the sober, prematurely fatalistic boy very much. The time comes, however, when the neighbors ceaselessly whisper about the young couple who are "living in sin" with the strange child who calls them "Mother" and "Father." Jude's masonry orders fall off, and they are forced to wander from town to town so Jude can find employment. They work and wander on for three years until they decide, almost definitively, to move back to Christminster to live, despite the fact that they are known there.

By this time, they have two small children, in addition to Little Time, and they are expecting another. Finding lodgings in Christminster proves to be a problem, however, because their family is too large; i.e., there are too many children. Sue finally finds a room for her and the children, but the landlady tells them to leave the next day in reconsideration of Sue's condition and the presence of three children. Little Time overhears the conversation between the landlady and Sue and later asks her if her and Jude's difficulty in finding a lodging was because of the children. Sue answers in the affirmative, and Time proceeds with this line of questioning, receiving very frank answers from Sue. Sue is, as usual, blind to the effect of her words; and she is also blind to the "brooding undemonstrative horror" which seizes Little Time with the knowledge of a coming child. Time
bitterly reproaches Sue for her cruelty and selfishness in having another baby and then goes to bed for the night.

The next morning, Sue enters the children's room to find them hanging from garments hooks, dead. Little Father Time has murdered the children and hanged himself, leaving a note saying, "Done because we are too many" (p.264). Sue dissolves in paroxysms of hysteria, grief, and self-reproach. She sees their situation as being accursed, and bitterly she tells Jude,

We went about loving each other too much—indulging ourselves to utter selfishness with each other! We said—do you remember?—that we would make a virtue of joy. I said it was Nature's intention, Nature's law and raison d'être that we should be joyful in what instincts she afforded us—instincts which civilization had taken upon itself to thwart. What dreadful things I said! And now Fate has given us this stab in the back for being such fools as to take Nature at her word! (p.266).

During her wild grieving Sue miscarries her child, and more tragically she reaches that cold, almost aberrant, moment of tragic recognition, of crazy clarity. At this point she comes to the conclusion that her union with Jude is cursed by God and Man, and that her children were taken as a sign from God that they are living in sin. She tells Jude that she is filled with a "dreadful sense of her insolence of action." She says, "I wish my every fearless word and thought could be rooted out of my history. Self-renunciation—that's everything! I cannot humiliate myself too much. I should like to prick myself all over with pins and bleed out the badness that's in me!" (p.270-71). Sue feels as though she should renounce herself and make her penance. She also comes to the conclusion that she is still Phillotson's wife before Heaven, and she should return to her "natural" husband to make a reparation to him and to God. Following that "tragic" awareness, then, Sue resolves to renounce herself to Richard Phillotson—to "sacrifice herself on the altar of duty." She tells Jude of her decision to return to Phillotson, and she also reminds him that he too should return
to his "natural" spouse, Arabella. Jude is angry and totally miserable, but he acquiesces—he can do nothing else. Led by her fanatic conviction, Sue goes to Phillotson, who receives her and remarries her.

In her "moral masochism" Sue renounces herself, physically and spiritually, to the one man she can least abide; and she does this with a slight touch of selfishness in her suffering. Phillotson loves her, but he is not really satisfied with her state of mind; and Jude slowly dies, physically and spiritually. Arabella has tricked him into marrying her again, Jude’s health is slowly dissipating from an old lung ailment, and Arabella neglects him and jeers at him for her "bad bargain" in remarrying him. Before Jude dies, however, he make a long journey, in a cold rain, to see Sue for the last time. He knows this is suicidal, but then, he has nothing to live for now. Their last meeting is fraught with pain and argument: with Jude standing behind his love and Sue standing behind her convictions. In an emotional deadlock, Jude takes his leave, goes home, and dies a few months later.

We see, then, that Sue’s attempt to rectify her and Jude’s lot is as tragic as Time’s—both attempts have ended in death. Sue’s renunciation has inadvertently brought about the death of the man who loves her, and it has also predicated her own emotional, spiritual, and intellectual demise. A friend of Sue’s describes her as "worn, staid, and miserable," but Mrs. Dillin also goes on to say that Sue claims she has found peace. Arabella refutes this, however, with an astounding degree of insight: "She may swear that on her knees to the holy cross upon her necklace till she’s hoarse, but it won’t be true! . . . She’s never found peace since she left his arms, and never will again till she’s as he is now!" (p.320).
After having examined the unfolded dramas and discussed the heroines and their renunciations, we notice a pattern taking shape as far as these four novels are concerned. Each woman finds herself in a particularly crucial situation which has been brought about by a combination of choice, an error or failing in judgment, and a frailty in character. It is too easy to lay the blame for their predicaments solely on Fate. Tess's seduction by Alec d'Urberville, for example, could not have been fated if she had initially decided not to go to Trantridge. Her decision, prompted by the nature of her character, is what brought her to Alec and entangled her in a rolling momentum of events from which she was unable to extricate herself. The same holds true with the other heroines. What if Bathsheba had not sent the valentine to Goldwood? What if Eustacia had opened the door of reconciliation to Mrs. Yeobright and decided not to leave Egdon Heath? What if Sue had not married Phillotson? The most significant element in this train of "what ifs" is the matter of choice. These women can and do choose the courses they will follow, and they all make the choice of renunciation for their own personal reasons. After a period of suffering, they experience that epiphany of tragic recognition and accept their responsibility for their actions and their lives. Again, whether it is to their benefit or not or whether they act upon it to their advantage or not, the women all have that instant of knowledge of themselves, their actions, their roles in the dramas and in the universal scheme of things, and their fates. Unfortunately, part of the tragedy lies in the fact that once they have renounced themselves they are no longer able to choose; and the ability and the freedom to choose freely is fundamental to ones humanity. The choice of renunciation is the last one. Eustacia will no longer choose, nor will Tess Durbeyfield.
This brings us to another matter: the ramifications of the renunciations. The ramifications of the renunciations are all negative, to a degree, because the motivations which originally prompt them are negative. From the seeds of guilt, despair, obligation, and emotional masochism grow flowers of death and tragedy. Sue renounces herself to Phillotson out of a fanatical sense of religious guilt, and she does this for herself—not for Jude nor for Phillotson. Jude dies, and she is enjoying "the mournful luxury of long-suffering in her own person." What good or what spiritual growth comes from this? None of the heroines really gain anything but sorrow from their self-sacrifice. The only substantial results of their actions are the deaths of the men who love them; and in the case of Bathsheba and Tess, the deaths of the men to who they give themselves in the final end.

Hardy does not seem to advocate Tess's kind of weary resignation, nor does he support Eustacia's railing against the universe. Neither of them survive their lives. Perhaps, Hardy makes no judgements at all on their actions. Possibly, the novels and the dramas are simply a reflection of his dark vision of the human condition and its travails in an unresponsive universe. At any rate, Hardy relates his vision, allowing us to make of it what we will, allowing us to unfold the dramas for ourselves, and allowing us to decide for ourselves whether to renounce ourselves to the vision or not.
NOTES


2. Thomas Hardy, Far From the Madding Crowd (New York: Nelson Doubleday, Inc., 1968), p. 88. Subsequent references made to this work will be noted parenthetically at the end of each quotation.

3. Thomas Hardy, The Return of the Native (New York: Lancer Books, Inc., 1968), p. 447. Subsequent references made to this work will be noted parenthetically at the end of each quotation.

4. Thomas Hardy, Tess of the D'Urbervilles (New York: Nelson Doubleday, Inc., 1968), p. VII. Subsequent references made to this work will be noted parenthetically at the end of each quotation.

5. Thomas Hardy, Jude the Obscure (New York: Airmont Publishing Company, Inc., 1966), p. 36. Subsequent references made to this work will be noted parenthetically at the end of each quotation.
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