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MORAL CONCERNS IN THOMAS HARDY'S NOVELS

M.A THESIS

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“I shall do one thing in this
life-one thing certain-this is,
love you, and long of you, and
keep wanting you till I die.”

(Thomas Hardy, *Far from the
Madding Crowd*)

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ABSTRACT

This thesis deals with morality concept of Victorian Age, supported by the investigation of Thomas Hardy's novels 'Tess of the d'Urbervilles' and 'Far From the Madding Crowd'. For instance ; Hardy witnesses the injustice of social law and the ill effect of male-dominance over women and dramatizes them in the novel through the miserable life of Tess who is crushed by the comprehensive vicious power of society. In the perspective of the conventional world, Tess is an unforgivable sinner whose "terrible sins" are doomed; however, Hardy, cherishing "a thousand pities" for Tess, calls her a pure woman. He explores the problem of morality to confront the readers how to make moral judgments about Victorian Age.

INTRODUCTION

THE AUTHOR AND HIS WORKS

He has been called a naturalist, a poet, a sociologist, a topographer; his works flawlessly blend together the traditional with the modern, the pastoral with the progressive. Thomas Hardy is perhaps the most versatile of the Victorian regional novelists. His balance of anachronistic rural settings with modern ideology illustrates his status as a brilliant literary anthropologist.

Thomas Hardy is the most renowned author to emerge out of the Southwest of England; his novels and poems are celebrated for their realistic depiction of English pastoral life. Born in Upper Bockhampton, Dorset in 1840, Hardy was locally educated and soon rose to prominence as an internationally recognized author and poet. Hardy is such a distinguished regional writer because he is as much an anthropologist and a naturalist as he is an artist his works painstakingly depict the natural landscape and rustic inhabitants of 19th century Dorset. Because of his versatile authorial role, Thomas Hardy succeeds in generating his own regional mythology through the creation of fictional Wessex. Through the establishment of literary Wessex, Hardy rearticulates the role of the regional writer in depicting his subject. Half realism, half local mythology, the author's works depict a Pre-Industrial England with largely Old World values that is threatened by modern ideology.

By studying two of his major novels, *Tess of the D'Urbervilles* and *The Return of the Native*, one can better understand Thomas Hardy's scholarly ability of combining local folklore and tradition with decidedly modern ideologies, for instance the fascinating tension between his modern femme fatale heroines and his anachronistic rural settings. This notion is further demonstrated through the various pagan images presented throughout his major works. A

major theme in Hardy's novels is the tension between the Pre-Industrial pastoral world and the Post-Industrial concepts of individuality. Hardy is perhaps the most successful author to address these two seemingly contradictory ideas: he quite brilliantly preserves pastoral Dorset culture while incorporating modern ideology. This rare combination of ideologies enables the author to critically explore the gradual modernization of the English countryside at the end of the 19th century.

The creation of the fictional region of Wessex enabled Thomas Hardy to create his own distinctive regional mythology. Hardy's region is largely inspired by the Dorset of his youth and is the setting of most of his major novels. However, the author's formation of Wessex has its roots in Medieval History; the region was essentially based on the six counties that composed the old kingdom of West Saxon. Hardy's desire to preserve the pastoral values of his Wessex appealed to the Edwardians sense of nostalgia for a Pre-Industrial past and even today encourages thousands of literary enthusiasts to explore Hardy's country; the development of the Hardy Tourist Industry allowed thousands of literary enthusiasts to explore Wessex firsthand. The realistic depiction of rural life in the southwest county of Dorset has certainly turned Thomas Hardy into an English literary legend. His acute awareness of detail no doubt gave him the ability to artistically paint a vivid visual image of the lush landscape in his readers' minds. He weaves together vibrant stories that straddle between an era of Old World customs and values of the Victorians and their ancestors with the coming era of modernity in the twentieth-century. The mythological construction of Wessex enables Hardy to successfully blend these two distinct worlds. This connection to the past is also represented through his use of small town superstitions strongly believed by its rural and oldest inhabitants, along with the pagan symbols that call back to the times before Christian domination. All of this paired with his unusually strong and independent female characters makes for a wonderful tension between the old and the new. This tension provides

a complex basis for fans to grab hold of something and desire to understand it in present time; thus, the development of the Hardy tourist industry well before Hardy's own death. There is something for everyone in Hardy's novels- natural landscapes, love stories, death, superstition and a historical basis, that can capture any reader's mind and imagination: making him one of England most well-renowned authors.

ABOUT THE AUTHOR

English author, novelist and poet, mainly known for his contribution to the naturalist movement. Though always regarded himself as a poet and claimed poems as his first love, they are not as popular as novels composed by him. Hardy's huge popularity lies in the large volume of work, together known as the Wessex stories. These novels, plotted in a semi-fictional place, Wessex outline the lives of people struggling against their passion and the adverse conditions. Most of his works reflect his stoical gloomness and sense of cataclysm in human life. As both poet and author, Hardy displayed his mastery in dealing with themes of disappointment in love and life, human suffering and all-powering fate. Most of his works are set in the milieu of social tragedy, injustice and evil laws and often have a fatalistic end, with many of the characters falling prey to the unanticipated conditions. Among his most important works are novels *Far from the Madding Crowd*, *The Return of the Native* *Wessex Tales* and *A Pair of Blue Eyes*.

CHILDHOOD & EARLY LIFE

Thomas Hardy was born on 2 June 1840 in the east of Dorchester in Dorset in England to a stonemason and his wife. His father also worked as a builder. Thomas received his initial schooling from his mother at home until the age of eight when he went to school for the first time. After schooling in Bockhampton, he became an apprenticed to a local architect at age

16. He worked there with a specialization in the restoration of Churches until 1862 when he moved to London to study architecture at King's College, London. He did well in studies and was given prizes from the Royal Instituted of British Architects and the Architectural Association but he had developed a passion for writing by then and decided to take it as a career.

MARRIAGES

Thomas Hardy met his first wife Emma Lavinia 1870 in Cornwell, while still working as an architect. They married in 1874 after a long courtship. Though the marriage later became partly unhappy for unidentified reasons, her death in 1912 came as a shocking and painful experience to him. He mourned deeply and wrote poems as a tribute to her. His future works, poems set in the backdrop of Cornwall, were a reminiscence of their courtship and reflected both his remorse and love for his wife. One of such works was the Poems 1912-1913, a recollection of her death. In 1914, Hardy married for a second time. His second wife, Florence Dugdale was his previous secretary and 39 years younger to him.

VIEWS ON RELIGION

There are strong suggestions that Hardy's stance on religion swayed between agnosticism and atheism. Most of his works draw heavily upon the strength on all-powering fate and question the existence of God in the times of human suffering. As an author and poet, Hardy seemingly was fascinated with fatalistic ends and expressed pessimism that was impassive, indifferent. His own life was marked by a religious view that was a mixture of philosophy and spiritualism which did not discard the existence of God, yet questioned it. Hardy rather showed an interest in writing about external supernatural forces, and fascination with ghosts and spirits. However a Church devotee, Hardy drew heavily upon the role of God in the irony

and tragedy of life and human suffering.

NOTABLE WORKS

Hardy as a writer is mainly known for his novels. His first novel, *The Poor Man and the Lady* was written in 1867 and was destroyed when the manuscript was refused publication from a number of publishing houses. After a turbulent first experience, Hardy anonymously published two novels *Desperate Remedies* and *Under the Greenwood Tree* in 1871 and 1872 respectively. His first success as a writer came in 1873, with the release of his first important work *A Pair of Blue Eyes*. The book was a recollection of his courtship with his first wife Emma. Another stunning success was the beginning of the series of *Wessex Tales* which was published after his second novel *Far from the Madding Crowd*. The novel was first published in 1874 and brought him instant success. He next wrote *The Return of the Native*, published in 1878. Hardy moved with his wife to Max Gate, in a house designed by him where he wrote *The Mayor of Casterbridge*, published in 1886 followed by *The Woodlanders* (1887) and *Tess of the d'Urbervilles* (1891).

Hardy's first volume of poetry, *Wessex Poems* was published in 1898. Since then, a prodigious output of his poems was published till 1928. Originally wanted to be a poet, Hardy claimed poem as his first priority, though he could not achieve anything of distinct in this genre and it remained overshadowed by his works in prose. Hardy as a poet showed a sharp observation of his surrounding and nature and wrote poems that displayed his affection for natural world. Although like his novels, his poems also carry strain of irony of life, cruel fate and regrets.

MAJOR THEMES

Hardy's short stories and novel series are best remembered for their meticulous portrayal of

life troubled by social evils, human suffering and struggle against injustice and ill-comprehended laws. Most of his novels are set in a semi-fictional place Wessex, a large area of south-west England. His most controversial novel, *Jude the Obscure* highlights the prejudice and hypocrisy of Victorian society on sexual conduct. In another book *Town on a Tower*, Hardy displays a firm stand against an orthodox and conventional path for attaining love. Fate plays an important role in most of his books and remains the centre of most of his works. His characters always find themselves trapped and are often defeated by the fate and unforeseen conditions. His books portray people fighting against the cruelty of life, injustice and badly framed laws that constrain the social growth.

DEATH

In December 1927, Hardy fell sick with pleurisy and eventually died in January 1928. After the funeral on 16 January, his heart was buried with his first wife Emma and ashes in Poet's Corner.

LITERARY PERIOD; SOCIAL, POLITICAL, CULTURAL, HISTORICAL AND ECONOMIC BACKGROUND

Hardy's pessimistic interpretation of modern science is expressed frankly and fully, with much the same pitiless consistency that distinguishes contemporary European writers such as Zola. Hardy early turned to literature from architecture and lived a secluded life in southern England, the ancient Wessex, which he makes the scene of all his novels. His knowledge of life is sure and his technique in all respects is masterly. He preferred to deal chiefly with persons in the middle and poorer classes of society because, like Wordsworth, though with very different emphasis, he feels that in their experiences the real facts of life stand out most truly. His deliberate theory is a sheer fatalism--that human character and action are the inevitable result of laws of heredity and environment over which man has no control. 'The

'Return of the Native' (1878) and 'Far from the Madding Crowd' (1874) are among his best novels, though the sensational frankness of 'Tess of the D'Urbervilles' (1891) has given it greater reputation. While his works typically belong to the Naturalism movement, several poems display elements of the previous Romantic and Enlightenment periods of literature, such as his fascination with the supernatural. Hardy's poetry, first published in his fifties, has come to be as well regarded as his novels and has had a significant influence over modern English poetry, especially after The Movement poets of the 1950s and 1960s cited Hardy as a major figure. the works of Thomas Hardy contain elements of naturalism, romanticism and realism. Naturalism emerged in the late nineteenth and early twentieth centuries. It encompasses the study of human life through literature in an objective, scientific manner. Naturalism is the opposite of romanticism in that it views humans as a product of their own nature, ruled by circumstances beyond their control. Many works in the naturalist school focus on poverty, disease, and social problems. Others deal with man versus nature. Naturalism in literature is, in essence, an approach that proceeds from an analysis of reality in terms of natural forces like heredity, environment, and physical drives. Naturalism has its roots in the renaissance, its backgrounds in the Middle Ages. Authors in the Naturalist movement tended to deal with the harsh, often disgusting aspects of life. The subject matter in naturalist works differs from realism in that it often deals with those raw and unpleasant experiences which reduce characters to shameful behavior in their struggle to survive. These characters are mostly from the lower middle or the lower classes. They are poor, uneducated, and unsophisticated. The setting is most often the commonplace and the unheroic, and life is usually the monotonous routine of daily existence. But the naturalist discovers those qualities in such characters usually associated with the heroic or adventurous in their dealings with such everyday and routine happenings.

Hardy embraced naturalism in his writing. The setting Hardy uses portrays how seemingly

dull, routine events can often not be as simple as they seem. He preferred to go directly for the elemental in human behavior with a minimum of contemporary social detail. He felt that man was an alien in an impersonal universe and at the mercy of sheer chance. Though readers assume he is a pessimist he called himself a meliorist, yearning hopefully for a better world. One of the most widely read and respected English novelists, he created an important artistic bridge between the nineteenth and twentieth centuries. The influence of Charles Darwin's *Origin of Species* (1859) on his thought, and his subsequent loss of orthodox religious faith affected all of his writings. Although his novels were uneven in skill, when he stayed in the rural settings of his youth and focused on relations between the sexes, they took on a tragic power rarely equaled by other English novelists. He is credited with introducing fatalism into Victorian literature -- a pessimistic assessment of humanity's ability to cope with a changing social environment. In two of Hardy's final novels, *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1896), his bleak and open treatment of sexuality and marriage caused such an outrage among the puritanical Victorian public that he was deeply disillusioned. Hardy abandoned fiction, and for the rest of his life wrote only poetry.

At about the time Hardy was active as a novelist, the French writer Emile Zola formulated a branch of literary realism called naturalism, which reflected many of Hardy's concerns as a novelist. The terms naturalism and realism are often used almost interchangeably, but there is a significant distinction between them: while naturalists supported the realists' aim of careful observation and mimetic depiction of the outer world, their view of the human condition and specific method of writing was strongly indebted to advances in the natural sciences, specifically the impact of Darwin's theory of evolution. In their biological view, the human animal was a creature conditioned by influences beyond his or her control and therefore largely devoid of free will or moral choice; a creature shaped by external factors such as heredity, environment, and the pressure of immediate circumstances. In this respect, the

premises of the naturalists have gained a reputation for pessimism. Their method was indebted to the natural and social sciences as well: according to Zola, the writer was to work as an objective 'experimenter' whose function was to observe and record the chain of cause and effect dispassionately and impersonally, without moral judgments. A further formative influence on naturalism can be found in the social consequences of the Industrial Revolution. The misery of the working classes in urban slums became one of the naturalists' favorite themes in analyzing the human condition.

LITERARY ANALYSIS OF TWO OF HIS NOVELS TESS OF THE D'URBERVILLES AND FAR FROM THE MADDING CROWD

FAR FROM THE MADDING CROWD

A BRIEF SUMMARY OF THE NOVEL

Gabriel Oak is a young shepherd. With the savings of a frugal life, and a loan, he has leased and stocked a sheep-farm. He falls in love with a newcomer eight years his junior, Bathsheba Everdene, a proud beauty who arrives to live with her aunt, Mrs. Hurst. She comes to like him well enough, and even saves his life once, but when he makes her an unadorned offer of marriage, she refuses; she values her independence too much and him too little. Gabriel's blunt protestations only serve to drive her to haughtiness. After a few months, she moves to Weatherbury, a village some miles off.

When next they meet, their circumstances have changed drastically. An inexperienced new sheep dog drives Gabriel's flock over a cliff, ruining him. After selling off everything of value, he manages to settle all his debts, but emerges penniless. He seeks employment at a

work fair in the town of Casterbridge (a fictionalised version of Dorchester). When he finds none, he heads to another fair in Shottsford, a town about ten miles from Weatherbury.

On the way, he happens upon a dangerous fire on a farm and leads the bystanders in putting it out. When the veiled owner comes to thank him, he asks if she needs a shepherd. She uncovers her face and reveals herself to be none other than Bathsheba. She has recently inherited the estate of her uncle and is now a wealthy woman. Though somewhat uncomfortable, she hires him.

Meanwhile, Bathsheba has a new admirer: the lonely and repressed William Boldwood.

Boldwood is a prosperous farmer of about forty whose ardour Bathsheba unwittingly awakens when – her curiosity piqued because he has never bestowed on her the customary admiring glance – she playfully sends him a valentine sealed with red wax on which she has embossed the words "Marry me". Boldwood, not realising the valentine was a jest, becomes obsessed with Bathsheba, and soon proposes marriage. Although she does not love him, she toys with the idea of accepting his offer; he is, after all, the most eligible bachelor in the district.

However, she postpones giving him a definite answer. When Gabriel rebukes her for her thoughtlessness, she fires him.

When her sheep begin dying from bloat, she discovers to her chagrin that Gabriel is the only man who knows how to cure them. Her pride delays the inevitable, but finally she is forced to beg him for help. Afterwards, she offers him back his job and their friendship is restored.

"She took up her position as directed." Troy courts Bathsheba; *Cornhill* illustration by Helen Paterson Allingham

At this point, the dashing Sergeant Francis "Frank" Troy returns to his native Weatherbury and by chance encounters Bathsheba one night. Her initial dislike turns to infatuation after he excites her with a private display of swordsmanship. Gabriel observes Bathsheba's interest in the young soldier and tries to discourage it, telling her she would be better off marrying

Boldwood. Boldwood becomes aggressive towards Troy and she goes to Bath to prevent Troy returning to Weatherbury, as she fears Troy may be harmed on meeting Boldwood. On their return, Boldwood offers his rival a large bribe to give up Bathsheba. Troy pretends to consider the offer, then scornfully announces they are already married. Boldwood withdraws humiliated and vows revenge.

Bathsheba soon discovers that her new husband is an improvident gambler with little interest in farming. Worse, she begins to suspect that he does not love her. In fact, Troy's heart belongs to her former servant, Fanny Robin. Before meeting Bathsheba, Troy had promised to marry Fanny; on the wedding day, however, the luckless girl goes to the wrong church. She explains her mistake, but Troy, humiliated at being left waiting at the altar, angrily calls off the wedding. When they part, unbeknownst to Troy, Fanny is pregnant with his child.

Fanny Robin on her way to the Casterbridge workhouse. *Cornhill* illustration by Helen Paterson Allingham

Some months afterward, Troy and Bathsheba encounter Fanny on the road, destitute, as she painfully makes her way toward the Casterbridge workhouse. Troy sends his wife onward with the horse and gig before she can recognise the girl, then gives her all the money in his pocket, telling her he will give her more in a few days. Fanny uses up the last of her strength to reach her destination. A few hours later, she dies in childbirth, along with the baby. Mother and child are then placed in a coffin and sent home to Weatherbury for interment. Gabriel, who has long known of Troy's relationship with Fanny, tries to conceal the child's existence – but Bathsheba, suspecting the truth and wild with jealousy, arranges for the coffin to be left in her house overnight. When all the servants are in bed, she unscrews the lid and sees the two bodies inside – her husband's former lover and their child.

Troy then comes home from Casterbridge, where he had gone to keep his appointment with Fanny. Seeing the reason for her failure to meet him, he gently kisses the corpse and tells the

anguished Bathsheba, "This woman is more to me, dead as she is, than ever you were, or are, or can be." The next day he spends all his money on a marble tombstone with the inscription "Erected by Francis Troy in beloved memory of Fanny Robin...". Then, loathing himself and unable to bear Bathsheba's company, he leaves. After a long walk he bathes in the sea, leaving his clothes on the beach. A strong current carries him away, though he is rescued by a rowing boat.

A year later, with Troy presumed drowned, Boldwood renews his suit. Burdened with guilt over the pain she has caused him, Bathsheba reluctantly consents to marry him in six years, long enough to have Troy declared dead.

Troy, however, is not dead. When he learns that Boldwood is again courting Bathsheba, he returns to Weatherbury on Christmas Eve to claim his wife. He goes to Boldwood's house, where a party is underway, and orders Bathsheba to come with him; when she shrinks back in surprise, he seizes her arm, and she screams. At this, Boldwood shoots Troy dead and tries unsuccessfully to turn the gun on himself. Although he is condemned to hang for murder, his friends petition the Home Secretary for mercy, citing insanity. This is granted and Boldwood's sentence is changed to "confinement during Her Majesty's pleasure". Bathsheba, profoundly chastened by guilt and grief, buries her husband in the same grave as Fanny and their child, and adds a suitable inscription.

Throughout her tribulations, she comes to rely more and more on her oldest and (as she admits to herself) only real friend, Gabriel. When he gives notice that he is leaving her employ for California, she finally realises how important he has become to her well-being. That night, she goes alone to visit him in his cottage, to find out why he is (in her eyes) deserting her. Pressed, he reluctantly reveals that it is because people have been injuring her good name by gossiping that he wants to marry her. She exclaims that it is "...too absurd – too soon – to think of, by far!" He bitterly agrees that it is absurd, but when she corrects him,

saying that it is only "too soon", he is emboldened to ask once again for her hand in marriage. She accepts, and the two are quietly wed.

Characters

Gabriel Oak - The novel's hero, Gabriel Oak is a farmer, shepherd, and bailiff, marked by his humble and honest ways, his exceptional skill with animals and farming, and an unparalleled loyalty. He is Bathsheba's first suitor, later the bailiff on her farm, and finally her husband at the very end of the novel. Gabriel is characterized by an incredible ability to read the natural world and control it without fighting against it. He occupies the position of quiet observer throughout most of the book, yet he knows just when to step in to save Bathsheba and others from catastrophe.

Bathsheba Everdene - The beautiful young woman at the center of the novel, who must choose among three very different suitors. She is the protagonist, propelling the plot through her interaction with her various suitors. At the beginning of the novel, she is penniless, but she quickly inherits and learns to run a farm in Weatherbury, where most of the novel takes place. Her first characteristic that we learn about is her vanity, and Hardy continually shows her to be rash and impulsive. However, not only is she independent in spirit, she is independent financially; this allows Hardy to use her character to explore the danger that such a woman faces of losing her identity and lifestyle through marriage.

Sergeant Francis (Frank) Troy - The novel's antagonist, Troy is a less responsible male equivalent of Bathsheba. He is handsome, vain, young, and irresponsible, though he is capable of love. Early in the novel he is involved with Fanny Robin and gets her pregnant. At first, he plans to marry her, but when they miscommunicate about which church to meet at, he angrily refuses to marry her, and she is ruined. He forgets her and marries the rich, beautiful Bathsheba. Yet when Fanny dies of poverty and exhaustion later in the novel with his child in

her arms, he cannot forgive himself.

William Boldwood - Bathsheba's second suitor and the owner of a nearby farm, Boldwood, as his name suggests, is a somewhat wooden, reserved man. He seems unable to fall in love until Bathsheba sends him a valentine on a whim, and suddenly he develops feelings for her. Once he is convinced he loves her, he refuses to give up his pursuit of her, and he is no longer rational. Ultimately, he becomes crazy with obsession, shoots Troy at his Christmas party, and is condemned to death. His sentence is changed to life imprisonment at the last minute.

Fanny Robin - A young orphaned servant girl at the farm who runs away the night Gabriel arrives, attempts to marry Sergeant Troy, and finally dies giving birth to his child at the poor house in Casterbridge. She is a foil to Bathsheba, showing the fate of women who are not well cared for in this society.

Liddy Smallbury - Bathsheba's maid and confidant, of about the same age as Bathsheba

Jan Coggan - Farm laborer and friend to Gabriel Oak

Joseph Poorgrass - A shy, timid farm laborer who blushes easily, Poorgrass carries Fanny's coffin from Casterbridge back to the farm for burial.

Cainy Ball - A young boy who works as Gabriel Oak's assistant shepherd on the Everdene farm.

Pennyways - The bailiff on Bathsheba's farm who is caught stealing grain and dismissed. He disappears for most of the novel until he recognizes Troy at Greenhill Fair and helps Troy surprise Bathsheba at Boldwood's Christmas party.

KEY LITERARY ELEMENTS

SETTING

In his novels, Hardy firmly establishes the imaginative world of Wessex as the setting for the drama of his main characters. Far from the Madding Crowd is set against the landscape

around Norcombe Hill and the village of Weatherbury. The pastoral setting of the novel is emphasized by such rustic occupations as sheep washing, sheep shearing, and the buying and selling of sheep at the Annual Fair at Greenhill. References are also made to farming, harvesting, haymaking, and the transactions at Casterbridge market.

PLOT (Synopsis)

Far from the Madding Crowd narrates the story of the love of three men, Gabriel Oak, Farmer Boldwood, and Sergeant Troy, for the same woman, Bathsheba Everdene. Gabriel Oak is the protagonist of the novel, and the other two men are his antagonists, standing in the way of his marrying Bathsheba.

Bathsheba unexpectedly comes into possession of her rich uncle's farm and property. The shepherd Gabriel serves the young and spirited Bathsheba with unselfish devotion. He is the first to fall in love with her. He proposes marriage to her even before she acquires her uncle's property and is rejected. Bathsheba depends greatly on Gabriel's support but does not regard him as a suitor. Another of her admirers is the neighboring farmer, Boldwood; but Bathsheba does not love him either. The dashing Sergeant Troy loves one of Bathsheba's servants, Fanny Robin. However, after a misunderstanding, he deserts the woman. Eventually, she dies in childbirth in the workhouse. Meanwhile, Troy has captivated and married Bathsheba, but he soon begins to neglect and mistreat her.

THEMES

Major Theme

The major theme of the novel is that true love persists and wins. Three men, Gabriel Oak, Sergeant Troy and Farmer Boldwood, love Bathsheba Everdene. Gabriel Oak loves her

dearly, but his initial love petition to Bathsheba is rejected. Troy is a philanderer who charms Bathsheba, hides his love affair with Fanny, and marries Bathsheba. The marriage is an unhappy one and is terminated by Boldwood's shooting of Troy. Boldwood's love for Bathsheba has been an obsession bordering on insanity. Gabriel Oak's patience and true love enable him to win Bathsheba, who realizes the true worth of Gabriel at the end of the novel.

Minor Themes

One minor theme of the novel is developed through the rustic characters that show that humor is good for the soul. These rustics provide comic relief to the tragic tension of the novel and act as the chorus, commenting on the major events. They provide comedy of character, comedy of situation, and verbal humor arising out of their handling of the language.

Another minor theme is that nature provides a solace to the soul. This theme is developed through the character of Gabriel Oak who lives in peace and harmony with nature, working the land, telling time by the stars, noticing the scurrying of insects and animals, appreciating the beauty of the landscape, and sensing the weather. Because he is at peace with whom and what he is, Gabriel, unlike Troy and Boldwood, can wait patiently for Bathsheba. In the end, he wins his true love, largely because he has served her well on the land.

SYMBOL

Red Sheep Valentine Gifts

Symbols in *Far From the Madding Crowd* Moon red sheep valentine gifts. The moon is described whenever someone is dealing with love. The phase gives a hint at how the relationship is going. Moon=Love for example; When we first meet Boldwood, the moon is described as being "not of a customary kind (88)." This tells us that there is something not quite right with him. In the Amish community, the color red cannot be worn because it represents vanity. Bathsheba's mirror also represents vanity (but is far more obvious). The

Valentine symbolizes Bathsheba's immaturity. The gifts in the closet at the wedding party symbolize Boldwood's hopes and dreams with Bathsheba. Boldwood had them hidden because they were unattainable. They were dreams that no one was ever going to see. The sheep represent innocence and tranquility. They are a classic pastoral element. Farmer Oak - Strong and unwavering Bathsheba In The Bible, she committed adultery with King David. She is considered a silent victim. God forgives her in the end. Boldwood reserved and wooden, but ironic because he is not bold after he falls in love with Bathsheba and does not tend to his farm.

MOOD

The essential mood of the novel is serious and tragic. This mood, however, is often relieved by the comic mood, provided by the rustic characters in the novel.

Key Facts

FULL TITLE –Far From the Madding Crowd

AUTHOR - Thomas Hardy

TYPE OF WORK - Novel

GENRE -Victorian, Pastoral Novel

LANGUAGE – English

TIME AND PLACE WRITTEN - 1840s, England

DATE OF FIRST PUBLICATION –Serially in Cornhill Magazine, 1874

PUBLISHER –Cornhill Magazine(serial), Smith Elder and Co.(novel in two volumes)

NARRATOR – Omniscient narrator in third person

POINT OF VIEW – The Narrator

TONE · Somber

TENSE - Past

SETTING (TIME) - The 1840s

SETTING (PLACE) – Most of the action takes place in Weatherbury, a town in Wessex, an imaginary country.

PROTAGONIST – Bathsheba Everdene, Gabriel Oak

LITERARY ANALYSIS OF 'TESS OF THE D'URBERVILLES'

THE SUMMARY OF TESS OF THE D'URBERVILLES

Tess Durbeyfield is a country girl living in the late 19th century in an English village that seems secluded, even though it's only a four-hour journey from London. Her father learns in the first chapter that he is the last lineal descendent of the D'Urbervilles – one of the oldest, most aristocratic, families in all of England. He foolishly assumes that his aristocratic heritage will suffice to pull his family out of poverty, and so he sends Tess off to "claim kin" (i.e., to borrow money on the strength of their distant family ties) from a wealthy branch of the D'Urbervilles.

Tess is a very pretty girl, and very "womanly" (i.e., sexy) for her age, and the son of the wealthy D'Urbervilles, Alec, tries to seduce her. He finds her too proud and modest to fall into his snares, and so he tricks her into accepting a ride from him back to the family house at night, and cuts through the woods. After getting lost (possibly on purpose), Alec leaves Tess to fall asleep under a tree while he tries to find the path. He comes back, and, finding her asleep, takes advantage of their solitude to rape her under the trees.

The next phase of the book ("Maiden No More") opens with Tess back at her parents' house in the village of Marlott. She's had a baby as a result of her connection with Alec, and has secluded herself from her former friends out of a combination of shame and pride. She works

a few odd jobs to make money, and things are going OK until her baby suddenly gets sick and dies. Tess is more worried about the baby's soul than anything else, so she buries it in the churchyard on the sly.

Time passes, and most of her friends and neighbors have forgotten about Tess's troubles. But she hasn't, so she decides to go to a neighboring county to work at a dairy farm where nobody knows her. One of the other workers at the dairy, Angel Clare, is the son of a gentleman. Angel is learning about farming so that he can move to the colonies in America and become a wealthy farmer there. He and Tess gradually fall in love.

Tess wants to tell Angel about her past, but she can't bring herself reveal it to him. Finally, the night before they're supposed to get married, she slips a note under his door confessing everything. When he doesn't say anything about it the next morning, she assumes all is forgiven – but really, he never saw the note. On their wedding night, he confesses to her that he'd had a brief fling with a strange woman in London long before he'd met Tess. So Tess feels like she can tell him about Alec, since that wasn't her fault.

But Angel doesn't see it that way. He's shocked and horrified that she's not a virgin, and runs off to South America to try and forget about her. Tess is heart-broken, and wanders from job to job, trying to leave her problems behind her. But her problems keep finding her. Alec runs into her on the road, and even though he's become a Christian, he becomes obsessed with her again. Eventually he persuades her to live with him, even though she's legally married to Angel. But she's given up hope that Angel will ever come back to her.

But he does come back to her, and when she sees Angel, she stabs Alec in their hotel room.

Angel realizes that he's partly responsible for the murder, and runs away with her. They flee together across the countryside, and are finally caught by the authorities at Stonehenge , an ancient monument of huge stones in the English countryside that was built by the druids or even earlier. "Justice" catches up with Tess, and she is hanged.

Characters

Tess Durbeyfield - The novel's protagonist. Tess is a beautiful, loyal young woman living with her impoverished family in the village of Marlott. Tess has a keen sense of responsibility and is committed to doing the best she can for her family, although her inexperience and lack of wise parenting leave her extremely vulnerable. Her life is complicated when her father discovers a link to the noble line of the d'Urbervilles, and, as a result, Tess is sent to work at the d'Urberville mansion. Unfortunately, her ideals cannot prevent her from sliding further and further into misfortune after she becomes pregnant by Alec d'Urberville. The terrible irony is that Tess and her family are not really related to this branch of the d'Urbervilles at all: Alec's father, a merchant named Simon Stokes, simply assumed the name after he retired.

Angel Clare - An intelligent young man who has decided to become a farmer to preserve his intellectual freedom from the pressures of city life. Angel's father and his two brothers are respected clergymen, but Angel's religious doubts have kept him from joining the ministry. He meets Tess when she is a milkmaid at the Talbothays Dairy and quickly falls in love with her.

Alec d'Urberville - The handsome, amoral son of a wealthy merchant named Simon Stokes. Alec is not really a d'Urberville—his father simply took on the name of the ancient noble family after he built his mansion and retired. Alec is a manipulative, sinister young man who does everything he can to seduce the inexperienced Tess when she comes to work for his

family. When he finally has his way with her, out in the woods, he subsequently tries to help her but is unable to make her love him.

Mr. John Durbeyfield - Tess's father, a lazy peddler in Marlott. John is naturally quick, but he hates work. When he learns that he descends from the noble line of the d'Urbervilles, he is quick to make an attempt to profit from the connection.

Mrs. Joan Durbeyfield - Tess's mother. Joan has a strong sense of propriety and very particular hopes for Tess's life. She is continually disappointed and hurt by the way in which her daughter's life actually proceeds. But she is also somewhat simpleminded and naturally forgiving, and she is unable to remain angry with Tess—particularly once Tess becomes her primary means of support.

Mrs. d'Urberville - Alec's mother and the widow of Simon Stokes. Mrs. d'Urberville is blind and often ill. She cares deeply for her animals, but not for her maid Elizabeth, her son neither Alec, nor Tess when she comes to work for her. In fact, she never sees Tess as anything more than an impoverished girl.

Marian, Izz Huett, and Retty Priddle - Milkmaids whom Tess befriends at the Talbothays Dairy. Marian, Izz, and Retty remain close to Tess throughout the rest of her life. They are all in love with Angel and are devastated when he chooses Tess over them: Marian turns to drink, Retty attempts suicide, and Izz nearly runs off to Brazil with Angel when he leaves Tess. Nevertheless, they remain helpful to Tess. Marian helps her find a job at a farm called Flintcomb-Ash, and Marian and Izz write Angel a plaintive letter encouraging him to give Tess another chance.

Reverend Clare - Angel's father, a somewhat intractable but principled clergyman in the town of Emminster. Mr. Clare considers it his duty to convert the populace. One of his most difficult cases proves to be none other than Alec d'Urberville.

Mrs. Clare - Angel's mother, a loving but snobbish woman who places great stock in social class. Mrs. Clare wants Angel to marry a suitable woman, meaning a woman with the proper social, financial, and religious background. Mrs. Clare initially looks down on Tess as a "simple" and impoverished girl, but later grows to appreciate her.

Reverend Felix Clare - Angel's brother, a village curate.

Reverend Cuthbert - Clare Angel's brother, a classical scholar and dean at Cambridge. Cuthbert, who can concentrate only on university matters, marries Mercy Chant.

Eliza Louisa Durbeyfield - Tess's younger sister. Tess believes Liza-Lu has all of Tess's own good qualities and none of her bad ones, and she encourages Angel to look after and even marry Liza-Lu after Tess dies.

Sorrow - Tess's son with Alec d'Urberville. Sorrow dies in his early infancy, after Tess christens him herself. She later buries him herself as well, and decorates his grave.

Mercy Chant - The daughter of a friend of the Reverend Clare. Mr. Clare hopes Angel will marry Mercy, but after Angel marries Tess, Mercy becomes engaged to his brother Cuthbert instead.

Themes

The Injustice of Existence

Unfairness dominates the lives of Tess and her family to such an extent that it begins to seem like a general aspect of human existence in *Tess of the d'Urbervilles*. Tess does not mean to kill Prince, but she is punished anyway, just as she is unfairly punished for her own rape by Alec. Nor is there justice waiting in heaven. Christianity teaches that there is compensation in the afterlife for unhappiness suffered in this life, but the only devout Christian encountered in the novel may be the reverend, Mr. Clare, who seems more or less content in his life anyway. For others in their misery, Christianity offers little solace of heavenly justice. Mrs.

Durbeyfield never mentions otherworldly rewards. The converted Alec preaches heavenly justice for earthly sinners, but his faith seems shallow and insincere. Generally, the moral atmosphere of the novel is not Christian justice at all, but pagan injustice. The forces that rule human life are absolutely unpredictable and not necessarily well-disposed to us. The pre-Christian rituals practiced by the farm workers at the opening of the novel, and Tess's final rest at Stonehenge at the end, remind us of a world where the gods are not just and fair, but whimsical and uncaring. When the narrator concludes the novel with the statement that "Justice" was done, and the President of the Immortals (in the Aeschylean phrase) had ended his sport with Tess," we are reminded that justice must be put in ironic quotation marks, since it is not really just at all. What passes for "Justice" is in fact one of the pagan gods enjoying a bit of "sport," or a frivolous game.

Changing Ideas of Social Class in Victorian England

Tess of the d'Urbervilles presents complex pictures of both the importance of social class in nineteenth-century England and the difficulty of defining class in any simple way. Certainly the Durbeyfields are a powerful emblem of the way in which class is no longer evaluated in Victorian times as it would have been in the Middle Ages—that is, by blood alone, with no attention paid to fortune or worldly success. Indubitably the Durbeyfields have purity of blood, yet for the parson and nearly everyone else in the novel, this fact amounts to nothing more than a piece of genealogical trivia. In the Victorian context, cash matters more than lineage, which explains how Simon Stokes, Alec's father, was smoothly able to use his large fortune to purchase a lustrous family name and transform his clan into the Stoke-d'Urbervilles. The d'Urbervilles pass for what the Durbeyfields truly are—authentic nobility—simply because definitions of class have changed. The issue of class confusion even affects the Clare clan, whose most promising son, Angel, is intent on becoming a farmer and marrying a milkmaid, thus bypassing the traditional privileges of a Cambridge education and

a parsonage. His willingness to work side by side with the farm laborers helps endear him to Tess, and their acquaintance would not have been possible if he were a more traditional and elitist aristocrat. Thus, the three main characters in the Angel-Tess-Alec triangle are all strongly marked by confusion regarding their respective social classes, an issue that is one of the main concerns of the novel.

Men Dominating Women

One of the recurrent themes of the novel is the way in which men can dominate women, exerting a power over them linked primarily to their maleness. Sometimes this command is purposeful, in the man's full knowledge of his exploitation, as when Alec acknowledges how bad he is for seducing Tess for his own momentary pleasure. Alec's act of abuse, the most life-altering event that Tess experiences in the novel, is clearly the most serious instance of male domination over a female. But there are other, less blatant examples of women's passivity toward dominant men. When, after Angel reveals that he prefers Tess, Tess's friend Retty attempts suicide and her friend Marian becomes an alcoholic, which makes their earlier schoolgirl-type crushes on Angel seem disturbing. This devotion is not merely fanciful love, but unhealthy obsession. These girls appear utterly dominated by a desire for a man who, we are told explicitly, does not even realize that they are interested in him. This sort of unconscious male domination of women is perhaps even more unsettling than Alec's outward and self-conscious cruelty.

Even Angel's love for Tess, as pure and gentle as it seems, dominates her in an unhealthy way. Angel substitutes an idealized picture of Tess's country purity for the real-life woman that he continually refuses to get to know. When Angel calls Tess names like "Daughter of Nature" and "Artemis," we feel that he may be denying her true self in favor of a mental image that he prefers. Thus, her identity and experiences are suppressed, albeit unknowingly. This pattern of male domination is finally reversed with Tess's murder of Alec, in which, for

the first time in the novel, a woman takes active steps against a man. Of course, this act only leads to even greater suppression of a woman by men, when the crowd of male police officers arrests Tess at Stonehenge. Nevertheless, for just a moment, the accepted pattern of submissive women bowing to dominant men is interrupted, and Tess's act seems heroic.

SYMBOLS

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

Prince

When Tess dozes off in the wagon and loses control, the resulting death of the Durbeyfield horse, Prince, spurs Tess to seek aid from the d'Urbervilles, setting the events of the novel in motion. The horse's demise is thus a powerful plot motivator, and its name a potent symbol of Tess's own claims to aristocracy. Like the horse, Tess herself bears a high-class name, but is doomed to a lowly life of physical labor. Interestingly, Prince's death occurs right after Tess dreams of ancient knights, having just heard the news that her family is aristocratic.

Moreover, the horse is pierced by the forward-jutting piece of metal on a mail coach, which is reminiscent of a wound one might receive in a medieval joust. In an odd way, Tess's dream of medieval glory comes true, and her horse dies a heroic death. Yet her dream of meeting a prince while she kills her own Prince, and with him her family's only means of financial sustenance, is a tragic foreshadowing of her own story. The death of the horse symbolizes the sacrifice of real-world goods, such as a useful animal or even her own honor, through excessive fantasizing about a better world.

The d'Urberville Family Vault

A double-edged symbol of both the majestic grandeur and the lifeless hollowness of the aristocratic family name that the Durbeyfields learn they possess, the d'Urberville family

vault represents both the glory of life and the end of life. Since Tess herself moves from passivity to active murder by the end of the novel, attaining a kind of personal grandeur even as she brings death to others and to herself, the double symbolism of the vault makes it a powerful site for the culminating meeting between Alec and Tess. Alec brings Tess both his lofty name and, indirectly, her own death later; it is natural that he meets her in the vault in d'Urberville Aisle, where she reads her own name inscribed in stone and feels the presence of death. Yet the vault that sounds so glamorous when rhapsodized over by John Durbeyfield in Chapter I seems, by the end, strangely hollow and meaningless. When Alec stomps on the floor of the vault, it produces only a hollow echo, as if its basic emptiness is a complement to its visual grandeur. When Tess is executed, her ancestors are said to snooze on in their crypts, as if uncaring even about the fate of a member of their own majestic family. Perhaps the secret of the family crypt is that its grandiosity is ultimately meaningless.

Brazil

Rather surprising for a novel that seems set so solidly in rural England, the narration shifts very briefly to Brazil when Angel takes leave of Tess and heads off to establish a career in farming. Even more exotic for a Victorian English reader than America or Australia, Brazil is the country in which Robinson Crusoe made his fortune and it seems to promise a better life far from the humdrum familiar world. Brazil is thus more than a geographical entity on the map in this novel: it symbolizes a fantasyland, a place where dreams come true. As Angel's name suggests, he is a lofty visionary who lacks some experience with the real world, despite all his mechanical know-how in farm management. He may be able to milk cows, but he does not yet know how to tell the difference between an exotic dream and an everyday reality, so inevitably his experience in the imagined dream world of Brazil is a disaster that he barely survives. His fiasco teaches him that ideals do not exist in life, and this lesson helps him reevaluate his disappointment with Tess's imperfections, her failure to incarnate the ideal he

expected her to be. For Angel, Brazil symbolizes the impossibility of ideals, but also forgiveness and acceptance of life in spite of those disappointed ideals.

Key Facts

FULL TITLE - Tess of the d'Urbervilles

AUTHOR - Thomas Hardy

TYPE OF WORK - Novel

GENRE -Victorian, tragic

LANGUAGE – English

TIME AND PLACE WRITTEN - 1880s, England

DATE OF FIRST PUBLICATION - 1891

PUBLISHER - Random House, but also published serially in different periodicals

NARRATOR - Anonymous

POINT OF VIEW - The narrator speaks in the third person, and looks deep into the characters' minds. The narrator is objective but has an omniscient understanding of future implications of characters' actions as they happen.

TONE · Realistic, pessimistic

TENSE - Past

SETTING (TIME) - The 1880s and 1890s

SETTING (PLACE) - Wessex, the southwest of England

PROTAGONIST - Tess Durbeyfield

MAJOR CONFLICT - Tess is seduced, impregnated, and abandoned by the son of her upper-class patroness, making her unacceptable to her true love Angel later in life.

RIISING ACTION - Tess's family's discovery that they are ancient English aristocracy, giving them all fantasies of a higher station in life; Tess's accidental killing of the family horse, which drives her to seek help from the d'Urbervilles, where she is seduced and dishonored.

CLIMAX - Tess's new husband discovers her earlier seduction by Alec and decides to leave her, going off to Brazil and not answering her letters, and bringing Tess to despair.

FALLING ACTION - Tess's last-ditch decision to marry Alec, who claims to love her; Angel's return from Brazil to discover Tess marriage to her former seducer, and his meeting with Tess; Tess's murder of Alec and short-lived escape with Angel before being apprehended and executed

THEMES - The injustice of existence; changing ideas of social class in Victorian England; men dominating women

MOTIFS - Birds; the book of genesis; variant names

SYMBOLS - Prince; the d'Urberville family vault; Brazil

FORESHADOWING - Tess's killing of the pheasants foreshadows her own death by hanging; Alec's assertion that he will "master" Tess again foreshadows his reemergence in her life.

CRITICAL ANALYSIS ON MORALITY IN HARDY'S NOVELS

In order to make a sound and rational and trustworthy comment of Thomas Hardy's understanding of ethics and morals we need a profound and comprehensive morality and ethics rules and system and also a profound definition of humanbeing to base his opinions and approach upon and to compare in necessary circumstances. To this end I will try to talk of a universal set of ethics and morality. Here it goes;

The most perfect and comprehensive morality is that which helps the perfection of humanity.

The beneficence of the society should be far above that of individual in an arbitrary fashion that is voluntarily. As whose intention is only his/her own personal interests in that case she/he is a beast. Whereas whose intention is his/her nation that person is a whole nation.

In the extension of the ideal ethics lies two vital concepts: truth and justice. The latter is not treating everyone equally rather treating every single individual as they deserve. So it should be kept in mind that equity isn't the true justice.

And then another factor in justice is that punishment can't be eliminated for the sake of a better justice. Because the ideal justice requires punishment alongside with rewarding. The vice is injustice on behalf of justice. This can easily be discerned in Thomas Hardy's works and it ll be explained in the following parts.

Justice and morality are both light and strength. Yes, one who acquires true good conducts may challenge the whole universe and be saved from the pressure of events in accordance with the strength of his belief. Saying, "I m a real humanbeing, I can't do this or can do that" he travels through the mountainous waves of events in the ship of life in complete safety. He entrusts all his burdens to the hand of power of the absolutely powerful justice, voyages through the world in ease. Later he may fly up to Paradise in order to enter eternal happiness. Otherwise, if he does not rely on good deeds, rather than flying, the burdens of the world will drag him down to the lowest of the low.

But do not misunderstand this, reliance on justice is not to reject causes altogether; it is rather to know that causes are a veil to the hand of power and have recourse to them. Knowing that attempting causes is a sort of active justice, it is to seek the effects only from concience, recognize that the results are from it alone, and to be thankful to his own universal concience.

Those who place their trust in the conductor of this universe and the creator of this system and those who do not resemble the two men in this story.

One time two men loaded heavy burdens onto both their backs and heads, and buying tickets, boarded a large ship. As soon as they boarded it, one of them left his load on the deck, and sitting on it guarded it. The other, however, since he was both stupid and arrogant, did not put down his load. When he was told: "Leave that heavy load on the deck and be comfortable," he replied: "No, I won't put it down, it might get lost. I am strong; I'll guard my property by carrying it on my head and back." He was told again: "This reliable royal ship which is carrying you and us is stronger; it can protect it better than you. You may get giddy and fall into the sea together with your load. Anyway you will gradually lose your strength, and by degrees those loads will get heavier and you're bent back and brainless head will not have the power to bear them. And if the Captain sees you in this state, he will either say that you are crazy and expel you from the ship, or he will think you are ungrateful, accusing our ship and jeering at us, and he will order you to be put into prison. Also you are making a fool of yourself in front of everyone. For the perceptive see that you are displaying weakness through your conceit, impotence through your pride, and abasement and hypocrisy through your pretence, and have thus made yourself a laughing-stock in the eyes of the people. Everyone's laughing at you." Whereupon the unfortunate man came to his senses. He put down his load on the deck and sat on it. He said to the other: "Ah! I'm thankful to you. I've been saved from that difficulty, from prison, and from making a fool of myself."

Man should come to his senses like that man and place his trust in it, so that he may be delivered from begging before all the universe, trembling before every event, from pride, making a fool of himself, misery in the hereafter, and the prison of the pressures of this world.

Yes, these differences show that humanity becomes humanity through belief. For when animals come into the world, they come complete in all points in accordance with their abilities as though having been perfected in another world; that is, they are sent. They learn all the conditions of their lives, their relationships with the universe, and the laws of life in either two hours or two days or two months, and become proficient in them. Animals like sparrows and bees acquire the power to survive in twenty days and proficiency in their actions that man only acquires in twenty years; that is, they are inspired with them. This means that the animals' fundamental duty is not to be perfected through learning and progress by acquiring knowledge, nor to seek help and offer supplications through displaying their impotence, but in accordance with their abilities to work and act.

As for man, he needs to learn everything when he comes into the world; he is ignorant, and cannot even learn completely the conditions of life in twenty years. Indeed, he needs to go on learning till the end of his life. Also he is sent to the world in a most weak and impotent form, and can only rise to his feet in one or two years. Only in fifteen years can he distinguish between harm and benefit, and with the help of mankind's experience attract things advantageous to him and avoid others that are harmful.

Since man has been created on the most excellent of patterns and has been given most comprehensive abilities, he has been cast into an arena of trial and examination in which he may rise or fall to stations, ranks, and degrees from the lowest of the low to the highest of the high, from the earth to the most excellent pattern over all creatures, and from minute particles to the sun. He has been sent to this world as a miracle of Divine Power, the result of creation, in which two roads have been opened leading either to infinite ascent or infinite descent.

Man stands in need of most of the varieties of beings in the universe and is connected to them. His needs spread through every part of the world, and his desires extend to eternity. Just as he wants a flower, so he wants the spring. Just as he desires a garden, so does he also desire everlasting Paradise?

Humanbeing has two aspects: one is that of creation, good, acts, and positivity. The other is the aspect of destruction, non-existence, evil, negativity, and passivity. In regard to the first aspect, you are lower than a bee or sparrow and weaker than a spider or fly. Whereas in regard to the second aspect, you surpass the mountains, earth, and skies; you take on a burden before which they expressed their impotence and from which they shrank, and you assume a sphere more extensive and vaster than them. For when you create and do good, you are able to do so only to the extent of your own power and strength and to the degree your hand can reach. But when you commit evil and destruction, then your evil overwhelms and your destruction spreads.

In regard to destruction and evil, the evil-commanding soul may commit infinite crimes, but concerning creativity and good, its power is extremely little and partial. Yes, he may destroy a house in one day, while it cannot be built in a hundred. However, if the soul gives up egoism and seeks good and existence from Divine assistance, and if it foregoes evil and destruction and relying on the soul, and seeking goodness becomes a true humanbeing, then it will manifest the meaning of the role happiness and justice in life.

In regard to his acts and deeds and his labour man is a weak animal, an impotent creature. The extent of his power of disposal and ownership in this respect is so narrow that it is no greater than as far as his hand can reach. Domestic animals, even, the reins of which have been given to man, have each taken a share of his weakness, impotence, and laziness, so

that if they are compared with their wild counterparts, a great difference is apparent. (Like domestic goats and cattle, and wild goats and cattle). But in regard to passivity, acceptance, supplication, and entreaty, man is an honoured traveller in this hostel of the world. He is generous man that infinite treasuries of mercy have been opened to him and innumerable unique beings and servants subjugated to him. And a large sphere has been prepared for this guest's recreation, amusement, and benefit that half its diameter is as long and broad as the imagination can stretch.

Thus, if man relies on his ego, and making worldly life his goal, attempts to taste temporary pleasures while struggling to make his living, he becomes submerged within an extremely constricted sphere, then departs. All the members, systems, and faculties given him will testify against him at the resurrection and will bring a suit against him. Whereas if he knows himself to be a guest and spends the capital of his life within the sphere of permission of the Generous One of whom he is the guest, he will strive for a long, eternal life within a broad sphere, then take his rest and ease. And later, he may rise to the highest of the high.

Moreover, all the members and systems given to man will be happy with him and testify in favour of him in the hereafter. For sure, all the wonderful faculties given to men were not for this insignificant worldly life, but for an everlasting life of great significance. For if we compare man with the animals, we see that man is very rich in regard to faculties and members, a hundred times more so than the animals. But in the pleasures of secular life and in animal life he falls a hundred times lower. For in each pleasure he receives, there is the trace of thousands of pains. The pains of the past and fears of the future and the pain at each pleasure's passing spoil the enjoyment to had from them, and leave a trace in the pleasure. But animals are not like that. They receive pleasure with no pains. They take enjoyment with no

sorrow. Neither the sorrows of the past cause them suffering, nor do the fears of the future distress them. They live peacefully, and offer thanks.

This means that if man, who is created on the most excellent of patterns, restricts his thought to the life of this world, he falls a hundred times lower than a creature like a sparrow, although he is higher than the animals. I explained this fact in another place by means of a comparison. It is related to this, so I shall repeat it here. It was like this:

A man gave one of his servants' ten pieces of gold and told him to have a suit of clothes made in a particular fabric. Then to a second one, he gave a thousand pieces of gold, and putting in the servant's pocket a note on which certain things were written, sent him to a market. The first servant bought an excellent suit of the finest fabric with the ten pieces of gold. While the second servant did not think smartly, and looking at the first servant and not reading the account-note in his pocket, he gave the thousand pieces of gold to a shopkeeper and asked for a suit of clothes. The dishonest shopkeeper gave him a suit of the very worst-quality fabric. Then the wretched servant returned to his lord and received a severe reprimand and a terrible punishment.

Thus, even the most unintelligent will understand that the thousand pieces of gold given the second servant were not to buy a suit of clothes, but for some important trade.

In just the same way, each of the immaterial members and subtle faculties in man has expanded to a degree a hundred times greater than that of the animals. For example, consider faculties and members like man's eyes, which can discern all the degrees of beauty, and his sense of taste, which can distinguish all the varieties of the particular tastes of foods, and his mind, which can penetrate to all the subtlest points of reality, and his heart, which yearns for

every sort of perfection, and then consider the extremely simple members of the animals which have developed only one or two degrees. There is just a difference that in animals a member particular to some function and special to a particular species develops more. But this development is particular.

The reason for man's wealth in regard to faculties is this; by using the mind and thought, man's senses and feelings have greatly developed and expanded. And numerous emotions have come into being because of the multiplicity of his needs. And his senses have become extremely diverse. And because of the comprehensiveness of his nature, desires have appeared turned towards numerous aims. And because he has numerous duties due to his nature, his members and faculties have expanded greatly. And since he has been created with a nature capable of performing every sort of worship, he has been given abilities which embrace the seeds of all perfections.

"Man cannot be like an animal, for animals have no past and future. They neither feel sorrows nor regrets the past, nor have anxiety and fear at the future. It receives perfect pleasure; it sleeps and rises and lives in complete ease. An animal held down to be slaughtered, even, does not feel anything and it is saved from the pain. This means that a great instance of happiness and compassion is not knowing the unseen, and veiling the things that will befall one. It is more complete for innocent animals. But, man, his past and future emerge from the unseen to an extent because of his reason, so he is entirely deprived of the unconcern of the animals due to the unseen being concealed from them. The regrets and painful separations coming from the past, and the anxieties coming from the future reduce to nothing in your insignificant pleasure; they make it a hundred times less than that which the animals receive. Since the reality is this, man either maybe throw away his intellect, become

an animal and be saved, or come to his senses through conscience; and receive pure pleasure a hundred times greater than that of the animals in this transitory world too.

Man is a living machine who is grieved with thousands of different sorrows and receives pleasure in thousands of different ways, and despite his utter impotence has innumerable enemies, physical and spiritual, and despite his infinite poverty, has countless needs, external and inner, and is a wretched creature continuously suffering the blows of death and separation.

Also, since we see with our eyes and understand with our minds that man is the final and most comprehensive fruit of the tree of the universe.

And he is its original seed.

And the most honoured guest in the palace of the universe.

The most active functionary empowered over the other inhabitants of the palace.

The official charged with overseeing the income and expenditure, and the planting and cultivation of the gardens in the quarter of the earth in the city of the universe.

And is its most noisy and responsible minister, equipped with hundreds of sciences and thousands of arts. And an inspector and sort of vicegerent, in the region of the earth in the country of the universe.

On the other way, the most fortunate. And he is a universal bondsman charged with most extensive worship.

The neediest of the living beings of the universe.

And is a wretched living creature that has innumerable desires and goals, numerous enemies and things that harm him, despite his infinite poverty and impotence.

Is the richest in regard to abilities and potentialities?

The most suffering in respect of the pleasures of life, whose enjoyment is marred by ghastly pains.

The most needy and wanting, and worthy and deserving of immortality, and seeks and beseeches eternal happiness with endless prayers, and if all the pleasures of this world were given him, his desire for immortality would not be satisfied,

And all of whose faculties, which encompass the universe, testify that he was created to go to eternity.

As required by the above twenty truths, most certainly and without any doubt there will be a resurrection and judgement for man, and in accordance with the Name of Truth, he will receive reward for his above duties and punishment for his faults, and in accordance with the Name of Preserver, he will be questioned and called to account for his actions, all of which have been recorded, and the doors will be opened of the feasting halls of everlasting bliss in

the eternal realm, and of the prison of eternal misery; man, who has been an officer with command over numerous species of beings in this world, and has intervened in them and sometimes thrown them into confusion. To hear the buzz of the fly and to answer it actively by giving it its rights of life, and not to hear the prayers for eternity made through the tongues of the above twenty truths of innumerable human rights which reverberate through the heavens and earth like thunder, and to transgress all those rights, and for a wisdom which as is testified to by the order of the fly's wing wastes not even such a wing, to waste utterly man's abilities, which are bound by those truths, and his hopes and desires, which reach out to eternity, and the many bonds and truths of the universe which nourish those abilities and desires, would be such an injustice and so impossible and such a tyrannical ugliness that all beings which testify will reject it, declaring it to be utterly impossible and precluded.

Just as, contrary to other living beings, man has relations with his home, so he has relations with the world, and just as he has relations with his relatives, so by nature he has most profitable relations with mankind. And just as he desires temporary permanence in this world, so he passionately desires immortality in the realm of eternity. And just as he strives to meet the need of his stomach for food, so he is by nature compelled to strive to provide for the stomachs of his mind, heart, spirit, and humanity. He has such hopes and desires that nothing apart from eternal happiness can satisfy them. Even, when small, I asked my imagination: "Do you want to live for a million years and rule the world but then cease to exist, or to live for ever but have an ordinary and difficult existence?" I saw that my imagination wanted the latter, feeling pain at the first, and said: "I want to live for ever, even if in Hell!"

Thus, since the pleasures of this world do not satisfy the imaginative faculty, which is a servant of human nature, man's comprehensive nature is certainly attached to eternity. For

man, therefore, who despite being afflicted with these boundless hopes and desires as capital has only an insignificant faculty of will and absolute poverty, belief in the hereafter is a treasury of such strength and sufficiency; is such a means of pleasure and happiness, source of help, refuge, and means of consolation in the face of the endless sorrows of this world, and is such a fruit and benefit that if the life of this world were to be sacrificed on the way of gaining it, it would still be cheap.

Man's superiority over other living beings and his high rank are in respect of his elevated qualities, comprehensive abilities, universal worship, and his extensive spheres of existence. However, the virtues he acquires like zeal, love, brotherhood, and humanity are to the extent of the fleeting present, which is squeezed between the past and the future, which are both non-existent, and dead, and black.

For example, he loves and serves his father, brother, wife, nation, and country, which he formerly did not know and after parting from them, will never see again. He would very rarely be able to achieve complete loyalty and sincerity, and his virtues and perfections would diminish proportionately. Then, just as because of his intelligence, he is about to fall headlong from being the highest of the animals to the lowest and most wretched, belief in the hereafter comes to his assistance. It expands the present, as constricting as the grave, so that it encompasses the past and future and is as broad as the world, and shows the bounds of existence to stretch from pre-eternity to post-eternity. Thinking of his father being in the realm of bliss and world of spirits and the fraternity of his brothers continuing to eternity, and knowing that his wife will be a beautiful companion in Paradise also, he will love and respect them, be kindly and assist them. He will not exploit the important duties which are for relationships in that broad sphere of life and existence for the worthless matters of this world,

with its petty hatreds and interests. His good qualities and attainments will advance to the degree he is successful in being earnestly loyal and truly sincere, and his humanity will increase. Although he does not receive the pleasure from life that a sparrow receives, he becomes the most eminent and happy guest in the universe, superior to all the animals, and the best loved and most acceptable conductor of the universe.

The reason why I employed the hereafter factor in this writing is that it is universally accepted that the true and real and sufficient justice has never and will never and can't be performed here. In most cases the rich and the pitiless and tyrannical and cruel people die without paying for their actions and the oppressed and compliant die in the same fashion without getting what they deserve and without punishing those tyrants. In a way death aligns them.

And just as mentioned above that justice and true happiness are vital factors and parts and pieces of morality and these are within its borders. So I felt it obligatory to mention them here. Otherwise it wouldn't be complete.

Hence anything any side and any thought of Thomas Hardy I mention will be scaled on the balance of these terms explained above.

Here are some other aspects which are mostly against those mentioned above. Hence, it so far seems not just that any defensible conception of environmental education would have to be (broadly) a matter of the promotion of reflective moral capacities and values, but that such moral education would also need to be implicated in the cultivation of aesthetic appreciation. But how might such aesthetic appreciation be promoted? One fairly predictable answer is that such appreciation is fostered through acquaintance with works of art. However, although I

think—as I shall try to show further on in this essay—that this answer is essentially on the right lines, it further complicates matters by introducing yet another problematic notion into the already complex equation of environmental education (and of values education generally). For, first, if the relationship of moral value to aesthetic appreciation is less than clear, the relationship of art to morality is no more so—despite the widespread belief that these notions are connected at least to the extent that artworks often (though not always) have clear moral importance.

In the story of Tess I reckon three different realms and worlds. One being the first one that is Tess, the second is Alec and his lifestyle and the third is Angel and his opinions and the world of religion. These are compared and mentioned in the episodes and cases.

But in *Far From Madding Crowd*'s cases and thoughts and episodes are taken into consideration in a bit different way.

Thomas Hardy himself believes that being of an important and noble family is a great thing. So do Mr. Dubervilles and the people in the neighborhood and the people of the age even the child he meets on his way home. Because despite the fact that they know each other very well when Mr. Dubervilles claims his noble ancestry the child immediately stops arguing and obeys his command and goes to village on his errand to fetch the carriage.

When he was gone, Durbeyfield walked a few steps in a profound reverie, and then sat down upon the grassy bank by the roadside, depositing his basket before him. In a few minutes a youth appeared in the same direction as that which had been pursued by Durbeyfield. The latter, on seeing him, held up his hand, and the lad quickened his pace, and came near. (Tess, 8)

‘Boy, take up that basket! I want ‘ee to go on an errand for me.’(Tess, 9)

Blood factor is so precious in that age that even if the man that Mr. Duberville comes across feels it an urgency to address him as sir although they aren't well acquainted. Mr. Duberville doesn't hesitate to believe this story lest it come out false or wrong or the guy might be making fun of him. This case suggests that the ancestry is such a big deal that one can not lie about it. And Tess is the only figure in the scene to hesitate to believe this and take it as granted.

A young member of the band turned her head at the exclamation. She was a fine and handsome girl – not handsomer than some others, possibly- but her mobile peony mouth and large innocent eyes added eloquence to colour and shape. She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment. (Tess, 14)

'Bless thy simplicity, Tess,' said her companions. 'He's got his market-nitch. Haw – haw!' 'Look here; I won'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. (Tess, 15)

The urgency and haste to be living and to be known adds to this matter as they are poor and no doubts they are poor and not of a good status in the village.

Here in the story Tess symbolizes peaceful happiness that richness and noble ancestry lack and which is totally natural. A peaceful happiness that doesn't harm others instead makes others to be happy too. Definition of her figure explains this in the best fashion. Here it goes;

‘The clubbists tittered, except the girl called Tess- in whom a slow heat seemed to rise at the ‘and he has got a lift home, because our own horse has to rest to –day .’(Tess, 14)

Mrs. Dubervilles is acting as becoming for a rural poor village lady. With the hope of being wealthy and noble she put forwards the idea of sending Tess who already posses such a brilliant happiness that nobody can see to the distant so-called alleged relative for kinship.

Hey-what’s that?’ said Sir John.

She repeated the information. ‘That lady must be our relation,’ she said. ‘and my Project is to send Tess to claim kin.’(Tess, 29)

The family has another treasure which is due to leave them and fly away with the introduction of their so-called ancestry and even wealth and of which the whole family are unaware. That is compassion and thinking of others and mercy. As Tess feels worried for her father and accepts taking the beehives with the company of the young Abraham.

‘oh no-I would not have it for the world!’ declared Tess proudly. ‘And letting everybody know the reason-such a thing to be ashamed of! I think I could go if Abraham could go with me to keep me company.’

Her mother at length agreed to this arrangement. Little Abraham was aroused from his deep sleep in a corner of the same apartment, and made to put on his clothes while still mentally in the other world. (Tess, 33)

Another vigorous example that is they are sensitive and merciful enough to think of the weak animal so as not to overload it.

They put a stock of candle-ends into the lantern, hung the latter to the off-side of the road, and directed the horse onward, walking at his shoulder at first during the uphill portion of the way, in order not to overload an animal of so little vigour. (Tess, 33)

In the story young Abraham symbolizes the readers' minds and in a way the latter generations. And with his young body and reflective mind they want to know Tess who is the sole figure to speak up against the ancestry and wealth despite her closeness and respect to them. This can be seen in the dialogue between him and Tess and his enquiring this from Tess instead of her parents reveals that the next generations trust Tess. Here it is;

'Tess!' he said in a preparatory tone, after a silence.

'Yes, Abraham.'

'Bain't you glad that we've become gentle folk?'

'Not particular glad.'

'But you are glad that you are going to marry a gentleman.'

'What?' Said Tess, lifting her face.

'That our great relation will help 'ee to marry a gentleman.'

'I? Our great relation? We have no such relation. What has put that into your head?' (Tess, 34)

Another good side of rurality is that you can view people being helpful. For example when the carriage sinks the postman try his best to help and when unable to drag it out he advice and promise to send help for them. Tess herself isn't satisfied with her life and presumably unaware of beauties she and the family and the neighborhood posses. But the change she demands is quite different from that of his family as she wants a better world which is a

brighter star. And as for John he would probably sell the carcass of his horse if otherwise. But presuming his being from a noble knight family he feels it a necessity to keep the noble horse as in this paragraph.

‘No,’ said he stoically, ‘I won’t sell his old body. When we D’Urbervilles were knights in the land, we didn’t sell our chargers for cat’s meat. Let ‘em keep their shillings! He has served me well in his lifetime, and I won’t part from him now.’ (Tess, 39)

Though Mrs. Dubervilles is a woman of great virtues she still doesn’t hesitate to claim kinship. This proposes two things: either the virtues they have aren’t real virtues. Though today’s thinking has absolutely proved that they are like stars that Tess and Abraham demand but can’t reach. We all believe and want and imagine the virtues but they are too far away from us. Hence this possibility can’t be right. So remains the other one. That is all those virtues totally and fully existed and even practiced. But the problem was that when something is abundant one can’t appreciate it unless it’s gone. So those priceless virtues couldn’t find buyers so they took a back and left them to their detriment and never come back to place once they existed yet not appreciated.

The author describes Tess’ reaching the place in a very discerning fashion. As though the meeting of two different enemies. Such enemies that if one dwells in a place the other can in no way remain there. On one side is a vulgar, thoughtful, happy and peaceful yet unaware and in the pursuit of what she already possesses. And it’s funny that she is searching these features and at least was sent to find and own in a place where they can never be found. As time will prove this fact in the following. Here is the first sight and first meeting, the initial coming across of the two.

Everything on his snug property was bright, thriving, and well kept; acres of glass-houses stretched down the inclines to the copses at their feet. Everything looked like money-like the last coin issued from the Mint. The stables, partly screened by Austrian pines and evergreen oaks, and fitted with every late appliance, were as dignified as Chapels-of-Ease, and on the extensive lawn stood an ornamental tent, its door being towards her. (Tess, 44)

Another noticeable point of this first meeting is that Tess comes across with Alec rather than his mother. As male stands up for sovereign and power and passion of one's own. And this is a hint for Tess's hard and merciless welcome by the new life she is about to step in. If it was otherwise the woman would be a symbol for mercy and compassion. But a male welcomes and makes her hear the first speech there. Here are some examples of these hidden intents.

'Well, my big Beauty, what can I do for you?

I'am afraid you cannot see her.

'Never mind; I like foolish things. Try again my dear.' (Tess, 46)

Here it can be observed that the meeting of the worlds took place in circumstances that aren't fair. The sovereign and dominant world and though is putting pressure on the other. And this is done in the form of hospitality. But the footsteps can't be disguised even under the form of hospitality. Let's see how it goes;

He conducted her about the lawns, and flower-beds, and conservatories, and thence to the fruit-garden, where he asked her if she liked strawberries.

'Yes,' said Tess, 'when they come.'

'They are already here.' D'Urberville began gathering specimens of the fruit for her, handing them back to her as he stopped; and, presently, selecting a specially fine product of the 'British Queen' variety, he stood up and held it by the stem to her mouth.

'No-no !' she said quickly, putting her fingers between his hand and his lips. 'I would rather take it in my own hand.' (Tess, 48)

Eventually this meeting's end show how each world and line of thinking would summarize;

When D'Urberville got back to the tent he sat down astride on a chair reflecting, with a pleased gleam in his face. Then he broke into a loud laugh.

'Well, I'm damned! What a funny thing! Ha-ha-ha! And what a charming girl!' (Tess, 5)

and that of the latter is;

Tess went down the hill to Trantridge Cross, and inattentively waited to take her seat in the van returning from Chaseborough to Shaston. She did not know what the other occupants said to her as she entered, though she answered them; and when they had started anew she rode along with an inward and not an outward eye.

One among her fellow-travellers addressed her more pointedly than any had spoken before: 'Why', you be quite a posy! And such roses in early June!' (Tess, 51)

It is to our curiosity that the dominant and secret intended world is misusing the best and most beautiful thing to disguise and hide them. That is the roses. In essence roses are symbols of beauty and affection but it's evident that it's used to fool the other. So the intentions are tried to be hidden to deceive someone, to lie in a very smart way. As beauty and affection and true hospitality belongs to the latter one she admits and even though not spoken or even thought of

directly she is convinced and affected deep in heart. Helping someone especially a relative and rather acknowledging her is that difficult that Mrs. Duberlives thinks that taking Tess as a worker is the sole way to do that so as not to be hurt somehow.

There were tears also in Joan Durbeyfield's eyes as she turned to go home. But by the time she had got back to the village she was passively trusting to the favour of accident. However, in bed that night she sighed, and her husband asked her what was the matter.

'Oh, I don't know exactly, she said. 'I was thinking that perhaps it would ha' been beter if Tess had not gone.'

'Oughtn't ye to have thought of that before?' (Tess, 61)

Another point that is necessary to be mentioned here is that the difference between two aspects of importance which is given to animals. For example when John's horse die in the accident he doesn't show his consent to sell even the corpse of the dead horse. Moreover he says that the horse has of great use and beneficence to the family and burries it in great respect. But the other world where need, passion, lust and ingratitude dominates if the horse does you a slight harm it ll have to pay for it. This is best portrayed when Alec and Tess driving together and Tess asking him to slow down a bit while going downhill.

While on carriage Alec demands that she let him kiss her otherwise he wont stop to let her get off. Crying Tess is obliged to let him kiss her so that she is able to get off the carriage. And this little episode is the best summary of the whole story in my mind. Because that fast and dangerous carriage is the life that Tess is up to entering, and the passion and lust and demand of Alec is the thinking of that world for the poor and desperate farm girl and eventually Tess accepts the kiss which stands for accepting the rules and whims of the new life and it becomes so clear that she'll get hurt and her weeping is the symbol of it.

Mrs Duberviles doesn't welcome Tess within the borders of kinship rather as a juvenile maiden there and less important than her hens and chicken.

There are some features and feelings and morals let's say which don't have the least spot in the world of passion and lust and ingratitude or let's say injustice. Because if you have one this automatically means that you lack the other. And you can't bring them together or reconcile them just like the two opposite ends of a magnet. And if you try to put them in the same stomach they'll fight and argue and distress each other and eventually you'll have to vomit over it. So in a single lifestyle these opposite features will stupefy the touchy stomach of that life and it'll show its indications beforehand and leading and implying to the unavoidable final vomit which is the destruction of the first.

'My Pretty, what are you doing here at this time of night?'

She was so tired after her long day and her walk that she confided her trouble to him.

'I have been waiting ever so long, sir, to have their company home, because the road is rather strange to me at night. But I really think I will wait no longer.' (Tess, 75)

When these features mentioned above come together or are made to abide together; either one will obey the other. You can't keep yourself as you are or as you are supposed to be under such circumstances. Here comes the question why should the goodness and fair obey the wickedness and ingratitude or injustice? Are the latter stronger? The answer is no way. Injustice has never been and will never be stronger than the previous ones. The reason why injustice wins is as follows: Yes, sometimes in the face of a single vandal setting fire to a palace that a hundred men have made, the palace can remain standing only if a hundred men protect it and recourse is made to the government and the king. It is possible only through the existence of all its conditions and causes, but its non-existence and destruction may occur through the non-existence of a single condition. Just as the palace may be burnt to the ground

by a layabout with a single match, so with some small actions, Satans from among jinn and men cause vast destruction and terrible nonphysical conflagrations. Yes, the basis and origin of all bad, evils and sins is non-existence, it is destruction. The non-existence and destruction are concealed beneath apparent existence. Thus, relying on this point, Satans from among jinn and men and evil beings withstand an infinite force with an extremely weak force, driving the people of truth and reality to continually seek refuge at the Divine Court, and to flee to it. Destruction or the failure to perform duties, which are all non-existence and acts which are not existent and pertain to non-existence. The faults are ascribed to these satanic and evil veils, the objections and complaints are deservedly directed at them, and they are means of Almighty God being pronounced free of all defect.

In any event, strength or power are not necessary for evil destructive works pertaining to non-existence; sometimes extensive non-existence or destruction may occur through some petty act or insignificant power, or even the failure to perform a duty. It is supposed those doers of evil possess power, but they have no effect other than non-existence. But since the evils arise from non-existence, the doers of evil are the true agents. If they are intelligent beings, they deservedly pay the penalty. That is to say, in evils the perpetrators are the true 'doers,' but since good deeds and acts are existent, those who 'do' them are not the true 'doers' and do not have an actual effect.

The laughter rang louder; they clung to the gate, to the posts, rested on their staves, in the weakness engendered by their convulsions at the spectacle of Car. Our heroine, who had hitherto held her peace, at this wild moment could not help joining in with them. (Tess, 78)

Consider this: in accordance with [the saying] "the more general the calamities the pleasanter they become," a person who becomes depraved and gets embroiled in the morass wants companions who are similarly embroiled so as to alleviate his terrible plight. Likewise, if [the

idea of] revolution settles in someone's heart, it will lead to the ruin of its perfections and attainments and its high sentiments will gradually decline, and the desire to destroy will born in it. This will make him feel a pleasure at destruction, and he will seek the pleasure by spreading corruption and fomenting revolution.

- If you were to ask: How can the whole earth, indicated by the word "on earth," be affected by the corruption of one depraved person?

You would be told: That which has order has balance; in fact, the order is based on balance. If even an insignificant thing disturbs the workings of a machine, the machine is affected by it. And a pair of scales holding two mountains in its pans is affected if only a walnut is placed on one of them.

The existence of something is dependent on the existence of all its parts. As for non-existence, since it occurs though non-existence of one part, a weak man supports destruction in order to demonstrate his power; he acts negatively instead of positively.

All the above mentioned matters both excuses and reasons for Tess to lose against the other ,or rather to resemble them and do things which her nature doesn't find right. But the author still tries to save and help her to save her good nature from sinking totally in that poisonous mud.

'Indeed, then, I shall not fight!' said the latter majestically ; 'and if I had known you was of that sort, I wouldn't have so let myself down as to come with such a whorage as this is!' (Tess, 79)

Unfortunately if you fell to such circumstances you'll either face great and disheartening conditions and suffer or cling to the strongest factor and power of that evil realm in order to be saved. But this safe is running from a fly's bite and throwing oneself into the pitiless mouth of a dragon.

Tess was standing apart from the rest, near the gate. He bent over towards her. 'Jump up behind me,' he whispered, 'and we'll get shot of the screaming cats in a jiffy!'

She felt almost ready to faint, so vivid was her sense of the crisis. At almost any other moment of her life she would have refused such proffered aid and company, as she had refused them several times before; and now the loneliness would not of itself have forced her to do otherwise. But coming as the invitation did at the particular juncture when fear and indignation at these adversaries could be transformed by a spring of the foot into a triumph over them, she abandoned herself to her impulse, put her toe upon her instep, and leapt into the saddle behind him. The pair was speeding away into the distant gray by the time that the contentious revellers became aware of what had happened. (Tess, 80)

The twain cantered along for some time without speech, Tess as she clung to him still panting in her triumph, yet in other respect dubious. She had perceived that the horse was not the spirited one he sometimes rode, and felt no alarm on that score, though her seat was precarious enough. She asked him to slow the animal to a walk, which Alec accordingly did.

'Neatly done, was it not, dear Tess,' he said by and by.

'Yes!' said she. 'I am sure I ought to be much obliged to you.'

'And are you?'

She did not reply. (Tess, 81)

The world see itself so far above the latter that it can't stand its slightest opposition and defense to protect itself from its evil commanding soul. In its eyes the latter doesn't have the right of protection or choice other than just admit and obey to its will.

She pondered suspiciously; till, thinking that this might after all be true, she relented, and said quite humbly, 'I beg your pardon, sir.'

'I won't pardon you unless you show some confidence in me. Good God!' he burst out, 'what am I, to be repulsed so by a mere chit like you? For near three mortal months have you trifled with my feelings, eluded me, and snubbed me; and I won't stand it! (Tess, 83)

Another important point to be mentioned here is that the realm of gratitude a justice so weak if you want to say it this way or so noble that even when you make a needy person happy it becomes happy and grateful to you even if he doesn't get any advantages individually. For example, a noble-hearted and magnanimous personage laid out a fine banquet on his magnificent voyaging ship in order to feed the poor, the needy, and hungry. Then he himself watched from on deck. You can understand how pleased and happy the thankful pleasure and appreciative gratitude of the poor, hungry and needy made that generous personage; how much it gratified him. And knowing this fact the latter realm misuse this, just like any other thing that is offered by the latter always frighten the realm of justice dubious as nothing of the kind can be expected from them unless with the return of some advantage that may ruin the the other.

He took a few steps away from her, but, returning, said, 'By the bye, Tess, your father has a new cob to-day.

Somebody gave it to him.'

'Somebody? You !'

D'Urberville nodded.

'Oh how very good of you that is!' she exclaimed, with a painful sense of the awkwardness of having to thank him just then.

'And the children have some toys.'

I didn't know-you ever sent them anything!' she murmured, much moved. 'I almost wish you had not-yes, I almost wish it!'

'Why, dear?'

'It hampers me so.'

'Tessy-don't you love me ever so little now?'

'I'm grateful,' she reluctantly admitted. 'But I fear I do not-' The sudden vision of his passion for herself as a factor in this result so distressed her that, beginning with one slow tear, and then following with another, she wept outright. (Tess, 85)

The fashion in which Durbervilles is approaching to the realm of the gratitude is using means that the first is familiar with and thrustworthy. If he tries to approach with his own color and way the firstt deny and reject immediately. Because the first world is aware that latter isn't her type. But when he uses a fmaliar tone of voice then she eventually admits and accepts. But later she regrets doing it, trusting as never good can come of badness.

I did wrong-I admit it.' He dropped into some little bitterness as he continued: 'Only you needn't be so everlastingly flinging it my face. I am ready to pay to the uttermost farthing. You know you need not work in the fields or the dairies again. You know you

may clothe yourself with the best, instead of in the bald plain way you have lately affected, as if you couldn't get a ribbon more than you earn. (Tess, 92)

One thing that deceives and puts the first realm into this heartbreaking situation is this. For example, if one servant and illustrator of the intellect called "the imaginative power," is told that "you can have a million years of life and rule over the world, but in the end you shall become nothing," it will react with sorrow instead of pleasure, unless deceived by vain fancy and the interference of the soul. The greatest of transient things can not, then, satisfy the smallest faculty of man. And as all the things that latter realm can offer are of the other kind. So they can neither satisfy the first nor make her happy. A wily man tries to ingratiate himself. He does not hold back; he always tries to deceive and hoodwink. Whereas I have not condescended to lower myself by responding to the severest attacks and criticisms levelled at me.

The truth does not deceive, and one who perceives the truth is not deceived. His way which is truth is free of deception. How could a fancy appear to one who sees the truth to be the truth, and deceive him? You may understand from this the value of the matters of philosophy, whose inside is hollow and outside ostentatious. So do not be deceived by its glittering exterior and be disrespectful towards the miraculous expositions of the justice!

Here we need to mention another point. That is: the culture on the whole scale is very helpful and nice except some exceptional episodes like when the girls leaving the dancing place they make fun of the girl on the cart. But on the other hand they can very easily accept and offer help to or form each other and share almost privacy things to someone at the first sight.

As she walked, however, some footsteps approached behind her, the footsteps of a man; and owing to the briskness of his advance he was close at her heels and had said 'Good-morning' before she had been long aware of his propinquity. He appeared to

be an artisan of some sort, and carried a tin pot of red paint in his hand. He asked in a business- like manner if he should take her basket, which she permitted him to do, walking beside him.

‘It is early to be astir this Sabbath morn, ‘he said cheerfully.

‘Yes, ‘said Tess.

‘When most people are at rest from their week’s work.’She also assented to this.

‘Though I do more real work to-day than all the week besides.’(Tess, 94)

Here comes another interest striking feature. When the realm of gratitude returns to its own habitation all those settled habitants who are ready to join and welcome and be welcomed by the latter want to see the improvements and achievements. If that is performed fine but if not they start to put pressure the first using the same way that is misused by the latter realm and all those people who are willing to to be welcomed by the latter try to seem at their best to this vicegerent on her visitation.

’Perhaps any woman would except me.’

‘It would have been something like a story to come back with,if you had!’continued Mrs Durbeyfield,ready to burst into tears of vexation.’After all the talk about you and him which has reached us here,who would have expected it to end like this!Why didn’t ye think of doing some good for your family instead o’thinking only of yourself? See how I have got to teave and slave, and poor o’this! To see what a pretty pair you and he made that day when you drove away together four months ago!See what he has given us-all,as we thought,because we were his kin .(Tess,97)

The event of Tess D'urbeyfield's return from the house of her rich kinsfolk was rumoured abroad, if rumour be not too large a word for a space of a square mile. In the afternoon several young girls of Marlott, former schoolfellows and acquaintances of Tess, called to see her, arriving dressed in their best starched and ironed, as became visitors to a person who had made a transcendent conquest (as they supposed), and sat round the room looking at her with great curiosity. For the fact that it was this said thirty-first cousin, Mr D'Urberville, who had fallen in love with her, a gentleman not altogether local, whose reputation as a reckless gallant and heart-breaker was beginning to spread beyond the immediate boundaries of Trantridge, lent Tess's supposed position, by its fearsomeness, a far higher fascination than it would have exercised if unobscured.

Their interest was so deep that the younger ones whispered when her back was turned-

'How pretty she is; and how that best frock do set her off! I believe it cost an immense deal, and that it was a gift from him. (Tess, 99)

A comparison between the moral training the wisdom of the realm of gratitude and justice gives to personal life and what philosophy and realm of injustice teach:

The sincere student of ingratitude is a pharaoh, but he is a contemptible pharaoh who worships the basest thing for the sake of benefit; he recognizes everything from which he can profit as his 'Lord'. And that irrespectable student is obstinate and refractory, but he is wretched together with his obstinacy and accepts endless abasement for the sake of one

pleasure. And he is abject together with his recalcitrance and shows his abasement by kissing the feet of satanic individuals for the sake of some base benefit. And that ingratitude student is conceited and domineering, but since he can find no point of support in his heart, he is an utterly impotent blustering tyrant. And that student is a self-centered seeker of benefit whose aim and endeavour is to gratify his animal appetites; a crafty egotist who seeks his personal interests within certain nationalist interests.

However, the sincere student of wisdom is like a servant, but he does not stop to worship even the greatest of creatures; he is an esteemed slave who does not take a supreme benefit like wealth as the aim of his struggle. And its student is humble; he is righteous and mild, yet outside the limits of his conscience leave, he would not voluntarily lower and abase himself before anything other than his conscience. And he is weak and in want, and he knows his weakness and poverty, but he is self-sufficient due to the wealth which his wellbehaved has stored up for him in the hereafter, and he is strong since he relies on his Master's infinite power. And he acts and strives only for justice's sake, for justice's pleasure, and for virtue.

Thus, the training may be understood from the comparison of the two students.

Injustice accepts 'force' as its point of support in the life of society. It considers its aim to be 'benefits'. The principle of its life is recognized to be 'conflict'. It holds the bond between communities to be 'racialism and negative nationalism'. Its fruits are 'gratifying the appetites of the soul and increasing human needs'. However, the mark of force is 'aggression'. The mark of benefit -since they are insufficient for every desire- is 'jostling and tussling'. While the mark of conflict is 'strife'. And the mark of racialism -since it is nourished by devouring others- is 'aggression'. It is for these reasons that it has negated the happiness of mankind.

As for the moral's wisdom, its point of support is 'truth' instead of force. It takes 'virtue and God's pleasure' as its aims in place of benefits. It takes the principle of 'mutual assistance' as the principle of life in place of the principle of conflict. And it takes 'the ties of religion, class, and country' to be the ties bonding communities. Its aim is to form a barrier against the lusts of the soul, urge the spirit to sublime matters, satisfy the high emotions and urging man to the human perfections, make him a true human being. And the mark of 'the truth' is accord. The mark of virtue is 'solidarity'. The mark of mutual assistance is 'hastening to assist one another'. The mark of justice is 'brotherhood' and 'attraction'. And the mark of reining in and tethering the soul and leaving the spirit free and urging it towards perfections is 'happiness in this world and the next'.

This is the way that Tess is following or at least trying to follow. But there is a great agony that Tess is in an absolute loneliness even her parents and friends all are of the opposite mind though bodily on her side. Yet they totally don't lack the features that are on Tess's side. They have pity for her. And they see the church as a salvation for her. Still Tess has a gift from the realm of wealth that is the poor baby.

‘She ‘s fond of that there child, though she mid pretend not to be, and say she wishes the baby and her too were in the churchyard,’ observed the woman in the red petticoat.

‘She ‘ ll soon leave off saying that ,’ replied the one in buff. ‘ lord, ‘ tis wonderful what a body can get used to in time!

‘’Twas a thousand pities that it should have happened to she, of all others. But ‘tis always the comeliest! The plain ones be as safe as churches –hey, Jenny?’ The speaker turned to one of the group who certainly was not ill- defined as plain.

It was a thousand pities, indeed; it was impossible for even an enemy to feel otherwise on looking at Tess as she sat there, with her flower-like mouth and large tender eyes, neither black nor blue nor gray nor violet; rather all those shades together and a thousand others, which could be seen if one looked into their irises—shades behind shades—tint beyond tint—round depths that had no bottom; an almost typical woman, but for the slight incautiousness of character inherited from her race. (Tess, 108)

The way the baby is made and the style it comes to this earth and its hard conditions and the agony it causes to its mother and its immature death; All these show that such a life and such an inheritance can only last this long. Another implication is that a complexion of these two separate and different worlds and realms is doomed to death and can't live and can't survive. This comes from the nature of both. They are so faraway from each other, they are so opponent to each other that they can't reconcile in the body of an innocent infant. And one other thing is that religion doesn't welcome this infant. Hence a thing that should be done for a baby when it comes to this world is done for this one on its death. Here how it goes;

Tess then stood erect with the infant on her arm beside the basin, the next sister held the Prayer-Book open before her, as the clerk at church held it before the parson; and thus the emotional girl set about baptizing her child.

Her figure looked singularly tall and imposing as she stood in her long white nightgown, a thick cable of twisted dark hair hanging straight down her back to her waist. The kindly dimness of the weak candle abstracted from her form and features the little blemishes which sunlight might have revealed—the stubble scratches upon her wrists, and the weariness of her eyes—her high enthusiasm having a transfiguring effect upon the face which had been her undoing, showing it as a thing of immaculate

beauty ,with an impress of dignity which was almost regal.The little ones kneeling round,their sleepy eyes blinking and red,awaited her preparations full of a suspended wonder which their physical heaviness at that hour would not allow to become active.

The eldest of them said:

‘Be you really going to christen him,Tess?’

The girl –mother replied in a grave affirmative.

‘What’s his name going to be?’

She had not thought of that,but a name came into her head as she proceeded with the baptismal service,and now she pronounced it:

‘SORROW, I baptize thee in the name of the Father,and of the Son,and of the Holy Ghost.’

She sprinkled the water,and there was silence.

‘Say’’Amen,’’children.’

The tiny voices piped in obedient response:’Amen!’

Tess went on:

‘We receive this child’-and so forth –‘and do sign him with the sign of the Cross.’

Here she dipped her hand into the basin ,and fervently drew an immense cross upon the baby with her forefinger,continuing with the customary sentences as to his manfully fighting against sin,the world,and the devil,and being a faithful soldier and servant unto his life’s end. She duly went on with the Lord’s Prayer,the children

lispings it after her in a thin gnat like wail,till,at the conclusion,raising their voices to clerk's pitch,they again piped into the silence,'Amen!'(Tess,113-114)

So passed away Sorrow the Undesired-that intrusive creature,that bastard gift of shameless Nature who respects not the civil law;a waif to whom eternal Time had been a matter of days merely,who knew not that such things as years and centuries ever were,to whom the cottage interior was the universe,the week's weather climate ,new born babyhood human existence,and the instinct to suck human knowledge.(Tess,115)

Next appears another realm here; that is he is not fond of the colorful and joyful life of the second. This will function as a shelter for the first world. But as perfectly profiled the weakness and shorthcoming of humanbeing's nature will not open the doors of this shelter entirely. She will try to enter but the door will close to her face, half inside and other half outside, she will continue to suffer. This last world that has appeared on the stage after the luxury and wealth.

'I will do without Cambridge,'said Angel at last.'I feel that I have no right to go there in the circumstances.'(Tess, 139)

The imagination of the first realm for living on a bright star has never ends. This shows that her features and potentials aren't and can't be satisfied with the worldly belongings. Moreover her detesting the remnants of her life here implies that she is far more valuable and in reality isn't totally bond to this life here. But Thomas hardy shows it in a diffrent way like desiring a star.

'A very easy way to feel 'em go' continued Tess,'is to lie on the grass at night and look straight up at some big bright star;and,by fixing your mind upon it,you will soon find that you are hundreds and hundreds o' miles away from your body,which you don't seem to want at all.'(Tess, 144)

Culture and dignity of being rich and belonging to a gentlemanlike family don't even give a slight change and hope for thinking of a future or reconciliation. Just like the situation in the third stage world countries. All the super powers spoil their virginity and molest them and then they can't even go to their lands as tourists even as though they are terrorists or whatever. Those hungry for the world of the second are despised and they themselves feel that way but still are after them and can't give it up and are ready to be accepted even in that way.

'But how silly all this is!' said Izz Huett impatiently.'Of course he won't marry any one of us,or Tess either a gentleman's son,who's going to be a great landowner and farmer abroad!More likely to ask us to come with him as farm-hands at so much a year!

One sighed,and another sighed and Marian's plump figure sighed biggest of all.Somebody in bed hard by sighed too.Tears came into the eyes of Retty Priddle,the pretty red-haired youngest-the last bud of the Paridelles,so important in the county annals.They watched silently a little longer,their three faces still close together as before,and the triple hues of their hair mingling.But the unconscious Mr Clare had gone indoors,and they saw him no more;and,the shades beginning to deepen,they crept into their beds.In a few minutes they heard him ascend the ladder to his own room.Marian was soon snoring,but Izz did not drop into forgetfulness for a long time.Retty Priddle cried herself to sleep.(Tess,164-165)

Just like the majority of the authors of his age Thomas Hardy can't hide and maybe doesn't feel it like hiding his strive for showing the church as the sole salvation means, rather than money, wealth, noble ancestry even kinship. But to make it more acceptable he puts understanding, knowledge and kindness and helpfulness on the side of the church so that it can win more easily. Maybe these all are on the side of church by nature. Few examples:

'I'll carry you through the pool-every Jill of you.'

The whole four flushed as if one heart beat through them.

'I think you can not, sir' said Marian.

'It is the only way for you to get past. Stand still. Nonsense-you are not too heavy! I'd carry you all four together. Now, Marian, attend,' he continued, 'and put your arms round my shoulders, so. Now! Hold on. That's well done. (Tess, 172)

'Well, I fancied, from the tone of your letters and our conversation-it may be fancy only-that you were somehow losing intellectual grasp. Hasn't it struck you, Cuthbert?'

'Now, Felix,' said Angel drily, 'we are very good friends, you know; each of us treading our allotted circles; but if it comes to intellectual grasp, I think you, as a contented dogmatist, had better leave mine alone, and inquire what has become of yours.' (Tess, 194)

'Not one of the ancient D'Urbervilles of Kingsbere and other places?' asked his son. 'That curious historic worn-out family, with its ghostly legend of the coach-and-four?'

'Oh no. The original D'Urbervilles decayed and disappeared sixty or eighty years ago-at least, I believe so. This seems to be a new family which has taken the name; for the credit of the former knightly line I hope they are spurious, I'm sure. But it is odd to

hear you Express interest in old families. I thought you set less store by them even than I.'

'You misapprehend me, father; you often do,' said Angel with a little impatience. 'Politically I am sceptical as to the virtue of their being old. Some of the wise even among themselves 'exclaim against their own succession,' as Hamlet puts it; but lyrically, dramatically, and even historically, I am tenderly attached to them.' (Tess, 201-202)

On the other hand Thomas Hardy employs another difficult and confusing factor here. Though respecting and exalting the church still he dares to manifest that even the church isn't ready and not willing to accept the first realm on the bases of that is not eligible enough and hence neglecting her potential beauty and perfection.

'Yes, yes; Mercy is good and devout, I know. But, father, don't you think that a young woman equally pure and virtuous as Miss Chant, but one who, in place of that lady's ecclesiastical accomplishments, understands the duties of farm life as well as farmer himself, would suit me infinitely better?' (Tess, 197-198)

As for meeting and the relationship of first world and that of the third at the beginning they both are at their best. The first one is as usual at her normal daily goodness which is her character with small and slight little technical mistakes. Yet so precious and enchanted she is that though she loves and desires still she disdains from marriage for the sake of the other.

Oh, Mr Clare-I can not be your wife-I can not be!'

The sound of her own decision seemed to break Tess's very heart, and she bowed her face in her grief.

‘But ,Tess!’he said,amazed at her reply ,and holding her stil more greedily close.’Do you say no?Surely you love me?’

‘Oh,yes,yes!And I would rather marry you than anybody in the world,’returned the honest voice of the distressed girl.’But I cannot marry you!’(Tess,207)

The other though respectfullness, undersanding, loyalty, sincerity, modesty, self-disciplined want the first for his own happiness. For on account of his nature and innate disposition, man loves himself. Indeed, he loves himself before anything else, and only himself. He sacrifices everything other than himself to his own soul. He praises himself in a manner befitting some object of worship. He absolves and exonerates himself from faults in the same way. As far as he possibly can, he does not see faults as being appropriate for him, and does not accept them. He defends himself passionately as though worshipping himself. This can be full observed at clear but Tess is abstaining form marriage for this reason. The third really dislikes the nobility and historical ancestry which other people almost die for the cause. It should’nt be forgotten that the second world molested the first and the first one was sent to the claws and sharp teeth of the second for that reason. And now the third is refusing it. This all the way adds to its majesty.

’I-I-am not Durbeyfield,but a D’Urberville-a descendant of the same family as those who owned the old house we passed.And-we are all gone to nothing!’

‘A D’Urberville!-Indeed!And is that all the trouble ,dear,Tess?’

‘Yes,she answered faintly.

‘Well-why sould I love you less after knowing this?’

‘I was told by the dairyman that you hated old families.’

He laughed.

‘Well it is true, in one sense. I do hate the aristocratic principle of blood before everything, and do think that as reasoners the only pedigrees we ought to respect are those spiritual ones of the wise and virtuous, without regard to corporeal paternity. But I am extremely interested in this news—you can have no idea how interested I am. Are not you interested yourself in being one of that well-known line?’ (Tess, 228-229)

One other fact about the first realm is really all the way above the even the third. For even if she yearns for the third by all her heart she still for the sake of the happiness of that one. But the third one wants and longs for her only to his own benevolence. The third one lacks the self-sacrifice and devotion.

One evening Tess and Clare were obliged to sit indoors keeping house, all the other occupants of the domicile being away. As they talked she looked thoughtfully up at him, and met his two appreciative eyes.

‘I am not worthy of you—no,

I am not!’ she burst out, jumping up from her low stool as though appalled at his homeliness, and the fulness of her own joy thereat.

Clare, deeming the whole basis of her excitement to be that which was only the smaller part of it, said—

‘I won’t have you speak like it dear Tess! Distinction does not consist in the facile use of a contemptible set of conventions, but in being numbered among those who are true, and honest, and just, and pure and lovely, and of good report— as you are, my Tess’

She struggled with the sob in her throat. How often had that string of excellencies made her young heart ache in childhood of late years, and how strange that he should have cited them now. (Tess, 237)

There is one thing that doesn't leave the first realm on its own that is the voice of coincidence. Even though the third is unaware and totally ignorant of her story she still is uneasy about it. Here stands a brilliant chance that is running away from that habitation even if that won't be a star that she is imagining of.

What she meant was not very clear, and he directed her to dismiss such fancies from her mind, which she obediently did as well as she could. But she was grave, very grave, all the way home; till she thought, 'We shall go away, a very long distance, hundreds of miles from these parts, and such as this can never happen again, and no ghost of the past reach there.' (Tess, 253)

Now we come to a point where Thomas Hardy bluntly proves that the world of church and religion loses to a simple but priceless country girl who herself even is unaware of her real value. As the third world reveals that he wants her for his own happiness and becoming as his pride and his exalted so-called wife. Because in his eyes he is deserving of such a beauty and decency.

'Tess, am I to believe this? From your manner I am to take it as true. You cannot be out of your mind, though you ought to be. Yet you are not. I see nothing in you to warrant such a supposition as that.' He stopped; to resume sharply, 'Why didn't you tell me before? Ah, yes, you would have told me, in a way – but I hindered you, I remember!'

These and other of his words were nothing but the perfunctory babble of the surface while the depths remained paralyzed. He turned away, bent over a chair, and stood where he was, standing there with one hand on a chair-back, staring at her with eyes that did not weep. Presently she slid down upon her knees beside his foot, and from this position she crouched in a heap. (Tess, 276)

Then the realm of simplicity is so pure and exalted and compassionate and full of forgiveness that she unconditionally accepts the third and the third knows that fact. So he doesn't hesitate to expect forgiveness and being forgiven. But somehow he doesn't show that graciousness.

Forgiveness does not apply to the case. You were one person; now you are another. How can forgiveness meet such a grotesque prestidigitation as that?

He paused; then suddenly broke into horrible introspective laughter – as unnatural and ghastly as

'Don't – don't! It kills me quite, that!' she shrieked. 'Have mercy upon me – have mercy!'

He did not answer, and sickly white she jumped up.

'Angel, Angel! What do you mean?' she cried out 'Do you know what this is to me?'

He shook his head in uncomprehensive reverie.

'I have been hoping. Longing, praying, to make you happy! I have thought what joy it will be to do it, what an unworthy wife I shall be if I do not! That's what I have felt, Angel!'

'I know that.'

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

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

‘But who?’

‘Another woman in your shape.’

She perceived in his words the realization of her own apprehensive foreboding in former times. He looked upon her as a species of imposter; a guilty woman in the guise of an innocent one. Terror was upon her white face as she saw it; her cheek was flaccid, and her mouth had the aspect of a round little hole. The horrible sense of his view of her so deadened her that she staggered; and he stepped forward, thinking she was going to fall. (Tess, 276-277)

Another notable point here is that the third realm likes and desires goodness and good deeds and be loved and be treated kindly whereas when it comes to his turn to treat others the same way he retreats and doesn't feel obliged to act the same style.

‘Now, let us understand each other,’ he said gently. ‘There is no anger between us, though there is that which I cannot endure at present. I will try to bring myself to endure it. I will let you know where I go to as soon as I know myself. And if I can bring myself to bear it—if it is desirable, possible—I will come to you. But until I come to you it will be better that you should not try to come to me.’

The severity of the decree seemed deadly to Tess; she saw his view of her clearly enough; he could regard her in no other light than that of one who had practised gross deceit upon him. Yet could a woman who had done deserve all this? But she could contest the point with him no further. She simply repeated after him his own words.

‘Until you come to me I must not try to come to you?’

‘Just so.’

‘May I write to you?’

‘Oh yes-if you are ill,or want anything at all.I hope that will not be the case; so that it may happen that I write first you.’

‘I agree to the conditions, Angel; because you know best what my punishment ought to be;only-don’t make it more than I can bear!’(Tess,306-307)

After a long time and distance the second realm appears again. His return is sufficient enough to prove and demonstrate how selfish and and arroagant he is. When he is back as expectation, he shall be welcomed and satisfied and treated as his so called ego deserves even if he disguises in the clothing of the third.

She slackened speed without looking round.

‘Tess!’he repeated.’It is I- Alec D’Urberville.’ She then looked back at him, and he came up.

‘I see it is,’she answered coldly.

‘Well-is that all? Yet I deserve no more!...I heard you had gone away ,nobody knew where.Tess,you wonder why I have followed you?’

‘I do, rather; and I would that you had not with all my heart!’

‘Yes – you may well say it,’ he returned gravely, as they moved onward together , she with unwilling tread. ‘ But don’t mistake me; and I beg this because you may have been led to do so in noticing – if you did notice it – how your sudden appearance unnerved me down there. It was but a momentary spasm; and considering what you

had been to me, it was natural enough. But god helped me through it, and immediately afterwards I felt that, of all persons in the world whom it was my duty and desire to save from the wrath to come, the woman whom I had so grievously wronged was that person. I have come with that sole purpose in view – nothing more. (Tess 374-375)

Except the first realm the other two are somehow alike as when something goes wrong and not befitting their own selfish personal interests. Even when the second world disguises in the clothing of the third or when the third comes across with an action of the second they both more or less give the same reaction.

He moodily reflected with his eyes on the ground.

‘Married! Married! . . . Well, that being so,’ he added, quite calmly, tearing the licence slowly into halves and putting them in his pocket; ‘that being prevented, I should like to do some good to you and your husband, whoever he may be. There are many questions that I am tempted to ask, but I will not do so, of course, in opposition to your wishes. Though, if I could know your husband, I might more easily benefit him and you. Is he on this farm?’

‘No,’ she murmured. ‘He is far away.’

‘Far away? From you? What sort of husband can he be?’

‘O, do not speak against him! It was through you. He found out- ‘

‘Ah, is it so! . . . that’s sad, Tess!’

‘Yes.’

‘But to stay away from you – to leave you to work like this!’(Tess,386-387)

It’s of rarity that the first realm complain about others. Because her well-stabled personality doesn’t allow it. The sufferings of the third have become unbearable that she mentions and complains and says that she won’t forgive him.

O why have you treated me so monstrously,Angel!I do not deserve it.I have thought it all over carefully,and I can never,never forgive you!You know that I didn’t intend to wrong you –why have you wronged me?You are cruel,cruel indeed!I will try to forget you.It is all injustice I have received at your hands!(Tess,431)

Some may see this as a shortcoming or a fault but in reality humanbeings are and can be deceived but they don’t deceive ever. This is what has befallen the first world. The weakness of human imperfection;

‘And then 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 need’s – 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 for ewer . . . and he will not love me the littlest bit ever any more – only hate me. . . O 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! . . . O, you have tom my life all to pieces . . .

made me a victim, a caged bird! . . . My own true husband will never, never – O god

-I can’t bear this! – I cannot!’(Tess,464-465)

Following this comes the justice of the first realm;

I have done it – I don’t know how ,’ she continued.’ Still, I owed it to ‘ ee, and to myself, Angel. I feared long ago, when I struck him on the mouth with my glove, that I might do it some day for the wrong he did to me in my simple youth, and to you through me. He has comebetween us and ruined us, now he can never do it any more. I never loved him at all, Angel, as I loved you. You know it, don’t you? You believe it? You didn’t come back to me, and I was obliged to go back to him. Why did you go away – why did you – when I loved you so? I can’t think why you did it. But I don’t blame you; only, Angel, will you forgive me my sin against you, now I have killed him? I though t as I ran along that you would be sure to forgive me now I have done that. It come to me as an enlightenment that I should get you back that way. I could not bear the loss of’ ee any longer – you don’t know how entirely I was unable to bear you not loving me! Say you do now , dear, dear husband;say you do now I have killed him!’

‘ I do love you, Tess – O, I do – it is all come back!’ he said, tightening his arms round her with fevered pressure. ‘But how do you mean – you have killed him?’

‘I mean that I have, ‘ she murmured in a reverie.

‘What, bodily? Is he dead?’

‘Yes. He heard me crying about you, and he bitterly taunted me; and called you by a foul name; and then I did it. My heart could not bear it. He had taunted me about you before. And then I dressed myself and came away to find you. ‘ (Tess,469)

‘Justice’ was done, and the president of the Immortals (in AEschylean phrase) had ended his sport with Tess. And the D’Urberville knights slept on in their tombs unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer, and remained thus a long time, absolutely motionless: the flag continued to wave silently. As soon as they had strenght they arose, joined hands again,and went on. (Tess,485)

As for his other work *Far From Madding Crowd* there seem great distinctions. The most important and notable one is that characters can change and it comes out true whereas in *Tess* however hard they try or even seem that way change doesn’t occur. A change in personalty and character is harder than or at least equall to changing the globe.Because humanbeing is the microcosm and so is universe macrocosm.Anything presents in universe has its equivalence in the nature of humanbeing. So changing one or at least one’s one feature sums changing its equivalence in the universe. So in this story it’s notable that the characters can change.

Another different and important point is that each character has different features which are on the most scale contrasting and contradictory while in the story of *tess* each one has clear and expectable features. They did not go beyond the border lines mentioned even when neither they nor others triumphed and belived in that. They were the characters of one single

type. But here they have multiple features ranging from being pious and religious to being selfish and vice versa.

His Christian name was Gabriel, and on working days he was a young man of sound judgment, easy motions, proper dress, and general good character. On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella: upon the whole, one who felt himself to occupy morally that vast middle space of Laodicean neutrality which lay between the Communion people of the parish and the drunken section, - that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public Opinion, when his friends and critics were in tantrums, he was considered rather a bad man; when they were neither, he was a man whose moral colour was a kind of pepper - and - salt mixture. (Far From the Madding Crowd, 5)

For one person to be able to see the faults of others there are two possible ways. One being that the onlooker's being mistaken and bearing the same fault to the same extent that he's looking at. Because when you bear something you can easily discern it with others too as you are well familiar with that thing.

And the other is you are far more well-behaved and ahead in morality and good deeds that the distance between you and the bad and evil ones are quite far so that you are able to see it. Because the good and bad are mixed and close enough it's also hard to see them apart and make the discern between. Now either way is possible for Gabriel.

The gatekeeper surveyed the retreating vehicle. 'That 's a handsome maid, ' he said to Oak.

'But she has her faults, 'said Gabriel.

'True, farmer. '

'And the greatest of them is – well, what it is always. '

'Beating people down? Ay, ' tis so.'

'O no.'

'What, then ?'

Gabriel, perhaps a little piqued by the comely traveller's indifference, glanced back to where he had witnessed her performance over the hedge, and said, 'Vanity.'(Far From the Madding Crowd,9)

Though the life conditions almost as simple and harsh and open to natural interventions or even worse than those of Tess story the feelings and thoughts are deeper and more complex and inexpressive.

The young woman came regularly to milk the healthy cow or to attend to the sick one, but never allowed her vision to stray in the direction of Oak's person. His want of tact had deeply offended her – not by seeing what he could not help, but by letting her know that he had seen it. For, as without law there is no sin, without eyes there is no indecorum; and she appeared to feel that Gabriel's espial had made her an indecorous woman without her own connivance. It was food for great regret with him; it was also a contretemps which touched into life a latent heat he had experienced in that direction.(Far From the Madding Crowd,19-20)

You can see other and even vile intentions in it or it can be misused for far away ends. That is both nobility and can be a tool for being coxcomb.

She seemed to prefer a less tragic probability; to have saved a man from death involved talk that should harmonise with the dignity of such a deed – and she shunned it.

‘I believe you saved my life, Miss . . . I don’t know your name. I know your aunt’s but not yours.’

‘I would just as soon not tell it – rather not. There is no reason either why I should, as you probably will never have much to do with me.’

‘Still, I should like to know.’

‘You can inquire at my aunt’s – she will tell you.’

‘My name is Gabriel Oak.’

‘And mine isn’t. You seem fond of yours in speaking it so decisively, Gabriel Oak.’ (Far From the Madding Crowd, 21-22)

Any reader can so easily spot how the girl in this story is forward while Tess was absolutely the opposite for when Alec wanted to kiss her how stubborn and harsh and even unwilling she was to him. But note here.

I am sorry,’ he said, the instant after.

‘What for?’

‘Letting your hand go so quick.’

‘You may have it again if you like; there it is.’ She gave him her hand again.

‘Oak held it longer this time – indeed, curiously long. ‘How soft it is – being winter time too – not chapped or rough, or anything!’ he said .

‘There that’s long enough, ‘ said she, though without pulling it away. ‘But I suppose you are thinking you would like to kiss it? You may if you want to.’

‘I wasn’t thinking of any such thing,’ said Gabriel , simply; ‘but I will . . .

‘That you won’t! She snatched back her hand.

Gabriel felt himself guilty of another want of tact.

‘Now find out my name,’ she said, teasingly; and withdrew. (Far From the Madding Crowd,22-23)

Here I have a refusal to Hardy’s definition of love for it’s a part of perfect morality. For he defines love as usure though it is based upon innate needs. The extreme love’s source is one’s love or his own needs and desire and the will for making others happy is in a secondary importance. Here his definition goes.

‘Love being an extremely exacting usurer (a sense of exorbitant profit, spiritually, by an exchange of hearts, being at the bottom of pure passions, as that of exorbitant profits bodily or materially, is at the bottom of those of lower atmosphere) every morning Oak’s feelings were as sensitive as the money – market in calculations upon his chances. His dog waited for his meals in a way so like that in which Oak waited for the girl’s presence , that the farmer was quite struck with the resemblance , felt it lowering , and would not look at the dog. However, he continued to watch through the hedge for her regular coming , and thus his sentiments towards her were deepened without any corresponding effect being produced upon herself. Oak had nothing

finished and ready to say as yet, and not being able to frame love phrases which end where they being; passionate tales-.(Far From the Madding Crowd,23)

In this work Thomas Hardy portrays women pretty different from those in the story of Tess. Tess is very handsome and pretty and witty though a bit naive but still very reserved and has only one thought none to be serious. Her mother and even the farm girls who were ready and willing to welcome were not involved in being with men. And one more difference is that the portrayal of woman being educated is an extra case here and this might be the reason. Here how he calls the nature of woman.

In short, I was going to ask her if she 'd like to be married.'

'And were you indeed?'

'Yes. Because if she would, I should be very glad to marry her.

D'ye know if she's got any other young man hanging about her at all?'

'Let me think, ' said Mrs Hurst, poking the fire super – fluously . .

'Yes – bless you , ever so many young men. You see, Farmer Oak, she 's so good – looking , and an excellent scholar besides – she was going to be a governess once,you know, only she was too wild. Not that her young men ever come here – but, Lord, in the nature of women, she must have a dozen!' (Far From the Madding Crowd,26)

The victims of the harsh nature of passion and wealth and noble ancestry and even that of the church is the desolate and desperate woman and also the one chased is woman again. But on the contrary it's man who is chased after and tried to be convinced to believe.

When Gabriel had gone about two hundred yards along the down, he heard a 'hoi – hoi! uttered behind him in a piping note of more treble quality than that in which the exclamation usually embodies itself when shouted across a field. He looked round, and saw a girl racing after him, waving a white handkerchief.

Oak stood still – and the runner drew nearer. It was Bathsheba Everdene. Gabriel's colour deepened: hers was already deep, not, as it appeared, from emotion, but from running.

'Farmer Oak – I – 'she said, pausing for want of breath, pulling up in front of him with a slanted face, and putting her hand to her side.

'I have just called to see you,' said Gabriel, pending her further speech

Gabriel expanded. 'I'm sorry to have made you run so fast, my dear,' he said, with a grateful sense of favours to come. 'Wait a bit till you've found your breath.'

'It was quite a mistake – aunt's telling you I had a young man already,' Bathsheba went on. 'I haven't a sweetheart at all – and I never had one, and I thought that, as times go with women, it was such a pity to send you away thinking that I had several.' (Far From the Madding Crowd,26)

There are two possibilities to be pondered on below. I may take it as a repentance for the story of Tess in which it's the man that is always wrong cruel and being vain and being there to be punished and blamed almost for every action. Hence in this one it's the female character that is being absurd and still disguising to have morals and consciousness.

'What I meant to tell you was only this,' she said eagerly, and yet half conscious of the absurdity of the position she made for herself.

‘That nobody has got me yet as a sweetheart, instead of my having a dozen, as my aunt said; I hate to be thought men’s property in that way, though possibly I shall be had some day. Why, if I’d wanted you I shouldn’t have run after you like this; ‘twould have been the forwardest thing! But there was no harm in hurrying to correct a piece of false news that had been told you,’ (Far From the Madding Crowd, 27)

It should be kept in mind that on the whole scale there is such an overall difference between two stories. That is the general view of the society of happenings. Because in the story of Tess even the most foregoing and understanding and intellectual and not traditional guy that is Angel can’t and doesn’t forgive his dearest girl’s having an affair in her past which has nothing to do with his rights. And even the distant hearers and listeners keep that story in mind and can even use it if necessary. But in this one the man who wants to get married to the girl is aware and still doesn’t see it as a hindrance to matrimony. And he takes it as granted. In both stories Thomas Hardy doesn’t neglect animals within the frame of the story. And he certainly believes that animals are affected by the feature of their owners and should be treated as a part of them. For when the horse of the John Dubervilles die that is the reason why he disdains to sell the dead corpse of the horse and burying it as the horse and belonging of a noble ancestry and here in this one the description of the horse strengthen this idea.

This dog had originally belonged to a shepherd of inferior morals and dreadful temper, and the result was that George knew the exact degrees of condemnation signified by cursing and swearing of all descriptions better than the wickedest old man in the neighbourhood. Long experience had so precisely taught the animal the difference between such exclamations as ‘Come in!’ and ‘D – ye, come in!’ that he knew to a hair’s breadth the rate of trotting back from the ewes’ tails that each call involved, if a

staggerer with the sheep – crook was to be escaped. Though old, he was clever and trustworthy still.

The young dog, George's son, might possibly have been the image of his mother, for there was not much resemblance between him and George. He was learning the sheep – keeping business, so as to follow on at the flock when the other should die, but had got no further than the rudiments as yet – still finding an insuperable difficulty in distinguishing between doing a thing well enough and doing too well. So earnest and yet so wrong-headed was this young dog (he had no name in particular, and answered with perfect readiness to any pleasant interjection), that if sent behind the flock to help them on, he did it so thoroughly that he would have chased them across the whole county with the greatest pleasure if not called off, or reminded when to stop by the example of good George. (Far From the Madding Crowd, 31-32)

Style is going in the same fashion that Thomas Hardy is on his way of degrading women and making them guilty by letting them to harsh and misuse men especially the kind hearted ones to make this guilt double. Girls being cruel and and being involved in dirty stuff. Though the case is vice versa in the Tess.

Never was such a hopeless man for a woman! He's been courted by sixes and sevens – all the girls, gentle and simple, for miles round, have tried him. Jane Perkins worked at him for two months like a slave, and the two Miss Taylors spent a year upon him, and he cost Farmer Ives's daughter nights of tears and twenty pound's worth of new clothes; but Lord – the money might as well have been thrown out of the window.'

(Far From the Madding Crowd, 64)

Pretty similar to the story of Tess the cultural potentials and understanding shows quite similar features too alongside with different ones. One similarity is that both cultures and surroundings heed and take for granted social ranks and wealth and being noble and occupying high statuses. In fact these features aren't peculiar to those ages only rather an inevitable and preferable that has been born and breeding and will enter the grave with humanity. Maybe for this reason we shouldn't take it as similarities but at least is worth speaking of;

'Quite well, I thank you, Miss Everdene,' said Shepherd Oak from the doorpost. 'If I don't I'll inquire.' Gabriel was rather staggered by the remarkable coolness of her manner. Certainly nobody without previous information would have dreamt that Oak and the handsome woman before whom he stood had ever been other than strangers. But perhaps her air was the inevitable result of the social rise which had advanced her from a cottage to a large house and fields. The case is not unexampled in high places. When in the writings of the later poets, Jove and his family are found to have moved from their cramped quarters on the peak of Olympus into the wide sky above it, their words show a proportionate increase of arrogance and reserve. (Far From the Madding Crowd, 69)

Something that the story of Tess lacks and may be almost most of the social and political and even commercial happenings of the time don't approve of is that the profile of female sex is quite challenging and successful though the eye of the opposite sex doesn't want to accept despite admire while in the former story women are not the whole bound to lose and failure and agony and suffering. But here;

Among these heavy yeomen a feminine figure glided, the single one of her sex that the room contained. She was prettily and daintily dressed. She moved between them as a chaise between carts, was heard after them as a romance after sermons, was felt among them like a breeze among furnaces. It had required a little determination – far more than she had at first entry the lumbering dialogues had ceased, nearly every face had been turned towards her, and those that were already turned rigidly fixed there.

Strange to say of a woman in full bloom and vigour, she always allowed her interlocutors to finish their statements before rejoining with hers. In arguing on prices, she held to her own firmly, as was natural in a dealer, and reduced theirs persistently, as was inevitable in a woman. But there was an elasticity in her firmness which removed it from obstinacy, as there was a naivete in her cheapening which saved it from meanness.

'Farmer Everdene's niece; took on Weatherbury Upper Farm; turned away the baily, and swears she'll do everything herself.'

The other man would then shake his head.

'Yes, 'tis a pity she's so headstrong,' the first would say. 'But we ought to be proud of her here – she lightens up the old place.' 'Tis such a shapely maid, however, that she 'll soon get picked up.' (Far From the Madding Crowd, 76-77)

Another instance of nobility, rank and even a tool and way to refuse the kind and well-wisher help.

I don't know your name, but I think these few lines will reach you, which I write you thank you for your kindness to meet me the night I left Weatherbury in a reckless way. I also return the money I owe you, which will excuse my not keeping as a gift. All has ended well, and I am happy to say I am going to be married to the young man who has

courted me for some time-Sergeant Troy, of the 11th Dragoon Guards,now quartered in this town.He would,I know,object to my having received anything except as a loan ,being a man of great respectability and high honour –indeed,a nobleman by blood.(Far From the Madding Crowd,92)

The calamities that have visited on Tess are reckoned to be reasons and from the defections of nature and the harsh environmental conditions and also via implications from the imperfections of the ignorant Tess but in that book we don't come across with such an explanation except when in episodes but here it is.

Material causes and emotional effects are not to be arranged in regularly equation.The result from capital employed in the production of any movement of a mental nature is sometimes as tremendous as the cause itself is absurdly minute.When woman are in a freakish mood,their usual intuitions,either from carelessness or inherent defect,seemingly fails to teach them this,and hence it was that Bathsheba was fated to be astonished today.(Far From The Madding Crowd,97)

As for conversations: those in the story of Tess are far more well-educated and morally perfect although the happenings there are far more touchy and hard and stiffer. Also those characters in that are less educated and less knowledgeable. Whereas in this story people in spite of education and better circumstances use worse language accusations,swearings and so on.Here is an example;

Henery continued in a more complaisant mood:'I once hinted my mind to her on a few things,as nearly as a battered frame dared to do so to such a forward piece.You all know neighbours,what a man I be,and how I come down with my powerful words when my pride is boiling wi'scarn?'

‘We do,we do,Henery.’

‘So I said, ’Mistress Everdene,there is places empty and there is gifted men willing;but the spite’’-no, not the spite –I didn’t say spite –‘’but the villainy of the contrarikind, ’I said (meaning womankind), ’keeps ‘em out.’’That wasn’t too strong for her,say?’

‘Passably well put.’

‘Yes;and I would said it,had death and salvation overtook me for it.Such is my spirit when I have a mind.’

‘A true man,and proud as a lucifer.’

‘You see the artfulness?Why,’ was about being baily really;I didn’t put it sop lain that she could understand my meaning ,so I could lay it on all the stronger.That was my depth!...However,let her marry an she will.Perhaps ‘tis high time.I believe Farmer Boldwood kissed her behind the spear-bed at her sheep-washing t’other day-that i do.’

‘What a lie!’said Gabriel.

‘Ah, neighbour Oak-how’st know?’said Hener y,mildly.’Because she told me all that passed,’said Oak,with a pharisatical sense that he was not as other shearers in this matter.(Far From the Madding Crowd,124)

Thomas Hardy’s idea is quite challenging. Because he intends to show how strong women can be and that women can survive without the aid of men. Or maybe he wants to demonstrate their complete helplessness and failure in trying to do so. What I can say is that he is employing this. You may decide your own;

‘A rum start upon my soul!’ said a masculine voice, a foot or so above her head.

‘Have I hurt you mate?’

‘No ‘said Bathsheba, attempting to shrink away.

‘We have got hitched together somehow, I think.’

‘Yes

‘Are you a woman?’

‘Yes .’

‘A lady, I should have said.’

‘It doesn’t matter.’

‘I am a man.’

‘Oh! ‘

Bathsheba softly tugged again, but to no purpose.

‘Is that a dark lantern you have? I fancy so, ‘ said the man.

‘If you’ ll allow me I ll open it, and set you free.’

A hand seized the lantern, the door was opened, the rays burst out from their prison, and Bathsheba beheld her position with astonishment.

‘I ll unfasten you in one moment, miss’ he said, with new – born gallantry.

O no – I can no do it, thank you, ‘she hastily replied, and stooped for the performance.

The unfastening was not such a trifling affair. The rowel of the spur had so wound itself among the gimp cords in those few moments, that separation was likely to be a matter of time.

He too stooped, and the lantern standing on the ground betwixt them threw the gleam from its open side among the fir – tree needles and the blades of long damp grass with the effect of a large glowworm. It radiated upyards into their faces, and set over half the plantation gigantic shadows of both man and woman, each dusky shape becoming distorted and mangled upon the tree – trunks till it wasted to nothing. He looked hard into her eyes when she raised them for a moment; Bathsheba looked down again, for his gaze was too strong to be received point – blank with her own. But she had obliquely noticed that he was young and slim, and that he wore three chevrons upon his sleeve.

Bathsheba pulled again.

‘You are a prisoner, miss; it is no use blinking the matter,’ said the soldier, drily. ‘I must cut your dress if you are in such a hurry.’

‘Yes – pleas do!’ she exclaimed, helplessly. (Far From the Madding Crowd, 133-134)

‘Miss Everdene, let me assist you; you should not attempt such a thing alone.’

She found her voice in a minute. ‘What! and will you shake them in for me?’ she asked, in what for a defiant girl, was a faltering way;

‘Will I!’ said Troy. ‘Why of course I will. How blooming you are today!’ Troy flung down his cane and put his foot on the ladder to ascend.

But you must have on the veil and gloves, or you 'll be stung fearfully!' (Tess, 148-149)

Here the danger of being strong and educated and learned women that is between Tess and Bathsheba.

Bathsheba loved Troy in the way that only self – reliant women love when they abandon their self – reliance. When a strong woman recklessly throws away her strength she is worse than weak woman who has never had any strength to throw away. One source of her inadequacy is the novelty of the occasion. She has never had practice in making the best of such a condition. Weakness is doubly weak by being new. (Far From the Madding Crowd, 155)

Never in the previous story Thomas Hardy had criticized Tess perhaps it's because Tess wasn't strong enough to stand any criticism and here Bathsheba is strong and is totally able of fulfilling duties expected from her and this could be the reason why Hardy is being harsh with her.

Was Bathsheba altogether blind to the obvious fact that the support of lover's arms is not of a kind best calculated to assist a resolve to renounce him? Or was she sophisticatedly sensible, with a thrill of a pleasure, that by adopting this course for getting rid of him she was ensuring a meeting with him, at any rate, once more? (Far from the Madding Crowd, 178)

While in the story of Tess it were women fighting and quarrelling and planning to have a man who was either handsome or good threatened or wealthy whereas it's men who are after that.

And I reckon that it's not anything to do with sexes rather it's wealth, beauty, rank, nobility and social and political status that count. These two comparisons make a sound proof of it;

'Well then-I know a good deal concerning your-Fanny Robin's attachment to you.I may say,too,that I believe I am the only person in the village,excepting Gabriel Oak,who does know it.You ought to marry her.'

'I suppose I ought.Indeed,I wish to ,but I cannot.'

'Why?'

Troy was about to utter something hastily;he then checked himself and said,'I am too poor.'His voice was changed.Previously it had had a devil-may-care tone.It was the voice of a tricker now.

Boldwood's present mood was not critical enough to notice tones.He continued,'I may as well speak plainly;and understand,I don't wish to enter into the questions of right or wrong,woman's honour and shame ,or to Express any opinion on your conduct.I intend a business transaction with you.'

'I see,'said Troy.'Suppose we sit down here.'An old tree trunk lay under the hedge immediately opposite and they sat down.

'I was engaged to be married to Miss Everdene,'said Boldwood,'but you came and...'

'Not engaged,'said Troy.

'As good as engaged.'

'If I had not turned up she might have become engaged to you.'

'Hang might!'

‘Would, then.’

‘If you had not come I should certainly-yes, certainly-have been accepted by this time. If you had not seen her you might have been married to Fanny. Well, there is too much difference between Miss Everdence’s station and your own for this flirtation with her ever to benefit you by ending in marriage. So all I ask is, don’t molest her any more. Marry Fanny. I’ll make it worth your while.’

‘How will you?’

‘I’ll pay you well now, I’ll settle a sum of money upon her, and I’ll see that you don’t suffer from poverty in the future. I’ll put it clearly. Bathsheba is only playing with you; you are too poor for her as I said; so give up wasting your time about a great match you’ll never make for a moderate and rightful match you may make tomorrow, take up your carpet-bag, turn about, leave Weatherbury now, this night, and you shall take fifty pounds with you. Fanny shall have fifty to enable her to prepare for the wedding, when you have told me where she is living, and she shall have five hundred paid down on her wedding-day.’ (Far From the Madding Crowd, 188-189)

Thomas Hardy known well for his portraying the harsh and merciless circumstances of nature and its hard and tough face against human beings make exception and this case is of rarity in his writings.

Then Nature, as if offended, lent a hand. Masses of ivy grew up, completely covering the walls, till the place looked like an abbey; and it was discovered that the view from the front, over the Casterbridge chimneys, was one of the most magnificent in the country. A neighbouring earl once said that he would give up a year’s rental to have at his own door the view enjoyed by the inmates from theirs-and very probably the

inmates would have given up the view for his year's rental.(Far From the Madding Crowd,221)

Not sure whether it's from the psychology of the moment or that life experiences have led to his change. Because the man who was thinking of the lunch during a sermon is now very different and this supports Thomas Hardy's ideas that change can occur. Here it ;

The person's words spread into the heavy air with a sad yet unperturbed cadence, and Gabriel shed an honest tear. Bathsheba seemed unmoved. Mr. thirdly then left them, and Gabriel lighted a lantern. Fetching three other men to assist him., they bore the unconscious truant indoors, placing the coffin on two benches in the middle of a little sitting – room next the hall, as Bathsheba directed.

Every one except Gabriel Oak then left the room. He still indecisively lingered beside the body. He was deeply troubled at the wretchedly ironical aspect that circumstances were putting on with regard to Troy's wife, and at his own powerlessness to counteract them. In spite of his careful manoeuvring all this day, the very worst event that could in any way have happened in connection with the burial had happened now. Oak imagined a terrible discovery resulting from this afternoon's work that might cast over Bathsheba's life a shade which the interposition of many lapsing years might but indifferently lighten, and which nothing at all might altogether remove.(Far From the Madding Crowd,240)

In the story of Tess even the most intelligent and educated and kind hearted man lacked self-reflection and meditation. Neither rich Alec nor the Mr. perfect Angel not even the hidden perfection Tess would ponder like the average woman Bathsheba. This feature can only be found in this story.

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He stood and meditated – a miserable man. Whither should he go? 'He that is accursed, let him be accursed still, ' Was the pitiless anathema written in this spoliated effort of his new – born solicitousness. A man who has spent his primal strength in journeying in one direction has not much spirit left for reversing his course. Troy had, since yesterday, faintly reversed his ; but the merest opposition had disheartened him. To turn about would have been hard enough under the greatest providential encouragement; but to find that Providence, far from helping him into a new course, or showing any wish that he might adopt one, actually jeered his first trembling and critical attempt in that kind, was more than nature could bear. (Far From the Madding Crowd, 262)

Bathsheba went home, her mind occupied with a new trouble, which being rather harassing than deadly was calculated to do good by diverting her from the chronic gloom of her life. She was set thinking a great deal about Oak and of his wish to shun her; and there occurred to Bathsheba several incidents of her latter intercourse with him, which, trivial when singly viewed, amounted together to perceptible disinclination for her society. It broke upon her at length as a great pain that her last old disciple was about to forsake her and flee. He who had believed in her and argued on her side when all the rest of the world was against her, had at last like the others become weary and neglectful of the old cause, and was leaving her to fight her battles alone. (Far From the Madding Crowd, 323)

Normally while describing the strong and wealthy and proud ones Thomas Hardy doesn't make any room for compassion and pity in their corpses but in this one maybe for it's a female he eventually puts some compassion in her heart. This is new and unexpected especially if her former position before change is taken into consideration.

The keen instincts of Bathsheba had perceived that the farmer's staunch devotion to herself was still undiminished, and she sympathised deeply. The sight had quite depressed her this evening; had reminded her of her folly; she wished anew, as she had wished many months ago, for some means of making reparation for her fault. Hence her pity for the man who so persistently loved on to his own injury and permanent gloom had betrayed Bathsheba into an injudicious considerateness of manner, which appeared almost like tenderness, and gave new vigour to the exquisite dream of a Jacob's seven years' service in poor Boldwood's mind. (Far From Madding Crowd, 288-289)

The moral change fact is an absolute opposition in Thomas Hardy's works that if one reads only the story of Tess and not others he'll naturally think that the characters in other

works will most probably resemble these ones at least may except less difference. But they are totally opposite for example while the characters in the story of Tess don't and maybe can't change and they are fixed till the end. But here Thomas Hardy proves that people can change or at least some features. One more thing that differs is that in the story of Tess the beauty and the best of moral values is that the one bestowed by creation or nature or whatever you can call it rather the one given by religion or wealth and status or science. Hence any interruption from outside spoils the nature of best morals. These intervenes are bad and detrimental.

On the other hand in the story of Far From Madding Crowd the nature and natural being is regarded insufficient and life circumstances and social welfare can add one's perfection. So it can be claimed that Thomas Hardy either doesn't have a firm and stable set of morals or that he wants to test and testify their firmness and let readers choose the best.

Eventually it can easily be put forward that Thomas Hardy's style is to test the firmness and forwardness of human nature and morality under the hardest circumstances and even he employs nature to accomplish this intention. Because for men's nature it's hard to stand a very beautiful and naive girl. And there are striking differences between two stories as to the potentials. But I doubt if Thomas Hardy tries to make the church indirectly religion worthless in the body of Angel and making it lower and inferior to a naïve and ignorant country girl. This is a different approach and maybe a hidden intention.

CONCLUSION

For more than one hundred years, numerous studies on Thomas Hardy as a novelist and poet have shown that he continues to provoke an ongoing and lively debate which constantly re-examines important issues in his works.

As one of the most influential and well-received books in world literature, *Tess* brought Hardy great fame and honor as well as incurring harsh rebukes from conventional society. In the novel, Hardy portrays a poor innocent country girl who is victimized by the combined forces of Victorian patriarchal society, the injustice of social law, the hypocrisy of social prejudice and the inequality of male dominance and demonstrates his profound sympathy for Tess, the protagonist, symbolic of rural women who were mercilessly ravaged in a male-dominated world. Tess' tragic fate has evoked generations of readers' sympathy and aroused their interests in her twisted life journey full of setbacks and mishaps. In his novel *Tess of the d'Urbervilles* Thomas Hardy (1840-1928) deals with issues of morality in two fundamental ways; one is the relativity of moral values - their variation according to time and place - the other is the opposition between man-made laws and Nature. These issues are explored through the experiences of Tess Durbyfield as she encounters the problems of life, and exemplify Hardy's idea of the 'two forces':

In his other influential novel, *Far from the madding crowd*, Hardy contemplates the relationship between luck or chance and moral responsibility. People have to suffer for their own actions. While some characters like Gabriel are always responsible and cautious, others, like Sergeant Troy are careless and destructive. *Far From the Madding Crowd*, rich in romance, pathos and tragedy, raising many questions about society, morality, religion, the contrast between a good life and its rewards, is a complicated love story visualizing how tiny little actions might cause huge consequences.

Hardy is considered one of England's greatest novelists. His work resembles that of earlier Victorian novelists in technique, while in subject matter it daringly violated literary traditions of the age. In contrast to the Victorian ideal of progress, Hardy depicted human existence as a tragedy determined by powers beyond the individual's command, in particular the external pressures of society and the internal compulsions of character. His desire to reveal the underlying forces directing the lives of his characters led him to realistically examine love and sexuality in his fiction, a practice that often offended his readers and endangered his literary reputation.

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