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Women in the Rural Landscapes of Thomas Hardy

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Z á s a d y p r o v y p r a c o v á n í :

Studentka se ve své bakalářské práci zaměří na roli ženských hrdinek ve venkovských krajinách Thomase Hardyho. Kromě dobového kontextu bude studentka pracovat s jedním z Hardyho stěžejních románů, *Tess of the d'Urvilles*. Studentka svou práci uvede představením nejen společenských poměrů viktoriánské Anglie, ale i literárního prostředí, v němž se zaměří především na zobrazení krajiny v regionálních a zároveň naturalistických dílech Thomase Hardyho. Hledat bude především vzájemné souvislosti mezi způsobem, jakým autor zobrazuje anglický venkov v době vrcholící industrializace a jakým do této krajiny zasazuje své ženské hrdinky v různých úlohách. Práce bude kromě adekvátní bibliografie (obsahující kvalitní kritické zdroje) založena na literární analýze zvoleného díla.

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- HARDY, Thomas. *Tess of the d'Urbervilles*. London: David Campbell Publishers Ltd., 1991.
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- MILLER, Ilana. *The Victorian Era (1837 - 1901)*.

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

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ANNOTATION

The aim of this paper is to provide an analysis of *Tess of the d'Urbervilles*, one of the last novels written by the outstanding author of regional literature, Thomas Hardy. The theoretical part focuses on the historical, social and literary background of the period in which Hardy lived and wrote, and also describes his journey to writing. The analytical part firstly explores the way how Hardy depicts rural landscapes in the novel. Secondly, another focus is on Hardy's portrayal of the main protagonist, Tess. The analysis further examines the roles Hardy gives Tess depending upon the environment in which she finds herself. The main aim of this paper is to specify what roles Hardy gives the main protagonist throughout the story and to identify how these roles of hers change depending on the environment in which he places her.

Keywords

Hardy, Thomas, Victorian period, Tess, rural, landscape, nature

NÁZEV

Ženské hrdinky ve venkovských krajinách Thomase Hardyho

ANOTACE

Cílem této práce je analýza díla Tess z d'Urbervillů, jednoho z posledních románů významného autora regionální literatury, Thomase Hardyho. Teoretická část se zaměřuje na historické, společenské a literární pozadí doby, ve které Hardy působil, a dále popisuje, jak se stal spisovatelem. Analytická část práce zkoumá způsob, jakým Hardy v románu zobrazuje venkovské krajiny a hlavní hrdinku románu, Tess. Dále se tato práce zaměřuje na role, které Hardy hrdince v průběhu románu dává v závislosti na prostředí, do kterého ji zasazuje. Hlavním cílem této práce je vyhodnotit, jaké role Hardy hlavní hrdince v průběhu románu uděluje, a jak se tyto role mění v závislosti na prostředí, ve kterém se hlavní hrdinka ocitá.

Klíčová slova

Hardy, Thomas, viktoriánská doba, Tess, venkovský, krajina, příroda

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TERMINOLOGY

Pleinair: pertaining to a manner or style of painting developed chiefly in France in the mid-19th century, concerned with the observation of light and atmosphere effects outdoors, literally “in the open air”¹

¹ Douglas Harper, “Pleinairist,” Dictionary.com, *Online Etymology Dictionary*, accessed March 9, 2014, <http://dictionary.reference.com/browse/pleinairist>

INTRODUCTION

Thomas Hardy was one of the greatest representatives and significant literary figures of Critical Realism in Victorian England. He was not only an outstanding novelist but also a successful poet. He was ranked among the foremost English classic writers of fiction. Furthermore, he was a representative, sometimes even referred to as a father, of regional literature which concentrates on portraying specific and unique features of a certain region including its traditions, dialect, history, topography and inhabitants. Apart from regionalism, Hardy was also a representative of naturalism in literature.

Hardy wrote and published most of his well-known literary works in the second half of the nineteenth century, in the period of the broad imperial, economic and industrial growth of the British Empire under Queen Victoria's reign. He wrote his books especially for educated urban-dwelling people who appreciated them since the rural landscapes depicted in Hardy's works were exotic and different to them. However, Hardy did not focus only on depicting landscapes in his works; a declining rural society and its traditions was also his main topic. He excelled at providing detailed descriptions of his country characters and was accordingly regarded as a master of personalities, a prominent painter of rural life and the first real artist of Nature.

The typical features of Hardy's works are pessimism, tragedy and fatalism. The plot of his novels and short stories is set in Hardy's native region, the region of the rural landscapes and natural environment which he sincerely loved – Dorset in south-western England. However, he never calls the area "Dorset;" he uses the term "Wessex" instead. He re-created the medieval Anglo-Saxon kingdom Wessex; moreover, he created a detailed map of the territory about which he writes, using fictional names of places and towns that replaced the real ones. Hardy's novels usually end tragically and are enriched by picturesque rural scenes, village cottages, ruined churches, castles and abbeys and town edifices. Hardy tried to draw attention to the inequalities of Victorian society through his works, focusing especially on the unequal social position of women. His female characters are generally better described and more developed than his male characters. Therefore, the aim of this paper is to examine this character development of a female protagonist with a focus on her changing roles.

Being a representative of Critical Realism, in his last novels Hardy aspired to highlight the ticklish social problems of late Victorian England and to depict the impacts of the Industrial Revolution on rural landscapes. Furthermore, he criticised snobbery and moral hypocrisy of Victorian society. This paper will analyse one of his last novels, *Tess of the d'Urbervilles*.

Tess of the d'Urbervilles (1891) is the twelfth published novel by Thomas Hardy and belongs to Hardy's group of novels called "Novels of Character and Environment." The novel is generally regarded as Hardy's finest. It is a brilliant story of seduction, love, torment and murder, full of tragic incidents and long descriptive passages. The plot of the novel is set in impoverished rural Wessex. The tragic story centres around a young woman who endeavours to find her place in society and whose simple country character dramatically develops. The life of Tess Durbeyfield is filled with a myriad of unusual and exciting adventures, but also with great tragedies. The novel questions society's sexual mores by portraying a heroine who is seduced and, therefore, not considered a pure and chaste woman. This ballad-tuned tale of a young seduced country-girl is the utmost accusation of the Victorian puritan morals. The er-form narration is used in the novel and the narrator looks deep into the minds of the characters.

The paper is divided into two main parts. The first part focuses on the historical, social and literary background of the period in which Hardy lived and wrote most of his books. The primary focus is centred on the changes in rural areas caused by the Industrial Revolution. Another focus is on the position of women in Victorian England and the portrayal of womanhood in Victorian literature. The last chapter of the theoretical part describes his journey to writing and provides an explanation of Hardy's selection of Dorset as the setting of his novels.

The second part of the paper is an analysis of women characters and rural landscapes in Hardy's novel, *Tess of the d'Urbervilles*. First of all, the analysis concentrates on the way how Hardy describes landscapes in the novel since he was an outstanding regional writer appreciated for his minute descriptions of rural landscapes and nature. Secondly, the analysis also examines Hardy's portrayal of the main female character, Tess Durbeyfield. It explores how her social and working roles differ in various places in which she finds herself. Finally, Tess's integration into the environment and nature's participation in the events of the novel are discussed. The following chapter provides a brief insight into the Victorian Period.

1 THE VICTORIAN PERIOD

Thomas Hardy, the eminent poet and novelist, lived and wrote most of his literary works in the second half of the period of Queen Victoria's reign. And since literature is very often influenced by the period in which it is written and mirrors the mood and issues of the time, thus, a full understanding of the historical, social and literary background is essential for this paper.

The Victorian age is defined as a period of the reign of Queen Victoria (1837-1901). Queen Victoria becomes a symbol of stability and power and her reign is a time of immense growth of the British Empire. As well as Elizabethan England, Victorian England also experienced great expansion of wealth, power and culture. It was the most successful period in the historical development of Great Britain and the British Empire became the world leading power.

Miller describes the Victorian period as a very prosperous time, a time of broad imperial expansion and political reforms.² During this period Britain established its rule in India, faced the Irish Home Rule movement and entered the Crimean War.³ Miller further notes that it was a turbulent period when numerous artistic styles, literary schools, but also social, political and religious movements flourished. The Victorian era is associated with words such as “prudishness” and “repression”. The social classes of England were newly reformed and the old hierarchical order of Victorian society was established. The hierarchical structure of social classes included a large and generally disgruntled working class, a steadily growing middle class and upper classes the composition of which was changing from simply hereditary aristocracy to a combination of nobility and a wealthy commercial class.⁴ It is assumed that the population of England almost doubled during this uncommonly prosperous era. Miller adds that the Victorian period was also a time of immense scientific progress. The most important names representing Victorian science are Charles Darwin and his work, *On the Origin of Species*, Sigmund Freud with his radical thoughts of modern psychology and Karl Marx and his radical economic theory.⁵

² Ilana Miller, “The Victorian Period (1837-1901),” Victoriaspast.com, accessed December 28, 2013, <http://www.victoriaspast.com/FrontPorch/victorianera.htm>

³ “History of Great Britain (from 1707): The reporters’ war 1854-1856,” History World, accessed March 8, 2014, <http://www.historyworld.net/wrldhis/PlainTextHistories.asp?ParagraphID=nar>

⁴ Miller, “The Victorian Period (1837-1901).”

⁵ Miller, “The Victorian Period (1837-1901).”

Landow states that the Victorians also created innovations in ideology and politics, and expressions such as feminism and socialism emerged.⁶

As Miller suitably summarises, the Victorian age was an exceptionally diverse and complex period which has sometimes been referred to as the Second English Renaissance. Moreover, it laid the foundations for the arrival of the modern era.⁷

One of the important events which the Victorian era witnessed was the advent of the Industrial Revolution, often called the technical-scientific revolution. The term Industrial Revolution refers to a process of rapid social, economic and technical changes that caused a dramatic shift in all aspects of life of Britons in the period of 1750-1900. The iron and textile industries as well as the invention and development of the steam engine and coal mining contributed to immense progress in agriculture, industry, shipping, and the economic expansion. The Industrial Revolution experienced improvement of transportation and communication and marked a shift to mass production.

The most dramatic changes were witnessed in rural areas, which were predominantly agrarian prior to the Industrial Revolution, since the provincial landscape very often became urban and industrialized. According to the webpage, before the advent of the Industrial Revolution, a large number of inhabitants dwelled in small, rural communities and their daily lives revolved around farming. Also manufacturing, especially textiles were often done in people's houses or rural shops, using simple tools and machines.⁸ This process of home manufacturing is often called cottage industry.⁹ By 1850, the countryside became overcrowded mostly due to the rural industries situated there.¹⁰ Nonetheless, later, city industries predominated over those cottage industries and the process of urbanization began. Huge industrial cities attracted labourers because of higher wages, better living standards and the entertainment which

⁶ George P. Landow, "Victorian and Victorianism," The Victorian Web, last modified August 2, 2009, accessed December 28, 2013, <http://www.victorianweb.org/vn/victor4.html>

⁷ Miller, "The Victorian Period (1837-1901)."

⁸ "Industrial Revolution," History, accessed December 29, 2013, <http://www.history.com/topics/industrial-revolution>

⁹ Lewis Hackett, "Industrial Revolution," International World History Project, accessed December 29, 2013, <http://history-world.org/Industrial%20Intro.htm>

¹⁰ Marlou Schrover, "The Industrial Revolution", Universiteit Leiden: History of International Migration, last modified May 5, 2008, accessed December 29, 2013, <http://www.let.leidenuniv.nl/history/migration/chapter3.html>

they offered.¹¹ Consequently, the industrial centres found it impossible to keep pace with the increasing number of workers arriving from the countryside in search of employment. By 1880, a full eighty percent of England's population lived in cities.¹² As a consequence of migrating to cities, more and more people later could not imagine readjusting to their rural lives since the industrialization very often raised the standard of living of those who moved from the countryside to a noisy and crowded city. Landow supports this argument by quoting from Ridley:

While it is undoubtedly true that by modern standards the workers who manned the factories and mills of 1800 in England laboured for inhuman hours from an early age in conditions of terrible danger, noise and dirt, returning to crowded and insanitary homes through polluted streets, and had dreadful job security, diet, health care and education, it is none the less just as undeniably true that they lived better lives than their farm-labourer grandfathers and wool-spinning grandmothers had done. That was why they flocked to the factories from the farms – and would do so again.¹³

The extract does not only explain the reason why many countrymen started moving to cities, it also describes the living and working conditions in an industrial city of Victorian England.

The Industrial Revolution also deepened the differences between social classes and a numerous social class emerged – the middle class.¹⁴

The Industrial Revolution had the greatest impact on growth of the British Empire and represents crucial changes in the British way of life. It transformed England from an agricultural nation into one based on industry. In the course of this intense industrialization the landscape of the English countryside was completely altered. England lost its identity and rural areas changed their face. Due to the large concentration of people in cities, country areas became abandoned, inhabited only by a handful of devoted countrymen. The countryside was gradually becoming less and less interesting. As the webpage states, townsmen started spending their free time entertaining themselves in theatres and concert halls or enjoying the countryside only in long

¹¹ Joseph A. Montagna, "The Industrial Revolution", Yale-New Haven Teachers Institute, accessed December 29, 2013, <http://www.yale.edu/ynhti/curriculum/units/1981/2/81.02.06.x.html>

¹² "Life in Victorian England," About Britain, accessed December 29, 2013, <http://www.aboutbritain.com/articles/life-in-victorian-england.asp>

¹³ Matt Ridley, *The Rational Optimist: How Prosperity Evolves* as quoted in George P. Landow, "How bad was the life of the urban worker in Victorian Britain?," The Victorian Web, last modified July 18, 2011, accessed January 3, 2014, <http://www.victorianweb.org/history/work/ridley1.html>

¹⁴ "The Industrial Revolution and the changing face of Britain," British Museum, accessed December 29, 2013, http://www.britishmuseum.org/research/publications/online_research_catalogues/paper_money/paper_money_of_england_wales/the_industrial_revolution/the_industrial_revolution_3.aspx

promenades.¹⁵ These changes of people's attitudes towards rural areas and the destruction of the natural beauty of the landscape triggered a nostalgic reaction in Victorian arts and literature.

Although it may seem that, after the Industrial Revolution, the English countryside was lost and forgotten, it should be noted that people did not lose their love and interest for rural areas for ever. According to Belford, there were, of course, educated urban-dwelling Englishmen who perceived the rural countryside as barbaric and symbolising primitive freedom from the very beginning of the Industrial Revolution, and preferred the civilization of urban life.¹⁶ Later, however, people, oversaturated by the noisy city with its crowds of people, and frustrated by the industrial inventions all around them, started to appreciate the beauty of the rural landscapes again and felt the need to write about them and cultivate them. Plietzsch remarks that especially middle and upper classes wanted to preserve old England.¹⁷ Rich describes these changes of attitudes and the consequences of the Industrial Revolution and imperialism as the search for English 'roots:'

[...] The cultural roots of English resistance to industrialization may thus be found at a considerably later date than the mid-Victorian period, for it was only in the last quarter of the Victorian age and in the Edwardian one following it that a strong movement to cultivate the nostalgic, pastoral ideal emerged. [...] By the 1880s, however, there developed, [...], an indigenous 'merrie England' myth which embraced both a moral critique of capitalist industrialism and a search into England's distant past. The movement was especially stimulated by the publication in 1885 of the novel by the naturalist Richard Jefferies, *After London*, in which the capital city and urban civilization are seen as having been swept away and a return made to a medieval social order in close harmony with nature.¹⁸

¹⁵ "The Industrial Revolution and the changing face of Britain."

¹⁶ Paul Belford, "English Industrial Landscapes: divergence, convergence and perceptions of identity," Academia, accessed January 4, 2014, http://www.academia.edu/3767068/English_industrial_landscapes_divergence_convergence_and_perceptions_of_identity

¹⁷ Birgit Plietzsch, *The Novels of Thomas Hardy as a Product of Nineteenth Century Social, Economic and Cultural Change*, (Berlin: Tenea, 2004), 220, accessed January 4, 2014, http://books.google.cz/books?id=xwXQ8TdhjGAC&pg=PA283&lpg=PA283&dq=Birgit+Plietzsch+The+Novels+of+Thomas+Hardy+as+a+Product+of+Nineteenth-Century&source=bl&ots=Ixpnl8bf0&sig=nqmaNpaICnlPmu_WDcYVTdLEBAQ&hl=cs&sa=X&ei=TM4CUbWoLPKQ4gSOjYDIDQ&sqi=2&ved=0CDUQ6AEwAQ#v=onepage&q=Birgit%20Plietzsch%20The%20Novels%20of%20Thomas%20Hardy%20as%20a%20Product%20of%20Nineteenth-Century&f=false

¹⁸ Paul Rich, "The Quest for Englishness," History Today, accessed December 31, 2013, <http://www.historytoday.com/story/13070>

With the change of attitudes, the aesthetic theories that originated in Romanticism returned back and rural areas received adjectives such as “sublime,” “picturesque” and “beautiful” again.

Another of the important aspects of the Victorian period to be mentioned is the life and position of Victorian women. Boas and Hahn assert that at the beginning of the Victorian period, women had no rights and their lives depended on their class, occupation and marital status.¹⁹ Victorian women considered marriage their main life goal since it was only through marriage that they could gain status, social contacts and good living prospects. In addition, most women perceived marriage also as a release from their parents. However, as Kaňuščáková states, Victorian women were not allowed to choose their husband; their fathers chose a suitable partner for them.²⁰ Wojtczak explains that once a woman was married, all her property passed into the hands of her husband who could treat it as he liked.²¹ Married women had to take care of their husband, children and household.²² Wojtczak also points out that women who happened to be unmarried and received no financial support from their family were forced to earn their own living from an early age.²³ Tange suggests that the position of a governess was perceived as a respectable occupation especially for middle class women.²⁴ On the other hand, working class women usually worked as domestic servants, unskilled factory hands or as agricultural labourers.²⁵

Motherhood was naturally considered an important aspect of woman’s life and seen as an affirmation of her identity. According to Abrams, marriage was regarded as woman’s maturity and respectability, while by becoming a mother, the woman entered a world of womanly virtue

¹⁹ Ralph Phillip Boas and Barbara M. Hahn, *Social backgrounds of English literature*, (Boston: Little, Brown and Company, 1925), 253, accessed January 3, 2014, <https://archive.org/stream/socialbackground00boas#page/n3/mode/2up>

²⁰ Ivana Kaňuščáková, “The Position of Women in Works and Period of the Brontë Sisters” (Bachelor Thesis, University of Pardubice, 2012).

²¹ Helena Wojtczak, “Women’s Status in Mid 19th-century England: A Brief Overview,” *Women of Victorian Hastings*, accessed February 24, 2014, <http://www.hastingspress.co.uk/history/19/overview.htm>

²² David Taylor, “What was the Position of Women in 1850?,” *Women of Victorian Hastings*, accessed February 24, 2014, <http://www.hastingspress.co.uk/history/19/taylor.htm>

²³ Wojtczak, “Women’s Status in Mid 19th-century England.”

²⁴ Kaston Tange, “Governess, Companion and Housekeeper Adds,” *Victorian Contexts*, accessed February 24, 2014, <http://victoriancontexts.pbworks.com/w/page/12407398/Governess,%20Companion%20and%20Housekeeper%20Ads>

²⁵ Wojtczak, “Women’s Status in Mid 19th-century England.”

and female fulfilment. “For a woman not to become a mother meant she was liable to be labelled inadequate, a failure or in some way abnormal.” Abrams further notes that a childless single woman was a creature to be pitied.²⁶

Premarital sex was, of course, forbidden for women and frowned upon in Victorian society. Dutta explains that the traditional price to be paid for a maiden’s ruin or for being an unmarried mother was the woman’s banishment from her parent’s house and the community.²⁷ There was also an image of what an ideal Victorian woman should be like. Boas and Hahn describe the ideal Victorian woman this way:

The ideal woman of the Victorian period was submissive, beautiful, modest, accomplished, retiring, religious, tender-hearted, a capable housekeeper, and a self-sacrificing mother. [...] Women were supposed to be frail creatures whose fineness would suffer by any exercise more violent than or walking, playing croquet or riding horseback on a sidesaddle.²⁸

As this quotation suggests, Victorian women were expected to be, using the words of O’ Leary, weak and helpless creatures that should be treated like “fragile delicate flower[s]”²⁹ and that it must have been fairly difficult for women to fit these expectations.

On the other hand, there were also women who did not live according to these expectations and did not accept the role of a dependent wife. They were for instance widows or women who never got married. Gordon remarks that they were considered socially problematic since it was inappropriate to be single, and that they were viewed either as a sexual threat to the married ones or as incomplete.³⁰ Byrne states that such women were also considered “unladylike” and sometimes even called “fallen women.” He further adds that “they became outcast, shunned, because they were viewed as tainted and spoiled.”³¹

²⁶ Lynn Abrams, “Ideals of Womanhood in Victorian Britain,” BBC History, last modified August 9, 2001, accessed January 2, 2014, http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_06.shtml

²⁷ Shanta Dutta, *Ambivalence in Hardy: A Study of His Attitude to Women*. (London: Anthem Press, 2010), 12.

²⁸ Boas and Hahn, *Social backgrounds of English literature*, 254-255.

²⁹ Jeff O’ Leary, *Footprints in Time: Fulfilling God’s Destiny for Your Life*, (Thomas Nelson Inc., 2006), 53, accessed January 2, 2014, the link to the webpage is to be found in the bibliography

³⁰ Eleanor Gordon, *Women, Family and Society in Victorian Britain*, (New Haven & London: Yale University Press, 2003), 168.

³¹ Conor Byrne, “*Tess of the d’Urbervilles* & the Fallen Woman in Victorian England,” Conor Byrne, last modified August 29, 2013, accessed March 8, 2014, <http://conorbyrnex.blogspot.cz/2013/08/tess-of-durbervilles-fallen-woman-in.html>

In conclusion, the life of a Victorian woman was not, by no means, easy. Her main and almost only life goal was to marry well and afterwards to take care of her children, husband and household. Consequently, her life with no other occupation than “marriage” might have seemed monotonous and boring to her. Furthermore, she had no rights. Getting divorced was also very complicated for a Victorian woman. As Foyster explains, “A divorce was not easy to achieve for a woman. A man could divorce his wife for reasons of adultery, but a wife could only divorce her husband for reasons of bestiality, bigamy, sodomy or incest.”³² However, in the second half of the century, a few changes concerning women were carried out. They gained some rights, could have some property and could divorce.

The next chapter will deal with Victorian literature.

³² Elizabeth Foyster, *Marital Violence: An English Family History, 1660-1857*, 2005, 236, accessed January 2, 2014, <http://books.google.cz/books?id=BIFXmOefyjAC&printsec=frontcover&dq=marital+violence&hl=cs&sa=X&ei=IRbrT6GcIbDtAbQqaCDBg&ved=0CDMQ6AEwAA#v=onepage&q=marital%20violence&f=false>

2 VICTORIAN LITERATURE

Arts and literature underwent crucial changes and development in the course of the Victorian era. The literature of the long reign of Queen Victoria witnessed dramatic changes and its features correspond with the age of considerable social changes and intellectual and scientific advancement.³³ According to Fletcher, the main marks of the literature of this period were moral, social and intellectual strenuousness and conscious purpose.³⁴

Victorian literature represents a major shift between Romanticism and the new and completely different literature of the twentieth century. After Romanticism, a strong literary style emerged – Realism, and later a subgenre of Realism arose – Critical Realism. The main subject of Critical Realism was to depict contemporary society and its lack of morality, and to point out the ugliness and evils of contemporary life and social injustices.³⁵

The Victorian era was also the great era of English novel – the Victorian novel which was realistic, long and full of characters. Boas and Hahn claim that Victorian novelists were using the conditions and problems of those times for their material.³⁶ Apart from Charles Dickens and William Makepeace Thackeray, who are considered the main representatives of Victorian literature and novel, there were other important novelists that are worth mentioning, such as the Brontë sisters, George Elliot, Thomas Hardy and many others. During that period, subgenres of the Victorian novel emerged, i.e. sentimental or Victorian governess novel. Some writers also used the form of Bildungsroman which depicts the character's maturation. Besides novel, Victorian poetry flourished as well including poets like Robert Browning or Algernon Charles Swinburne.

To summarize, Victorian literature was very complex and diverse. The Victorians were highly interested in the way how Victorian novels depicted society. Burton observes that Victorian people searched for enjoyment, excitement and escape. They wanted to know more about different kinds of people and their life struggles, to find out more about their everyday life

³³ William Vaughn Moody, Robert Morss Lovett, *A History of English Literature*, (New York: Charles Scribner's Sons, 1906), 309, accessed January 1, 2014,

<https://archive.org/stream/ahistoryenglish04lovegoog#page/n10/mode/2up>

³⁴ Robert Huntington Fletcher, *A History of English Literature*, accessed January 1, 2014,

<https://archive.org/stream/ahistoryofenglis07201gut/8hist10.txt>

³⁵ "The 19th century (Critical Realism)," English Literature, accessed March 8, 2014, <http://classic-english-literature.blogspot.cz/2008/02/19th-century-critical-realism.html>

³⁶ Boas and Hahn, *Social backgrounds of English literature*, 221.

with regard to dullness of life.³⁷ The Victorians saw themselves in the novels but would never admit it. This type of writing was typical for the Victorian period.

As suggested before, a Victorian woman was a complicated, but at the same time, an interesting topic to write about and portray in literature. Consequently, women were not uncommon and rare characters in English literature. On the contrary, through the ages, people were given a chance to read about a high number of strong, interesting and remarkable female characters both in English and world literature. Buchanan supports this statement by claiming that one of the most common topics around which the plot of Victorian novels revolved was the women's unprivileged and unequal position in society, their struggle against social norms, rules and strict morals of contemporary society. Buchanan adds that in Victorian novels, female characters tended to be stereotyped so that the patriarchy remained dominant. She further suggests that Victorian literature consisted of the portrayal of 3 types of women – the angel in the house, the old maid and the fallen woman.³⁸

According to Buchanan, the portrayal of a woman as the angel in the house is the portrayal of the ideal Victorian woman. She is presented as a role model; she is the perfect helpmate, she serves and obeys her husband, takes care of and advises her children and keeps peace and stability at home. “Beautiful, sweet, passive and self-sacrificing, her identity is derived solely from her role as a wife and mother.” In contrast with the motherly angel Buchanan puts the old maid; a too wilful or intelligent woman, who dislikes her role in the home, is embittered, unlovable and very often punished through loneliness and spinsterhood. Lastly, the fallen woman, usually a young single woman, is often a victim of her innocence and consequently seduced, or is an adulteress. She is frequently portrayed as a martyr.³⁹ Brady notes that society expected the fallen woman to remain fixated on her first sexual partner, her seducer.⁴⁰ Buchanan explains that by depicting the character of the fallen woman, writers intended to warn uninformed

³⁷ Elizabeth Burton, *Early Victorians at Home*, (New Jersey: Prentice Hall Press, 1972), 239.

³⁸ Laurie Buchanan, “Stereotypical Heroine in Victorian Literature” in Helen Tierney “*Women's Studies Encyclopedia*,” Greenwood Press 2002, accessed January 3, 2014, <http://gem.greenwood.com/wse/wsePrint.jsp?id=id637>

³⁹ Buchanan, “Stereotypical Heroine in Victorian Literature.”

⁴⁰ Kristin Brady, *Thomas Hardy and matters of gender*, as quoted in Dale Kramer, *The Cambridge Companion to Thomas Hardy*, (New York: Cambridge University Press, 1999), 94, accessed February 24, 2014, <http://books.google.cz/books?id=INKi2qGPewwC&pg=PA91&lpg=PA91&dq=Patricia+Ingham+thomas+hardy&source=bl&ots=6ul4Yg51SD&sig=cJEOFPVCbVCKDyoqIntbIuUyggE&hl=cs&sa=X&ei=C63KUpKNK4yM4gSOt4DgCA&ved=0CE0Q6AEwBQ#v=onepage&q=Patricia%20Ingham%20thomas%20hardy&f=false>

adolescent female readers and suggested that society should be more compassionate toward the innocent heroine and wiser in educating her. Although she is a woman who strayed from morality and has to accept her own guilt and social ostracism, she is often a passive innocent.⁴¹

To conclude, this chapter provided a brief insight into what tendency used to prevail in the literary portrayal of female characters during the Victorian period. Victorian literature was highly rich in outstanding and influential female characters including Jane Austen's heroines, Jane Eyre by Charlotte Brontë or Thomas Hardy's Tess.

Before analysing the novel itself, it is essential to describe the way how Hardy became a writer and mention the reason why he chose Dorset as the perfect setting for his novels. Thus, the following chapter will explain both.

⁴¹ Buchanan, "Stereotypical Heroine in Victorian Literature."

3 HARDY'S JOURNEY TO WRITING

Thomas Hardy (1840-1928) was born in Upper Bockhampton, a small village near Dorchester, Dorset, and, as Hopkins claims, it was right there in the cradle of nature where Hardy first gained his minute knowledge of nature.⁴² Florence Hardy explains that Hardy was of humble origin and grew up in low family conditions. When he was judged to be strong enough his mother sent him to a non-conformist school in Dorchester, the county town lying 3 miles off. He walked the distance twice a day for several years.⁴³ While walking, he was given a chance to examine the surrounding nature very closely.⁴⁴ Ingham opines that since he spent a lot of time wandering the countryside, admiring its fauna and flora, getting used to its sounds and sights, a strong affection for and a positive relationship to his native area and nature itself soon grew inside him, which has been reflected in all his novels.⁴⁵ Thanks to these careful observations his profound knowledge of the region became an excellent source for precise and evocative descriptions of nature, landscapes, country tasks and crops in his works. According to Macdonell, "Wessex with its natural beauty, its remoteness, its lingering old world custom, has been not merely a picturesque background to his [Hardy's] tales. They have grown in Wessex air, and he has dug them out of Wessex soil."⁴⁶ As Brown suggests, Hardy himself was a born countryman strongly attached to rural areas and their simplicity.⁴⁷

Windle observes that the names of many characters of Hardy's have been taken from the names of villages in the area, could be found in tombstones, over shop-doors, or in pedigrees belonging to the same district.⁴⁸

In his seventeenth year Hardy was articled to an ecclesiastical architect of Dorchester named Hicks, and returned to his former custom of walking to the architect's office from his parent's house every day.⁴⁹ Hopkins claims that apart from studying architecture and restoring

⁴² Robert Thurston Hopkins, *Thomas Hardy's Dorset*, (New York: D Appleton and Company, 1922), 98, 99.

⁴³ Florence Hardy, *The life of Thomas Hardy*, (London: Studio Editions Ltd., 1994), 22.

⁴⁴ Florence Hardy, *The Life of Thomas Hardy* in Tony Fincham's "About Hardy", Thomas Hardy Society, last modified February 2, 2011, accessed January 6, 2014, <http://www.hardysociety.org/about-hardy>

⁴⁵ Patricia Ingham, *Thomas Hardy*, (New York: Oxford University Press, 2003), 2-3.

⁴⁶ Annie Macdonell, *Thomas Hardy*, (London: Hodder & Stoughton, 1894), 13.

⁴⁷ Dan Brown, *Thomas Hardy*, as quoted in Andrzej Diniejko, "A Short Bibliographical Survey of Thomas Hardy's Studies," *The Victorian Web*, last modified July 29, 2013, accessed January 6, 2014, <http://www.victorianweb.org/authors/hardy/bibl3.html>

⁴⁸ Bertram C. A. Windle, *The Wessex of Thomas Hardy*, (New York: John Lane Company, 1906), 14.

⁴⁹ Hardy, *The Life of Thomas Hardy*, 74.

gothic churches, Hardy also enjoyed many opportunities of studying local country-folk.⁵⁰ Florence Hardy suggests that by spending every day in the world of shepherds and ploughmen, where modern improvements were still regarded as wonders, and by examining rustic doings peculiarly close, he was later able to provide precise descriptions of field-work.⁵¹

Later, he started working under the distinguished architect, Sir Arthur Blomfield, helping him in the restoration of several churches. Blomfield, being also a painter and designer, deepened Hardy's love for literature more than for architecture.⁵² Pospíšilová aptly states that "the way Hardy became a writer was a slow awakening in his feelings for literature." She continues by saying that "he was originally an architect, but architecture on its own did not fulfil his needs and interests so he started to study literature."⁵³ As Hardy himself said, he was a "born bookworm" and gave up architecture for literature.⁵⁴ Thus, Hardy sets to writing, but his former studies of and interest in architecture are mirrored in his fiction since he embellishes it with stone ruins, venerable gothic churches, monuments, abbeys, churchyards and other traces of distant past.⁵⁵

At the age of twenty-two, Hardy moved to London, but a few years later, he established his home in the country both for reasons of health and for mental inspiration and better concentration on his writing.⁵⁶ Nonetheless, he regularly visited London, and so, London as well as country features in his works but the rural landscape prevails.

In his earlier novels Hardy depicts Wessex which is predominantly rural, pre-industrial and agricultural with close-knit and traditional community.⁵⁷ However, as Emmerová explains, the story of Hardy's *Tess of the d'Urbervilles* is set in a geographically and temporally different setting than was typical for his earlier novels. Hardy sets the plot in the period when the changes caused by the Industrial Revolution start to spread even into rural landscapes. Emmerová adds that Hardy's Wessex during this period is still a remote area existing on its own, but at the same time, it is an area into which the modern era starts to pervade with its machines, inventions and

⁵⁰ Hopkins, *Thomas Hardy's Dorset*, 103.

⁵¹ Hardy, *The Life of Thomas Hardy*, 41.

⁵² Macdonell, *Thomas Hardy*, 16.

⁵³ Lucie Pospíšilová, "Women Characters in Thomas Hardy's Short Stories" (Bachelor Thesis, University of Pardubice, 2011).

⁵⁴ "Thomas Hardy Facts," Your Dictionary, accessed January 6, 2014, <http://biography.yourdictionary.com/thomas-hardy>

⁵⁵ Scott McEathron, *Thomas Hardy's Tess of the d'Urberville: A Sourcebook*, (Oxon: Routledge, 2005), 2-3

⁵⁶ Hardy, *The Life of Thomas Hardy*, 85.

⁵⁷ Phillip V. Allingham, "An Introduction to Hardy Novels: Chronological Setting," The Victorian Web, last modified December 14, 2001, accessed January 6, 2014, <http://www.victorianweb.org/authors/hardy/pva166.html>

new ideas, which enable peasants to extricate themselves from their old bonds. Emmerová further suggests that Hardy also describes and highlights the significant changes in the position of rural folk who, due to technological changes and inventions caused by the Industrial Revolution, lose their homes and become a hired seasonal field-hand.⁵⁸ To illustrate this point, these changes are reflected in *Tess of the d'Urbervilles* because, after her father's death, Tess and her family are forced to leave their native cottage and move:

[...] These annual migrations from farm to farm were on the increase here. When Tess's mother was a child the majority of the field-folk about Marlott had remained all their lives on one farm, which had been the home also of their fathers and grandfathers; but latterly the desire for yearly removal had risen to a high pitch.⁵⁹

Emmerová observes that the plot of *Tess of the d'Urbervilles* is set in Hardy's Wessex, however, not in the southern part of the cornfields around Casterbridge, the typical setting of his earlier novels, but in the northern part where stock raising and dairy-farming predominates.⁶⁰ According to Birch, *Tess of the d'Urbervilles* can be characterized by constant movement of the main character and change of scenes since the incidents take place over districts and landscapes wide apart from one another.⁶¹ Moreover, a typical Hardyian feature is also present in the novel – changed names of cities. Some places in the novel, such as Blackmore and Stonehenge, retained their real names, but to many others Hardy imparted their former name or gave them a completely fictional form. Accordingly, Marnhull became Marlott, Bournemouth became Sandbourne, Beaminster became Emminster and Winchester was turned into Wintonchester. To aid the reader to orientate themselves in the location of these places in the novel, Hardy provided a map of Wessex of *Tess of the d'Urbervilles* which is to be found in the Appendix A.

Hardy's fictional Wessex represents the area where he grew up and which he dearly loved, and thus it seemed to him the perfect setting for his novels because their main theme was the impact of industrialization on transformation of the rural and agricultural society.

The next chapter provides an analysis of *Tess of the d'Urbervilles*.

⁵⁸ Jarmila Emmerová, epilogue to *Tess z d'Urbervillů* by Thomas Hardy (Praha: Odeon, 1975) 432-433, my translation.

⁵⁹ Hardy, *Tess of the d'Urbervilles*, 306.

⁶⁰ Emmerová, epilogue to *Tess z d'Urbervillů*, 432, my translation.

⁶¹ B. P. Birch, "Wessex, Hardy and the Nature Novelists," *Transactions of the Institute of British Geographers, New Series, Vol. 6, No. 3 (1981)*: 352, accessed October 9, 2013, <http://www.jstor.org/stable/622293>.

4 TESS IN THE RURAL LANDSCAPES

As previously mentioned, Thomas Hardy was first and foremost a landscape novelist whose natural world “forms a stage upon which his characters live out their tragic lives.”⁶² He stands above all other writers for his minute knowledge of nature and his vivid, picturesque and detailed wordy descriptions of the natural environment become painted pictures in the mind of his readers and bring constant pleasure to them. A specimen of such vivid word painting in descriptions of nature and a landscape is to be found at the very beginning of the novel where the plot is set in the Valley of the Small Dairies, Blackmoor Valley, in the Vale of Blackmoor:

This fertile and sheltered tract of country, in which the fields are never brown and the springs never dry, is bounded on the south by the bold chalk ridge that embraces the prominences of Hambledon Hill, Bulbarrow, Nettlecombe-Tout, Dogbury, High Stoy, and Bubb Down. [...] Behind him the hills are open, the sun blazes down upon the fields so large as to give an unenclosed character to the landscape, the lanes are white, the hedges low and plashed, the atmosphere colourless. Here, in the valley, the world seems to be constructed upon a smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. The atmosphere beneath is languorous, and is so tinged with azure that what artists call the middle distance partakes also of that hue, while the horizon beyond is of the deepest ultramarine. Arable lands are few and limited; with but slight exceptions the prospect is a broad rich mass of grass and trees, mantling minor hills and dales within the major. Such is the Vale of Blackmoor.⁶³

Hardy introduces the valley by approaching it with a distant and unpeopled view, then the description telescopes down to the small village of Marlott. This early passage mirrors Hardy’s masterly knowledge of the region and his personal relationship to it since it is the area of his birth and childhood. Macdonell reacts to Hardy’s detailed and broad landscape descriptions and accordingly calls him “a great pleinairist, occasionally content to render only colour and facts, but far more often painting a landscape broadly [...],”⁶⁴ which is evident from it extract. In this description Hardy used the descriptive method of bird’s eyes, depicting the vale from the summit

⁶² “Hardy Country,” Thomas Hardy Society, accessed January 6, 2014, <http://www.hardysociety.org/about-hardy/hardy-country>

⁶³ Hardy, *Tess of the d’Urbervilles*, 5-6.

⁶⁴ Macdonell, *Thomas Hardy*, 164.

of the hills since Hardy himself explains that the Vale “is best made by viewing it from the summits of the hills that surround it.”⁶⁵

The titular and main character Tess Durbeyfield is just in her teenage years at this period of time, and her child character develops in the small, remote and industrially unaffected village of Marlott in the Vale of Blackmoor. Tess is a simple country girl, which is a common feature of Hardy’s heroines, and in the first chapters she is introduced as an innocent, malleable and pure girl, a child, uninformed and unknowable, even to herself. Hardy portrays her in her sixteenth year at this period of time and in this environment as “a mere vessel of emotion untinctured by experience;”⁶⁶ she is a mere child whose twelfth year is reflected in her cheeks, or “her ninth sparkling from her eyes; and her fifth would fit over the curves of her mouth now and then.”⁶⁷ Furthermore, the title of the first phase called ‘The Maiden’ indicates Tess’s purity and sexual innocence, refers to her present phase of life and corresponds with the unsophisticated and unspoiled environment of the virginal nature in which she grows up.

Tess’s life parallels the season. It is May, a hopeful time of life resurrection and renewal full of birds’ songs and flowers in blossom. At this time Tess seems to be relatively happy and content, enjoying her youth, despite the fact that “every day seemed to throw upon her young shoulders more of the family burdens.”⁶⁸ However, at the next moment, her happiness ends and she is filled with qualms for being responsible for killing her family’s bread-winner, the horse Prince. Tess feels guilty for the accident to the extent that she “regard[s] herself in the light of a murderess.”⁶⁹ This is the first time that Hardy puts Tess in the role of a murderess, which is strongly predictive of what she will become.

The incident during which Prince is killed is a consequence of Tess’s tendency to fall asleep or into a state of reverie. As Boumelha pointedly remarks, Hardy depicts Tess as unconscious or sleeping at all critical moments,⁷⁰ which becomes a typical Tess’s feature, and this event is the first case. The incident triggers a series of disasters about to befall the heroine.

⁶⁵ Hardy, *Tess of the d’Urbervilles*, 5.

⁶⁶ Hardy, *Tess of the d’Urbervilles*, 8.

⁶⁷ Hardy, *Tess of the d’Urbervilles*, 8.

⁶⁸ Hardy, *Tess of the d’Urbervilles*, 28.

⁶⁹ Hardy, *Tess of the d’Urbervilles*, 26.

⁷⁰ Penny Boumelha as quoted in Zena Meadowson, “Thomas Hardy and the Machine: The Mechanical Deformation of Narrative Realism in *Tess of the d’Urbervilles*.” *Nineteenth-Century Literature*, Vol. 64, No. 2 (September 2009): 236, accessed October 9, 2013, <http://www.jstor.org/stable/10.1525/ncl.2009.64.2.225>.

Guilt-ridden Tess agrees to go and claim kin to her supposed family relatives living in the area of The Chase. During her journey to The Chase Hardy highlights the fact how deeply Tess is adherent to the environment surrounding the valley of her birth, which is reflected in the following extract:

Tess Durbeyfield's route on this memorable morning lay amid the north-eastern undulations of the Vale in which she had been born, and in which her life had unfolded. The Vale of Blackmoor was to her the world, and its inhabitants the races thereof. From the gates and stiles of Marlott she had looked down its length in the wondering days of infancy, [...] Every contour of the surrounding hills was a personal to her as that of her relative's faces [...].⁷¹

Afterwards, Hardy provides another vivid description of a landscape of an area which Tess on her journey enters, namely The Chase. This ancient area, the origins of which reach far back to the times of Druids, is an area of thick forests and enormous trees and of which Hardy provides the following description:

Far behind the corner of the house [...] stretched the soft azure landscape of The Chase – a truly venerable tract of forest land, one of the few remaining woodlands in England of undoubted primæval date, wherein Druidical mistletoe was still found on aged oaks, and where enormous yew-trees, not planted by the hand of man, grew as they had grown when they were pollared for bows. [...]⁷²

Here, in The Chase, specifically in The Slopes, Tess meets Alec Stoke-d'Urberville for the first time. Even at this moment Hardy portrays Tess as “one in a dream”⁷³, succumbing to Alec from the very beginning when she “in a half-pleased, half-reluctant state”⁷⁴ lets him feed her with strawberries and put roses in her bosom despite her initial refusal.

After her return home, Tess accepts the offer to work at the d'Urbervilles and subsequently becomes the family bread-winner. Her parents wish her to marry Alec as marriage was the only way for Tess to gain better living prospects. Thus, at the very beginning of the story Tess is made to leave her natural environment of Marlott, and, as a child of the virginal nature of the Blackmoor Vale, she leaves Marlott for Trantridge in The Slopes.

⁷¹ Hardy, *Tess of the d'Urbervilles*, 27.

⁷² Hardy, *Tess of the d'Urbervilles*, 28-29

⁷³ Hardy, *Tess of the d'Urbervilles*, 32.

⁷⁴ Hardy, *Tess of the d'Urbervilles*, 32.

As Hardy himself points out in the novel, “the field-folk shut in there [the Vale of Blackmoor] traded northward and westward, travelled, courted, and married northward and westward, thought northward and westward [...],”⁷⁵ so, as Plietzsch remarks, having been born in the Vale of Blackmoor, Tess would be supposed to migrate to the north or west. However, as Plietzsch explains, according to Hardy’s map of Wessex, Hardy makes Tess move east to work at Trantridge,⁷⁶ which is in opposition to the traditional moving direction of the Blackmoor field-folk. By letting Tess ‘swim against the tide’ from the very beginning, Hardy seems to indicate the uniqueness and exceptionality of Tess’s fate.

On her second journey from Marlott to The Chase, Hardy shows how Tess compares the two valleys, regarding her relationship to them. “Rising still, an immense landscape stretched around them on every side; behind, the green valley of her birth, before, a gray country of which she knew nothing except from her first brief visit to Trantridge.”⁷⁷ The adjective ‘gray’ does not only reflect Tess’s non-existing personal bond to this area, but also indicates her unhappy future there. It is in The Chase where the ruin, deflowering and the sexual fall of Tess take place.

In Trantridge, at the d’Urbervilles’, Tess is given the working position of a poultry-farm keeper, a hen-wife. The daily presence of Alec and his playful dialogues gradually make her familiar with him and receptive to him, and remove her original shyness. As Hardy himself describes, “she [Tess] was more pliable in his hand than a mere companionship would have made her [...].”⁷⁸ Alec knows how to provoke Tess’s impulses from the very beginning and Hardy makes Tess become a pawn in Alec’s hands. Later, Tess herself proves her being Alec’s puppet by saying, “See how you’ve mastered me!”⁷⁹

One night, on her return from Chaseborough to Trantridge, to escape from a confrontation with a local woman, Tess allows Alec to take her to Trantridge on his horseback. It is only due to the miserable situation in which she finds herself that she agrees. And so, as Hardy explains, “she abandon[s] herself to her impulse”⁸⁰ and consequently becomes a victim of Alec’s physical violence, her unawareness of men and inexperience.

⁷⁵ Hardy, *Tess of the d’Urbervilles*, 64.

⁷⁶ Plietzsch, *The Novels of Thomas Hardy as a Product of Nineteenth-Century Social, Economic and Cultural Change*, 63.

⁷⁷ Hardy, *Tess of the d’Urbervilles*, 42.

⁷⁸ Hardy, *Tess of the d’Urbervilles*, 50.

⁷⁹ Hardy, *Tess of the d’Urbervilles*, 66.

⁸⁰ Hardy, *Tess of the d’Urbervilles*, 57.

It is beneath the ancient and enormous yews and oaks of The Chase where the first tragedy of Tess takes place and where she becomes ‘maiden no more.’ Lea praises Hardy’s setting of Tess’s seduction in the thick forest, describes the forest himself and states that “One may readily wander for mile after mile in this ancient Chase without meeting a single human being; although certain tracts have been brought under cultivation, there is a tendency for these to revert again to forest. No fitter scene could have been chosen for such an episode.”⁸¹ Whitfield points out that “the scenes are parts of the action” and that the landscape mirrors the mood and the emotions of the character,⁸² which is clearly visible in the following extract:

[...] till a luminous fog, which had hung in the hollows all the evening, became general and enveloped them. It seemed to hold the moonlight in suspension, rendering it more pervasive than in clean air.⁸³ [...] but by this time the moon had quite gone down, and partly on account of the fog The Chase was wrapped in thick darkness, although morning was not far off. [...] Darkness and silence rule[d] everywhere.⁸⁴

From the quotation it follows that at the moment of Tess’s ruin, darkness prevailed everywhere and the darkness of the action corresponds with the dark atmosphere.

Even at this crucial moment Hardy lets Tess typically fall asleep, which has a grave consequence for her. “He [...] knelt and bent lower, till her breadth warmed his face, and in a moment his cheek was in contact with hers. She was sleeping soundly [...].”⁸⁵ Hardy comments on the unhappy event of Tess’s seduction by saying, “ ‘It was to be.’ There lay the pity of it.”⁸⁶

Thus, in Trantridge, Tess becomes ‘maiden no more,’ enters the world of womanhood and, what is more, involuntarily becomes a mistress of her supposed cousin, Alec d’Urberville, and a victim of his intrigues. The title of the second phase, ‘Maiden No More,’ again reflects Tess’s present life phase.

The unfortunate incident divides Tess’s personality and deepens the chasm between the young and simple girl who left the door of her native cottage and her present self. She returns to

⁸¹ Hermann Lea, *Thomas Hardy’s Wessex*, (London: Macmillan and Co. Ltd., 1913), 10.

⁸² Stanton Whitfield, *Thomas Hardy: The artist, the man and the disciple of destiny*, (London: Grant Richards Ltd, 1921), 13.

⁸³ Hardy, *Tess of the d’Urbervilles*, 58-59.

⁸⁴ Hardy, *Tess of the d’Urbervilles*, 62.

⁸⁵ Hardy, *Tess of the d’Urbervilles*, 62.

⁸⁶ Hardy, *Tess of the d’Urbervilles*, 63.

Marlott violated, feeling guilty and, what is more, in a lower social position – unmarried and pregnant with an illegitimate child. She becomes what was socially classified as a ‘fallen woman.’ While reaching the edge of the familiar green world, Tess realizes that “her views of life had been totally changed for her by the lesson.”⁸⁷

After her return, Tess is despised by society for losing her virginity before marriage since premarital sex was forbidden and frowned upon. She is not banished from her family cottage for her ruin, nevertheless, the loss of her virginity individualizes and subsequently separates her from the village community at her native Marlott and makes her feel like an outcast. Thompson compares the way Hardy portrays Tess to “having eaten of the tree of knowledge” and asserts that she suffers because she figuratively wears the “‘thorny crown.’”⁸⁸ Tess cannot stand the weight of the social disdain and her own personal guilt; thus she shuns society and ventures out only at dusk, seeking refuge in the surrounding natural habitat:

[...] and it was then, when out in the woods, that she seemed least solitary. She knew how to hit to a hair’s-breadth that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night neutralize each other, leaving absolute mental liberty. [...] She had no fear of the shadows; [...] On these lonely hills and dales her quiescent glide was piece with element she moved in. Her flexuous and stealthy figure became an integral part of the scene. At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. [...] Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence [...] Feeling herself in antagonism she was quite accord. She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly.⁸⁹

It is evident that Hardy makes Tess feel a sinner for what occurred to her, and she is hard on herself for having become Alec’s victim. Hopkins approves of Hardy’s making Tess feel guilty, supporting it by saying that it was quite natural and right of Tess, “with her natural and unsophisticated intelligence”, to regard her loss of virginity as both a thing to be regretted and

⁸⁷ Hardy, *Tess of the d’Urbervilles*, 64.

⁸⁸ Charlotte Thompson, “Language and the Shape of Reality in *Tess of the d’Urbervilles*,” *ELH*, Vol. 50, No. 4 (*Winter*, 1983):741, accessed October 9, 2013, <http://www.jstor.org/stable/2872925>.

⁸⁹ Hardy, *Tess of the d’Urbervilles*, 73.

forgiven.⁹⁰ The abstract also shows that although Tess feels separated from the village community, she still remains a part of the surrounding nature and subjected to its laws.

Then Hardy gives her a new social role – Tess becomes a mother. Being a young and poor country-girl, moreover, an unwed mother with no financial help from her parents, Tess feels the need to be useful again and starts working as a field-hand, the lowest working position possible, to earn her own living. Hardy depicts her as somewhat altered now, living as a total stranger in her native land. Tess becomes completely estranged from the cultural background of her native region, furthermore, she loses her distinguishing identity and as Hardy himself says, “She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself. To all humankind besides Tess was only a passing thought. Even to friends she was no more than a frequently passing thought.”⁹¹

When Tess’s baby named Sorrow dies, the natural world remains absolutely indifferent to Tess’s suffering since “the trees were just green as before; the birds sang and the sun shone as clearly now as ever. The familiar surroundings had not darkened because of her grief, nor sickened because of her pain.”⁹² The death of her baby moves Tess from a timid simple girl to a complex, strong and courageous woman:

Symbols of reflectiveness passed into her face, and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a fine creature; her aspect was fair and arresting; her soul that of a woman who the turbulent experiences of the last year or two had quite failed to demoralize.⁹³

After this rebirth, Tess does not feel comfortable in her surroundings and feels the need and passion to start anew outside Marlott and the Blackmoor Valley. The prospects of hopeful life are still warm within her; therefore, with the arrival of a new season, she decides to leave. “A particularly fine spring came round, and the stir of germination was almost audible in the buds; it moved her, as it moved the wild animals, and made her passionate to go.”⁹⁴ Once again Hardy shows that Tess’s life parallels the season, her adherence to nature and the nature’s

⁹⁰ Hopkins, *Thomas Hardy’s Dorset*, 107.

⁹¹ Hardy, *Tess of the d’Urbervilles*, 78.

⁹² Hardy, *Tess of the d’Urbervilles*, 78.

⁹³ Hardy, *Tess of the d’Urbervilles*, 85.

⁹⁴ Hardy, *Tess of the d’Urbervilles*, 85.

influence on her spirit. This time, Tess heads to the dairy-farm at Talbothays situated in the south; so, Hardy lets her travel in the opposite direction once more. This phase is called ‘The Rally’ and corresponds with Tess’s mental and physical recovery.

At the next moment, Tess reaches the summit of a hill from which she first sees her future place of sojourn – the Valley of the Great Dairies which Hardy describes as the valley “in which milk and butter grew to rankness [...]”⁹⁵ Lea states that the picture of the area stretching before her is an absolute contrast to the one of the Valley of the Small Dairies, her native land, where everything is of smaller sizes and proportions, while there it is quite the opposite:⁹⁶

The world was drawn to a larger pattern here. The enclosures numbered fifty acres instead of ten, the farmsteads were more extended, the groups of cattle formed tribes hereabout; there only families. These myriads of cows stretching under her eyes from the far east to the far west outnumbered any she had ever seen at one glance before. [...] The ripe hue of the red and dun kine absorbed the evening sunlight, which the white-coated animals returned to the eye in rays almost dazzling, even at the distant elevation on which she stood.⁹⁷

Lea further remarks that Hardy indicates that there is a strikingly noticeable difference in the atmospheres of these two valleys; the Valley of the Great Dairies seems to be lighter, clearer and altogether more dazzling and brighter in appearance in comparison with the Blackmoor Vale and its atmosphere full of oppressive heaviness:⁹⁸

The bird’s-eye perspective before her was not so luxuriantly beautiful, perhaps, as that one which she knew so well; yet it was more cheering. It lacked the intensely blue atmosphere of the rival vale, and its heavy soils and scents; the new air was clear, bracing, ethereal. The river itself, which nourished the grass and cows of these renowned dairies, flowed not like the streams in Blackmoor. Those were slow, silent, often turbid; flowing over beds of mud into which the incautious wader might sink and vanish unawares. The From waters were clear as the pure River of Life shown to the Evangelist, rapid as the shadow of a cloud, with pebbly

⁹⁵ Hardy, *Tess of the d’Urbervilles*, 88.

⁹⁶ Lea, *Thomas Hardy’s Wessex*, 11.

⁹⁷ Hardy, *Tess of the d’Urbervilles*, 88.

⁹⁸ Lea, *Thomas Hardy’s Wessex*, 11.

shallows that prattled to the sky all day long. There the waterflower was the lily; the crowfoot here.⁹⁹

In a response to Hardy's vivid and picturesque landscape depictions such as the last one, Macdonell states that his landscapes are:

living personalities that take sides or play the chorus to the drama. They are never vague. They arrest your attention as a keen-sighted friend who should point with his staff to what happening along the road, or hush your chatter and make you listen. They are not merely illustrative, but are essentially pictorial.¹⁰⁰

Child remarks that Hardy seems to know every sight and sound of life.¹⁰¹ Hardy states very detailed differences between the two valleys but as the main distinction he highlights the way of approaching and viewing the two valleys. "The secret of Blackmoor was best discovered from the heights around; to read aright the valley before her it was necessary to descend into its midst."¹⁰²

Nature brings pleasure and happiness to the lives of people; therefore, it was not surprising that the new fresh air and being amid new scenes raised Tess's spirit wonderfully. As Hardy states, although she had never before visited this area, Tess "felt akin"¹⁰³ to it. Then, Tess descends from the summit and heads towards the Talbothays Dairy where she is going to work as a dairymaid.

Hardy describes Tess at her arrival to the dairy as "being even now only a young woman of twenty, one who mentally and sentimentally had not finished growing."¹⁰⁴ It was no mature woman, but a girl of simple life, [...] who had been caught during her day of immaturity like a bird in a springe."¹⁰⁵ The quotation suggests that Tess is still considered rather a child at this period.

Just as in her native land, Tess naturally escapes to the natural habitat around her to submit herself to her emotions. It is either regret or sorrow she feels most frequently. The garden

⁹⁹ Hardy, *Tess of the d'Urbervilles*, 88-89.

¹⁰⁰ Macdonell, *Thomas Hardy*, 155.

¹⁰¹ Harold Child, *Thomas Hardy*, (London: Nisbet & Co. Ltd., 1916), 61.

¹⁰² Hardy, *Tess of the d'Urbervilles*, 90.

¹⁰³ Hardy, *Tess of the d'Urbervilles*, 88.

¹⁰⁴ Hardy, *Tess of the d'Urbervilles*, 89.

¹⁰⁵ Hardy, *Tess of the d'Urbervilles*, 170.

surrounding the dairy-farm or the near-by alley of pollard willows provides her with perfect shelter for her sadness:

[...] at dusk, when the milking was over, she walked in the garden alone, to continue her regrets [...] She went stealthily as a cat through this profusion of growth, gathering cuckoo-spittle on her skirts, cracking snail that were underfoot, staining her hands with thistle-milk and slug-slime, and rubbing off upon her naked arms sticky blights which, though snow-white, on the apple tree trunks, made her madder stains on her skin [...]¹⁰⁶

These vivid, concrete details demonstrate Hardy's outstanding ability to provide the reader with a painted-like picture of the scene and enable them to see the scene which he is describing in their mind. Moreover, the extract also shows Tess's complete integration into nature. The other place in which she often seeks refuge is among the pollard willows:

At last she got away, and did not stop in her retreat till she was in the thicket of pollard willows at the lower side of the barton, where she could be quite unseen. Here Tess flung herself down upon the rustling undergrowth of spear-grass, as upon a bed, and remained crouching in palpitating misery broken by momentary shoots of joy, which her fears about the ending could not altogether suppress. [...] In reality, she was drifting into acquiescence. Every seesaw of her breath, every wave of her blood, every pulse singing in her ears, was a voice that joined with nature in revolt against her scrupulousness.¹⁰⁷

Again, it is apparent that Tess is a part of the surrounding nature.

Talbothays' dairy is the place of Tess's brief happiness and where she feels the happiest in her life. "She live[s] in spiritual altitudes more nearly approaching ecstasy than any other period of her life,"¹⁰⁸ and Hardy also describes her as being "physically and mentally suited among these new surroundings."¹⁰⁹ Talbothays is a place into which Tess falls perfectly, both as a dairymaid, and in the community of lovers.

It is love to Angel Clare which makes her so happy. During the period of their growing love Hardy repeatedly describes the beauties of the surrounding nature which is fresh, in full bloom and abundant in colours and scents. He also purposely chose the summer to be the season

¹⁰⁶ Hardy, *Tess of the d'Urbervilles*, 105-106

¹⁰⁷ Hardy, *Tess of the d'Urbervilles*, 153-154.

¹⁰⁸ Hardy, *Tess of the d'Urbervilles*, 166.

¹⁰⁹ Hardy, *Tess of the d'Urbervilles*, 111.

of Tess's happiness and growing love for it is a warm sunny season which suits the growth of love perfectly:

[...] Another year's instalment of flowers, leaves, nightingales, thrushes, finches, and such ephemeral creatures, took up their position [...] Rays from the sunrise drew forth the buds and stretched them into long stalks, lifted up sap in noiseless streams, opened petals, and sucked out scents in invisible jets and breathings.¹¹⁰
[...] Amid the oozing flatness and warm ferments of the Froom Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate.¹¹¹

The fertility of the valley mirrors the innate vital growth of Tess since Hardy portrays her later at this period as “no insignificant creature [...] but a woman living her precious life [...].¹¹² The brim-fullness of her nature breathed from her.”¹¹³ So, at this later period, Tess is perceived as a woman.

On her journey to the town, Hardy lets Tess behold the “consequences” of the Industrial Revolution for the first time. It is an invention connected with the development of steam and rail tracks she beholds – the train. Thus, for a minute, Hardy sets the village-girl Tess in the modern world and points out how different and odd she appears in it and almost indicates that she does not fit into it:

No object could have looked more foreign to the gleaming cranks and wheels than this unsophisticated girl, with the round bare arms, the rainy face and hair, the suspended attitude of a friendly leopard at pause, the print gown of not date or fashion, and the cotton bonnet drooping on her brow.¹¹⁴

Being a fallen woman, Tess should have remained fixated on her first sexual partner and seducer, Alec. However, after the journey to the town Tess agrees to marry Angel, and so, on the last day of the year they are married. Afterwards, she is given a new social role – the role of a wife. Unfortunately, the first day of their marriage becomes the last day of Tess's brief happiness at Talbothays.

¹¹⁰ Hardy, *Tess of the d'Urbervilles*, 111.

¹¹¹ Hardy, *Tess of the d'Urbervilles*, 128.

¹¹² Hardy, *Tess of the d'Urbervilles*, 133.

¹¹³ Hardy, *Tess of the d'Urbervilles*, 146.

¹¹⁴ Hardy, *Tess of the d'Urbervilles*, 161.

Hopkins praises Hardy's delicate subtlety of mind in choosing the right environment and setting for certain great scenes. He praises Hardy's selection of Wellbridge House, the old home of Tess's ancestors, with a near-by ruined, gloomy and fearful abbey with a churchyard, for the second great tragedy in the life of Tess – the scene of her confession and the following fall.¹¹⁵ Thus, the gothic gloominess of the place and atmosphere corresponds with the gloomy and tragic action again. Tess arrives there as a bride, a young wife of Angel Clare, and there 'the woman [Tess] pays' for her past.

Right after her arrival to this old manor-house, Tess becomes depressed and spiritless by a series of occurrences, regarded as ill-omens. In addition, the weather suddenly changes and reflects her troubled spiritual state and indicates the future change of their relationship:

With the departure of the sun the calm mood of the winter day changed. Out of doors there began noises as of silk smartly rubbed; the restful dead leaves of the preceding autumn were stirred to irritated resurrection, and whirled about unwillingly, and tapped against the shutters. It soon began to rain.¹¹⁶

As a reaction to this nature's behaviour, Abercrombie indicates that Hardy's nature is not a mere background or a scenic setting, but "a vast impassive and dynamic organism, living her own immense life."¹¹⁷

A tremendous feeling of guilt and self-wretchedness weights upon Tess; she looks upon herself as not worthy of Angel and the happiness she was experiencing then and decides to punish herself for her wickedness by revealing her past to Angel, yet hoping in his forgiveness. However, Angel is not able to forgive her; moreover, he feels deceived and all his feelings towards Tess weaken. Once again, neither nature and nor the background seems to care about Tess's situation and both remain indifferent and uninvolved:

But the complexion even of external things seemed to suffer transmutation as her announcement progressed. The fire in the grate looked impish – demoniacally funny, as if it did not care in the least about her straight. The fender grinned idly, as if too did not care. The light from the water-bottle was merely engaged in

¹¹⁵ Hopkins, *Thomas Hardy's Dorset*, 99.

¹¹⁶ Hardy, *Tess of the d'Urbervilles*, 189.

¹¹⁷ Lascelles Abercrombie, *Thomas Hardy: A Critical Study*, (New York: Russell & Russell, 1964), 50.

a chromatic problem. All material objects around announced their irresponsibility with terrible iteration.¹¹⁸

Near the house of Tess's second tragedy flows the river Froom. Here Hardy provides a detailed description of the river, one of the most picturesque and interesting aspects in this part of the country, supplying and watering all the surrounding meadows and fields in the area. The following extract also proves that Hardy was not only able to "paint" a whole landscape perfectly; he was also able to focus on smaller details and fragments within the landscape and to describe them with the same precision:

[...] Its waters, in creeping down these miles of meadowland, frequently divided, serpentine in purposeless curves, looping themselves around little islands that had no name, returning and re-embodying themselves as a broad main stream further on. Opposite the spot [...] was such a general confluence, and the river was proportionately voluminous and deep. Across it was a narrow foot-bridge; but now the autumn flood has washed the handrail away, leaving the bare plank only, which lying a few inches above the speeding current, formed a giddy pathway for even steady heads one of the most picturesque and interesting aspect in this part of the country [...] The swift stream raced and gyrated under them, tossing, distorting, and splitting the moon's reflected face. Spots of froth travelled past, and intercepted weeds waved behind the piles.¹¹⁹

After few days of being Mrs Angel Clare, Tess finds herself on her way home once again, feeling almost identical feelings as on her last way home from Trantridge. But this time she returns home as a deserted wife.

Unfortunately, she does not feel comfortable in her parents' cottage since her parents doubt her being married. Therefore, she decides to leave and under the pretence of joining her husband sets off again. Again, it is spring when she leaves her native land and she goes through the spring and summer, the two friendly seasons, without any great stress or physical strain, fearing and avoiding towns and working mainly at dairy-work near Port-Bready. However, with the advent of autumn she is forced to leave and find a new occupation. While travelling, Tess's isolation deepens. After Angel's heartless desertion, she becomes a victim of mental violence caused by him and just as days shorten, all her hopes of being forgiven dwindle too.

¹¹⁸ Hardy, *Tess of the d'Urbervilles*, 197.

¹¹⁹ Hardy, *Tess of the d'Urbervilles*, 215-216.

When work becomes difficult to get she decides to join Marian on an upland farm. During her journey there Tess sleeps under a tree from which wounded and dying pheasants fall down. Tess is compared to those birds which have been hunted to death, yet she differs from them. She is still able to make decisions and is not bleeding; she is physically alright and decides to end their suffering by wringing their necks. She compares her miserable and unenviable situation with theirs and grows psychically stronger.

At the height of her despair Hardy places Tess in the sterile land of Flintcomb-Ash, the “starve-acre”¹²⁰ place, where swedes and corn are the only crops grown. Hardy further describes this area of grim hardness as one where “the air was dry and cold [...]. There were few trees, or none, [...].”¹²¹ Tess realizes that due to the stubborn soil the only kind of labour in demand in this area is the hardest and most demanding one. Nature surrounding the farmhouse at which Tess is going to work is even drearier. “There was not a tree within sight; there was not, at this season, a green pasture – nothing but fallow and turnips everywhere [...].”¹²² The descriptions of the area imply that nature is brutal there, life a struggle, the atmosphere death-like and the weather inclement. Such the life of Tess is going to be there. Thus, without a single place to take shelter in, Tess moves from idyllic dairying to the hard work among the swedes. At first, she works in a swede-field where she is set hacking from the frosty mornings to the rainy afternoons. Soon, a cruel winter invades the area. “It came on in stealthy and measured glides, like the moves of a chess-player.”¹²³ This poetic description ended with an unusual but interesting simile again illustrates Hardy’s exceptional and unbeatable writing skills. This extreme change of weather represents another burden for Tess and corresponds with her future physical torment.

Tess’s miserable and inconsolable living and financial situation forces her to go and ask Angel’s father for financial help. During her journey to Emminster Vicarage, Hardy once again presents his overwhelming skill in minute and almost poetic descriptions of the landscape, comparing the land around Flintcomb-Ash with her native land, Blackmoor Vale, providing the reader with a masterly and vivid picture:

¹²⁰ Hardy, *Tess of the d’Urbervilles*, 246.

¹²¹ Hardy, *Tess of the d’Urbervilles*, 244.

¹²² Hardy, *Tess of the d’Urbervilles*, 246.

¹²³ Hardy, *Tess of the d’Urbervilles*, 250.

In time she reached the edge of the vast escarpment below which stretched the loamy Vale of Blackmoor, now lying misty and still in the dawn. Instead of the colourless air of the upland the atmosphere down there was a deep blue. Instead of the great enclosures of a hundred acres in which she was now accustomed to toil there were little fields below her of less than half-a-dozen acres, so numerous that they looked from this height like the meshes of a net. Here the landscape was whitey-brown; down there, as in From Valley, it was always green. [...]¹²⁴

Similarly Hardy continues to describe her whole journey to Emminster, giving concrete details about places she is passing, naming near-by towns and providing specific information about the distance between the individual places. The following abstract illustrates Hardy's excellent and profound knowledge of this part of the country:

[...] passing above the Hintocks, crossing at right-angles the high-road from Sherton-Abbas to Casterbridge, and skirting Dogbury Hill and High-Stoy, with the dell between them called 'The Devil's Kitchen.' Still following the elevated way she reached Cross-in-hand, where the stone pillar stands desolate and silent, to mark the site of a miracle, or murder, or both. Three miles further she cut across the straight and deserted Roman road called Long-Ash Lane; leaving which as soon as she reached it she dipped down a hill by a transverse lane into the small town or village Evershead, being now about halfway over the distance. [...]¹²⁵

After her return, Tess becomes completely alone and Hardy describes her as "virtually non-existent."¹²⁶ Then, as Meadowsong puts it, "Hardy turns Flintcomb-Ash into a living hell"¹²⁷ since he introduces two products of the Industrial Revolution at Flintcomb-Ash – a turnip-slicing machine and a threshing machine. Thus, the "new modern world" pervades into Hardy's old and traditional Wessex and starts to threaten it. Tess is forced to operate both of these diabolical machines, having one of the worst and hardest jobs. While operating the threshing machine, Hardy gives Tess the worst position of all women working there since "she was the only woman whose place was upon the machine so as to be shaken bodily by its spinning [...]"¹²⁸ and, moreover, she has no opportunity or time to respite. Hardy also describes the negative impact of

¹²⁴ Hardy, *Tess of the d'Urbervilles*, 258.

¹²⁵ Hardy, *Tess of the d'Urbervilles*, 258.

¹²⁶ Hardy, *Tess of the d'Urbervilles*, 256.

¹²⁷ Zena Meadowsong, "Thomas Hardy and the Machine: The Mechanical Deformation of Narrative Realism in *Tess of the d'Urbervilles*." *Nineteenth-Century Literature*, Vol. 64, No. 2 (September 2009): 233, accessed October 9, 2013, <http://www.jstor.org/stable/10.1525/ncl.2009.64.2.225>.

¹²⁸ Hardy, *Tess of the d'Urbervilles*, 290.

the machine on Tess's physical condition, which is clearly visible when Tess leaves her post because, as Hardy illustrates:

[...] her knees [were] trembling so wretchedly with the shaking of the machine that she could scarcely walk.¹²⁹ [...] The incessant quivering, in which every fibre of her frame participated, had thrown her into a stupefied reverie in which her arms worked on independently of her consciousness. She hardly knew where she was, [...].¹³⁰

Thus, Tess gradually evolves into a slave of the tyrannous machines that she attends, and as Howe claims, "[Tess] has become a factor in the process of production"¹³¹ and represents "a bird caught in a clap-net."¹³² Howe even calls her an "agricultural proletarian."¹³³ Flintcomb-Ash is a place of Tess's exploitation and physical torment. Meadowsong suggests that Tess "bears a symbolic relationship to old Wessex" and personifies a traditional, agrarian way of life and the ancient, preindustrial order that is threatened and destroyed by the machines used at Flintcomb-Ash.¹³⁴ Thus, just as Tess is violated by the modern-world machines, the traditional rural Wessex is subjected to the same violation. Tess deals with it by remaining passive; she simply survives. There, at Flintcomb-Ash, as Macdonell puts it, "the maturer Tess felt [...] all the hardness of life [...]."¹³⁵ Lea claims that the harsh nature and the gloomy tone of the landscape are all in harmony with the violation and sufferings that Tess endures at Flintcomb-Ash.¹³⁶

At the next moment, a fresh landscape of her native Blackmoor Vale stretches in front of Tess on her way home, where she hurries on learning of the illness of her parents. In Marlott, she is once again forced to shoulder the burdens of her family's troubles; she helps with the household and works in the family's field.

¹²⁹ Hardy, *Tess of the d'Urbervilles*, 285.

¹³⁰ Hardy, *Tess of the d'Urbervilles*, 290.

¹³¹ Irving Howe as quoted in Meadowsong, "Thomas Hardy and the Machine," 232.

¹³² Hardy, *Tess of the d'Urbervilles*, 253.

¹³³ Irving Howe, *Thomas Hardy* as quoted in Scott McEathron, *Thomas Hardy's Tess of the d'Urbervilles*, 65.

¹³⁴ Meadowsong, "Thomas Hardy and the Machine," 236.

¹³⁵ Macdonell, *Thomas Hardy*, 202.

¹³⁶ Lea, *Thomas Hardy's Wessex*, 22.

Macdonell notes that Hardy “tells the clock by out-of-doors methods.”¹³⁷ One fine day Hardy describes the weather and its effect on the landscape. The poetics and euphony of the following abstract brings immense pleasure to the reader and enable them to easily imagine a beautiful painted picture evoked by this abstract which also proves Macdonell’s statement:

[...] As soon as twilight succeeded to sunset the flare of the couch-grass and cabbage-stalk fires began to light up the allotments fitfully, their outlines appearing and disappearing under the dense smoke as wafted by the wind. When a fire glowed, banks illuminated to an opaque lustre, screening the workpeople from one another; and the meaning of the ‘pillar of a cloud,’ which was a wall by day and light by night, could be understood. [...] Westward, the wiry boughs of the bare thorn hedge which formed the boundary of the filed rose against the pale opalescence of the lower sky. Above, Jupiter hung like a full-blown jonquil, so bright as almost to throw a shade. A few small nondescript stars were appearing elsewhere. In the distance a dog barked, and wheel occasionally rattled along the dry road. Still the prongs continued to click assiduously, for it was not late; and though the air was fresh and keen there was a whisper of spring in it that cheered the workers on. Something in the place, the hours, the crackling fires, the fantastic mysteries of light and shade, made others as well as Tess enjoy being there. Nightfall, which in the frost of winter came as a fiend and in the warmth of summer as a lover, came as a tranquillizer on this March day.¹³⁸

As the quotation indicates, the weather has a great impact on Tess since she enjoys her stay at home and the friendly weather at first. However, considered to be a wretched woman and to have an “evil influence,” Tess later regards herself as responsible for causing her mother’s and siblings’ involuntary departure from their native cottage after her father’s death.

In the last phase of the story, Hardy sets the plot in the town of Sandbourne. Although Hardy is considered an outstanding writer for his vivid and minute descriptions of rural landscapes, in the last chapters he proves that he is also able to provide a detailed, vivid and picturesque description of a town since he has spent a lot of time in towns and cities during his life:

This fashionable watering-place, with its eastern and its western stations, its piers, its groves of pines, its promenades, and its covered gardens, was [...] like a fairy

¹³⁷ Macdonell, *Thomas Hardy*, 156.

¹³⁸ Hardy, *Tess of the d’Urbervilles*, 302-303.

place suddenly created by the stroke of a wand, and allowed to get a little dusty. An outlying eastern tract of the enormous Egdon Waste was close at hand, yet on the very verge of that tawny piece of antiquity such a glittering novelty at this pleasure city had chosen to spring up. Within the space of a mile from its outskirts every irregularity of the soil was prehistoric, every channel an undisturbed British trackway; not a sod having been turned there since the days of the Cæsars. [...]¹³⁹

Hardy's setting the plot in Sandbourne, the "Mediterranean lounging-place on the English Channel,"¹⁴⁰ with its numerous fanciful residences and detached mansions, represents an absolute contrast to the other regions in which Tess has stayed. It is almost impossible to expect Tess, the typical country-girl who fears and avoids towns to be found living in this place of the thriving and fashionable community full of luxury and amidst artificial gardens and wealth, especially when it has been indicated that she does not fit in the modern world. Hardy decided to reflect the luxury of the town in Tess's present social position. Accordingly, Tess is no longer a milkmaid or field-hand, but a well-to-do young lady, moreover, a mistress of Alec d'Urberville. She has returned to her first sexual partner and has also adopted a more fashionable and stylish dress. Hardy describes her now as follows:

Her great natural beauty was, if not heightened, rendered more obvious by her attire. She was loosely wrapped in a cashmere dressing-gown of gray-white embroidered in half-mourning tints, and she wore slippers of the same hue. Her neck rose out of a frill of down, and her well-remembered cable of dark-brown hair was partially coiled up in a mass at the back of her head and partly hanging on her shoulder [...] her hands, which, once rosy, were now white and more delicate.¹⁴¹

Hardy's placing Tess in this world of luxury and making a lady of her stirred up a wave of objections and criticism stating that this lifestyle is in contradiction with Tess's natural character and with what Hardy calls a 'pure woman.' Oliphant, for instance, claims that the fine clothes which Tess is wearing lead to the breakdown of Hardy's Tess being a 'pure woman' because they are not accessories symbolizing purity, "but the trappings of vice." Oliphant further suggests that "Tess would have flung them out of the window."¹⁴² Mowbray also argues that a girl raised by

¹³⁹ Hardy, *Tess of the d'Urbervilles*, 327.

¹⁴⁰ Hardy, *Tess of the d'Urbervilles*, 327.

¹⁴¹ Hardy, *Tess of the d'Urbervilles*, 329.

¹⁴² Margret Oliphant as quoted in McEathron, *Thomas Hardy's Tess of the d'Urbervilles*, 174.

the mixture of gentle blood like Tess would never have acted like her. He is of the opinion that she would find a man that she could love and respect and would never have gone back at the first opportunity to her seducer.¹⁴³

Sandbourne is also a place of Tess's last crucial turning point of her life. After Angel's return she feels deceived by Alec, and in a fit of anger she murders him to set herself free and to end Alec's ability to possess her. Through it she also expresses her violated identity. This time Hardy makes Tess a real murderess and finally connects her to the d'Urberville legacy, allowing her inherited d'Urberville nature to fill Tess's veins and act according to it. She fulfils the d'Urberville family coach legend. "[...] One of the family is said to have abducted some beautiful woman, who tried to escape from the coach in which he was carrying her off, and in the struggle he killed her – or she killed him [...]"¹⁴⁴ The explanation of the d'Urberville coach legend foreshadows that such a tragic event may take place again, and although it is not clear from Alec's narration who the murderer was, in reality it is Tess. The event itself also suggests that Tess is unable to escape her fate, is not free to act and Hardy gives her no other choice. Despite the terrible act, thanks to the reunion with Angel, Hardy depicts Tess as being aware of her horrible crime, yet feeling content and happy. At this moment she becomes a fugitive from justice and law.

At the end of her life, Hardy leads Tess to Stonehenge, the ancient Pagan temple. Rich praises Hardy's selection of Stonehenge, saying that the ancient stone blocks seemed absolutely fitting the scene of the arrest of Hardy's heroine since it seems that Tess's lying asleep on a large stone symbolizes her readiness for sacrifice.¹⁴⁵ McEathron expresses a similar opinion and suggests that Hardy could not single out a better place where Tess meets her destiny because, as he adds, "her understanding of the ancient stones as a site of sacrifice indicates that she sees herself as a victim [...]"¹⁴⁶ Hardy brings her there at night which was "as dark as a cave [...]" [and] all around was open loneliness and black solitude, over which a stiff breeze blew."¹⁴⁷ Although he describes it with the same precision, Hardy's description of Stonehenge differs from

¹⁴³ Morris Mowbray as quoted in McEathron, *Thomas Hardy's Tess of the d'Urbervilles*, 62-63.

¹⁴⁴ Hardy, *Tess of the d'Urbervilles*, 308.

¹⁴⁵ Rich, "The Quest for Englishness."

¹⁴⁶ McEathron, *Thomas Hardy's Tess of the d'Urbervilles*, 182.

¹⁴⁷ Hardy, *Tess of the d'Urbervilles*, 341.

his previous descriptions in one aspect. The ancient temple is not viewed from a summit or a long distance, but from a point of view of a person who reaches the temple at thick darkness, using their senses to identify the place. This description allows the reader to easily imagine themselves as the two characters arriving at the place at night:

[...] It seemed to be of solid stone, without joint or moulding. Carrying his fingers onward he found that what he had come in contact with was a colossal rectangular pillar [...] At an indefinite height overhead something made the black sky blacker, which had the semblance of a vast architrave uniting the pillar horizontally. [...] The place was roofless. [...] Feeling sideways they encountered another tower-like pillar, square and uncompromising at the first; beyond it another and another. The place was all doors and pillar, some connected above by continuous architraves. [...] The next pillar was isolated; others composed a trilithon; other were prostrate, their flanks forming a causeway wide enough for a carriage; and it was soon obvious that they made up a forest of monoliths grouped upon the grassy expanse of the plain. [...]¹⁴⁸

Hardy allows Tess to flung herself upon a warm and dry oblong stone and, as Moynahan states, understanding the historical purpose of the place, she seems to “give herself up as a blood sacrifice, not only to the social laws and order closing in upon her, but also to the hidden powers ruling the universe”¹⁴⁹ and her fate. Then, Hardy lets Tess characteristically fall asleep, now next to the very altar of sacrifice. Thus, her role as a victim becomes fulfilled; the fulfilment of her life is her death via sacrifice. The ancient place of sacrifice corresponds with Tess’s act of self-sacrifice. While Tess is asleep, the author describes the surrounding landscape veiled in dark:

The band of silver paleness along the east horizon made even the distant part of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity and hesitation which is usual before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them; and the Stone of Sacrifice midway. Presently the night wind died out, and the quivering little pools in the cup-like hollows of the stones lay still.¹⁵⁰

¹⁴⁸ Hardy, *Tess of the d’Urbervilles*, 342.

¹⁴⁹ Julian Moynahan, introduction to *The Portable THOMAS HARDY: selected and with an Introduction by Julian Moynahan*, (New York: The Viking Press, 1977), xxx.

¹⁵⁰ Hardy, *Tess of the d’Urbervilles*, 344.

With the arrival of morning Tess wakes, returns to reality and realizes that she has been surrounded by officers. While being arrested, she murmurs, “ ‘It is as it should be,’ ”¹⁵¹ and with her last words, “ ‘I am ready,’ ”¹⁵² proves that she fully accepts the consequences for the murder that she has committed. Thus, she leaves Angel and her beloved nature and becomes imprisoned.

Hardy sets the very last scene of the story in the city of Wintonchester, the former capital of Wessex. There, he leads his heroine Tess to the last and inevitable punishment which she must pay. Hardy provides a panoramic description of the city from a near-by summit:

The prospect from this summit was almost unlimited. In the valley beneath lay the city they had just left, its more prominent buildings showing as in an isometric drawing – among them the broad cathedral tower, with its Norman windows and immense length of aisle and nave, the spires of St. Thomas’s, the pinnacle tower of the College, and, more to the right, the tower and gables of the ancient hospice [...] Behind the city wept the rotund upland of St. Catherine’s Hill; further off, landscape beyond landscape, till the horizon was lost in the radiance of the sun hanging above it. Against these far stretches of country rose, in front of the other city edifices, a large red-brick building, with level gray roofs, and rows of short barred windows bespeaking captivity, the whole contrasting greatly by its formalism with the quaint irregularities of the Gothic erections. [...] ¹⁵³

This extract perfectly reflects Hardy’s earlier studies of architecture, which is apparent from the detailed and precise descriptions of Wintonchester edifices. McEathron comments on this building description as follows: “Hardy, the former architect, approaches the unspeakable here by means of a panoramic view of the town [...] that tightens to reveal the jarring contrast of the modern prison with the centuries-old gothic structures surrounding it.”¹⁵⁴

In Wintonchester, Hardy no longer portrays Tess as a woman, a human being, but only as an idea, a mere thought, and the only symbol of her past existence in this world is a black flag. Hardy also does not say directly that Tess has been hanged. As J. Miller notes, “Tess’s death is wholly concealed from the reader behind the black flag,”¹⁵⁵ which is apparent from the following sentence provided by Hardy, informing the reader of Tess’s death. “A few minutes after the hour

¹⁵¹ Hardy, *Tess of the d’Urbervilles*, 345.

¹⁵² Hardy, *Tess of the d’Urbervilles*, 345.

¹⁵³ Hardy, *Tess of the d’Urbervilles*, 345-346.

¹⁵⁴ McEathron, *Thomas Hardy’s Tess of the d’Urbervilles*, 184.

¹⁵⁵ J. Hillis Miller, “Fiction and Repetition: *Tess of the d’Urbervilles*,” as quoted in Thompson, “Language and the Shape of Reality in *Tess of the d’Urbervilles*,” 735.

had struck something moved slowly up the staff, and extended itself upon the breeze. It was a black flag. 'Justice' was done, and the President of the Immortals [...] had ended his sport with Tess."¹⁵⁶ Shires states that Hardy kills Tess in order to release her from constructions put on her by society and individuals.¹⁵⁷ Thus, after all that she has been through, Tess is allowed to leave the world and vanishes.

¹⁵⁶ Hardy, *Tess of the d'Urbervilles*, 346.

¹⁵⁷ Linda M. Shires, "The Radical Aesthetic of *Tess of the d'Urbervilles*," as quoted in Meadowsong, "Thomas Hardy and the Machine," 229.

CONCLUSION

The purpose of this bachelor thesis was to provide an analysis of *Tess of the d'Urbervilles*, a literary work written by the outstanding writer of regional literature, Thomas Hardy. The main aim of the analysis was to specify what roles Hardy gives the main protagonist throughout the story and to identify how these roles change depending on the environment in which he places her. Another focus was on Hardy's depiction of the rural landscapes.

Hardy's descriptions of landscapes found in the novel do not only prove his personal relationship to and profound knowledge of this part of England, they also reflect the fact that he was an extremely attentive and careful pupil and observer of the surrounding nature, knowing its every sound and sight by heart. He always provides very detailed topographic information and picturesque descriptions of the landscape as a whole and also of the fragments in it enabling the reader to identify fragments of the real world within his fictional. Macdonell claims that "No other writer of fiction has been at once so truthful and so poetic historian of his country."¹⁵⁸ There certainly is not a rival in description of nature among men of letters or a greater representative of regionalism. He provides the reader with painted-like wordy descriptions of the scene and enables them to vividly imagine the scene in a form of a painted picture. Hardy either describes the landscapes from a summit of a hill, using a bird's-eye method of viewing, or he uses a method of worm's-eye point of view, describing the area from a ground-level perspective. The impacts of the Industrial Revolution start to slowly pervade into Hardy's rural landscapes symbolized by the mail-cart, railway, turnip-slicing machine and the threshing-machine. Hardy also points out the issue of annual migration of agrarian rural workers as another negative outcome of the Revolution on the rural areas.

Tess Durbeyfield, the main protagonist of the novel, was also at the centre of the attention in the analysis. Hardy portrays her as simple as is the rural background she comes from. She does not represent the ideal Victorian woman and housewife characterized by her perfection at all times. She is far from it; she is quite the opposite. She is a perfect specimen of the so-called "fallen woman:" she is a young single woman, a victim of her innocence; she is seduced, feels like an outcast and becomes a martyr at the end. In spite of being a fallen woman, throughout the book there is a tendency to turn her into an 'angel' – the ideal woman, for instance through

¹⁵⁸ Macdonell, *Thomas Hardy*, 14-15.

Angel's imaginations of Tess's purity and innocence, through the comparison of Tess to the ideal woman described in the Bible or through Hardy's subtitle 'A Pure Woman' since, although having sinned in act, Tess remains pure with regard to her will and the tendencies of her mind and heart. Hardy gives Tess a life lecture at The Chase and makes her a victim of her naivety and unawareness. This only sin of hers has been the violation of strict social laws, thus, Tess is forced to pay the whole penalty of suffering and disgrace for it. It is Hardy's reaction against the Victorian cult of chastity. Hardy twists the moral lesson, and instead of blaming the innocent Tess for her sin, he portrays her as a victim of society's standards for women. Through it he highlights the unequal social position of women and absurd moral and social laws.

Throughout the story, Tess experiences a complex and dramatic development of her character and her roles dramatically change. Regarding her social roles, at the beginning of the story, Tess is an innocent and simple country-girl of virginal nature, a maiden. Afterwards, she becomes an adulteress and a young unwed mother; later she turns into a complex and strong young woman. Then she becomes a bride and right after a deserted wife. At Flincomb-Ash, she is exploited and personifies the traditional Wessex threatened by modern inventions. At the end she develops into Alec's mistress and a murderess, becomes a fugitive from law and through her self-sacrifice at last leaves the world as an idea represented only by a black flag. To summarize, she rises from a pure, simple and innocent country-girl into a murderess and the gallows. Tess is constantly portrayed as an adulteress, murderess and a sacrificial victim. Everywhere, the machinery of Tess's fate seems to be in motion and she is unable to escape it. Tess has lived to see only her twenty-second year. During the period of approximately six years she has experienced as many things as people usually do in the course of their whole life. This intense development of the main woman character throughout the story is a typical Hardyian feature.

Throughout the story, Tess is constantly victimized by men and forces beyond her control. She is repeatedly subjected to physical violence by Alec d'Urberville and the machines she operates at Flintcomb-Ash, and also to mental violence by Angel Clare. While seeking the proper environment, Tess's geographical wandering from place to place over Wessex could be compared to a hunted animal flying from one refuge to another without finding any save one. Tess is a part of the surrounding nature and adherent to it, very often seeking a refuge in it. As the book proceeds, Tess becomes less and less individualised and her vitality diffuses into the realms of nature – at first into animals, then to plants and at the end her reduction climaxes in her

complete disappearance and replacement by the black flag. Her death seems both inevitable and insignificant.

Hardy ties his characters and their fortunes and misfortunes to a particular environment. The setting corresponds with the action; it mirrors the mood of the incident, and the place and season change with the mood, feelings and fortunes of the heroine. The life-history of Tess is a striking instance of such participation of the environment and nature in the actions. Her simple child-character develops at the unsophisticated, remote and industrially unaffected village of Marlott, and the virginal nature surrounding it corresponds with her phase of life since Marlott is the place of her innocence and maidenhood. It is among the enormous and unfriendly primeval yews and oaks of The Chase, during a dark and foggy night where she loses her innocence and becomes 'maiden no-more.' In her native village of Marlott she becomes a mother, outcast and a passing thought and later she turns into a complex woman there. On the other hand, during summertime in the romantic, fertile and always green Froom Valley, her character matures and develops, among all the various scents, flowers and crystal streams. As a reaction to her growing love to Clare, Hardy repeatedly provides passages describing the beauties of the surrounding nature. At Froom Valley, she also becomes a bride and then a wife of Angel Clare. However, at Wellbridge, the former mansion of her ancestors, at the place of a mouldy past and the gruesome portraits, Tess's second great tragedy takes place and it is also the place where she tastes the full bitterness of life. The atmosphere there is gloomy, sinister and Hardy even places a ruined abbey near-by the mansion to evoke even a darker and gothic tone of the scene corresponding with Tess's tragedy. At the height of her despair Hardy places Tess in Flintcomb-Ash, a spot cursed by sterility, where nature and the weather are unkind and the monstrous inventions of the Industrial Revolution introduced. There, during the cruel winter, she is physically tormented by the machines to which she is enslaved and feels the hardness and cruelty of life. In Sandbourne, the place of fashionable promenades and new villas, she is depicted as a well-to-do young lady wearing fashionable and luxurious clothes but also as Alec's mistress. Sandbourne is also a site where she becomes a murderess and a fugitive from law. The last scene at Stonehenge, the spot where the ancient Druids shed innocent blood through sacrifice, is a scene of Tess's sacrifice and arrest during a night "as dark as a cave." At some moments, nature is depicted as sympathetic and reflects the mood of the scene; sometimes she is absolutely indifferent to the suffering of people. Hardy's nature is a dynamic organism living her own life.

RESUMÉ

Tato práce se věnovala analýze venkovských krajin a ženských hrdinek v jednom ze stěžejních románů Thomase Hardyho, Tess z d'Urbervillů (*Tess of the d'Urbervilles*). Thomas Hardy patřil k nejvýznamnějším představitelům pozdně viktoriánské literatury 19. století. Vzhledem k tomu, že byl Hardy znám a oceňován především pro své umění detailního a poetického popisu krajin ve svých dílech, jedním z hlavních cílů této práce bylo tudíž analyzovat způsob, jakým Hardy ve výše uvedeném románu zobrazuje a popisuje venkovské krajiny a tamější přírodu v té oblasti Anglie, kterou velmi dobře znal a ke které měl velmi vřelý osobní vztah. Hardy uměl také velmi dobře vykreslit hrdinky svých románů. Ženské hrdinky v jeho románech jsou mnohdy hlavními postavami v knize a velmi často bývají i lépe vykresleny než Hardyho mužští hrdinové. Druhým cílem této práce byla tedy analýza hlavní ženské románové postavy, Tess. V románu se Hardy snažil poukázat na nespravedlivé postavení žen ve viktoriánské společnosti a na nesmyslná a nespravedlivá mravní pravidla tehdejší společnosti. Tento román je považován za nejvyšší obžalobu viktoriánské společnosti. V neposlední řadě práce hledala souvislosti mezi tím, jak Hardy zobrazuje anglický venkov, a rolemi, které Hardy v těchto krajinách hlavní hrdince dává.

Britské impérium v období vlády královny Viktorie zažilo nejen obrovský ekonomický a kulturní rozmach, ale také rozmach bohatství a moci. Toto období je považováno za nejúspěšnější období v historickém vývoji Velké Británie a Britské impérium se stalo světovou velmocí. V tomto období Británie založila svou vládu v Indii, čelila nepokojům v Irsku a vstoupila do Krymské války. Byla to také doba velkého kulturního rozkvětu, která dala vzniknout mnoha uměleckým stylům, literárním školám a dalším uměleckým hnutím. Došlo k třídní reformaci a ve společnosti byla zavedena stará hierarchie. Viktoriánská Anglie byla též obdobím velkého rozvoje vědy, ke kterému vědci jako například Charles Darwin, Sigmund Freud a Karl Marx přispěli svými poznatky, myšlenkami a teoriemi. V tomto nesmírně úspěšném období se počet obyvatel Velké Británie a především Anglie až dvakrát zvýšil. Období vlády královny Viktorie nastolilo základ pro příchod moderní éry.

Důležitou událostí viktoriánské doby byl příchod průmyslové revoluce, která s sebou přinesla zásadní změny do života mnoha Britů. Nově zavedená průmyslová odvětví a rozvoj páry a těžby uhlí přispěly k ohromnému pokroku v zemědělství, průmyslu, námořní dopravě a k ekonomickému rozmachu. Průmyslová revoluce ale také způsobila dramatické změny

ve venkovských oblastech, které byly do té doby čistě zemědělské, protože i sem postupně začaly doléhat změny způsobené industrializací, a tyto venkovské oblasti byly přeměněny na městská centra. Malé vesnické komunity existující před příchodem průmyslové revoluce zanikly. Nastal proces urbanizace; lidé se začali stěhovat do měst a městských aglomerací za práci, vyhlídkou lepšího postavení a mzdy, a anglický venkov zůstal téměř opuštěný, obydlený pouhou hrstkou zemědělců a venkovanů. Města byla naopak přelidněná a panovaly zde hrozné hygienické a ubytovací podmínky. Průmyslová revoluce naprosto změnila britský způsob života a přeměnila tuto zemi založenou převážně na zemědělství v průmyslovou velmoc. Anglický venkov utrpěl největší ztráty a jeho tvář a charakter se naprosto změnily.

Ne na dlouho byly však krásy a půvaby anglického venkova zapomenuty. Lidé přesyceni městem, hlučnými davy a neustálou zábavou, kterou město nabízí, začali znovu vnímat a oceňovat tuto zapomenutou krásu a svěží vzduch venkova a pociťovat potřebu se o tyto venkovské krajiny starat a kultivovat je. S touto změnou přístupu lidí k venkovu byly vzkříšeny estetické teorie a venkovu byly opět uděleny přívlastky jako malebný a nádherný.

Postavení žen ve viktoriánské době bylo také nutno zmínit, neboť ženy na počátku viktoriánské doby neměly žádná práva a jejich život závisel na jejich sociální třídě, zaměstnání a rodinném stavu. Hlavním cílem viktoriánské ženy bylo se vdát, protože sňatek pro ně byl jediný způsob jak získat styky a vyhlídky na lepší život. Po svatbě veškerý ženin majetek připadl do vlastnictví muže a ten s ním mohl nakládat podle svého uvážení. Vdaná žena měla za úkol starat se o muže, domácnost a děti. Neprovdané či rodinou finančně nezajištěné ženy byly nuceny si samy vydělávat, a to v lepším případě jako vychovatelky, v horším jako služky, pracovnice v továrnách či na polích. Ideální viktoriánská žena měla být krásná, skromná, křehká, něžná, vzdělaná a obětavá matka schopna starat se o domácnost. Na druhou stranu ve společnosti existovaly také ženy, které byly vnímány a považovány za sociálně nepřijatelné, poněvadž nežily v souladu s pravidly tehdejší společnosti. Označovaly se za „hříšné ženy“ a byly to například vdovy a věčně svobodné ženy.

Umění a literatura prošly také zásadními změnami za vlády královny Viktorie. Došlo k odklonu od romantismu k úplně odlišné literatuře 19. století, a to realismu. Brzy se také objevil sub žánr realismu, a to kritický realismus, který poukazoval na morálku tehdejší společnosti a její zkaženost. Viktoriánská literatura také zažila rozkvet dalšího literárního žánru – románu. Mezi nevýznamnější představitele viktoriánské literatury a románu patří Charles Dickens, William M.

Thackeray, sestry Brontëovy, George Elliot, Thomas Hardy a další. Kromě románu a prózy vzkvétala také poezie, kterou reprezentují například Robert Browning a Algernon Ch. Swinburne.

Jedním z častých témat, kolem kterého se točil děj viktoriánských knih, bylo nerovné a nespravedlivé postavení žen a jejich boj proti společenským normám, pravidlům a přísným mravům. V literatuře existovaly 3 typy žen, které byly zobrazovány, a to anděl domácnosti, stará panna a hříšná žena. Anděl domácnosti je žena, která je ztělesněním ideální viktoriánské ženy; je krásná, obětavá, poslušná manželka a šikovná hospodyně. Na druhou stranu, stará panna představuje až příliš svéhlavou a inteligentní ženu, která odmítá pozici poskoka v domácnosti, a tak často bývá potrestána staropanenstvím. Pod hříšnou ženou si lze představit mladou svobodnou ženu, která se stane obětí sexuální touhy mužů a vlastní nevinosti. Velmi často také bývá ke konci zobrazena jako mučednice.

Následující kapitola pojednávala o tom, jak se Thomas Hardy stal spisovatelem a jak se v něm zrodila láska k venkovu. Thomas Hardy se narodil v hrabství Dorset a vybral si jej jako pozadí pro své romány. Během svého života docházel denně pěšky nejprve do školy, později do zaměstnání, a měl tak příležitost vnímat všechny krásy okolní přírody. Široké okolí svého rodného kraje znal díky svým pěším výpravám nazpaměť, a proto lze v jeho knihách najít rozsáhlé popisné pasáže anglického venkova a krajin plných přesných detailů. Při svých procházkách také velmi důkladně pozoroval práci zemědělských dělníků, díky čemuž byl ve svých dílech schopen detailně popsat práci venkovanů. V mládí byl Hardy studentem architektury, což se také odráží v jeho dílech v podobě přesných popisných pasáží domů, budov, kostelů, struktur měst a zřícenin hradů. Během svého života střídavě pobýval v Londýně a na venkově, proto se jak město, tak venkov objevují v jeho dílech.

Své dřívější romány Hardy zasadil do doby před průmyslovou revolucí, zobrazující tradiční komunitu pevně spjatých lidí. V románu Tess z d'Urbervillů už se však změny způsobené průmyslovou revolucí začínají projevovat a ohrožovat Hardyho tradiční venkov. Jako pozadí pro tento román si Hardy vybral severnější oblast Wessexu, oblast mlékáren a chovu dobytka. V tomto románu Hardy také změnil jména některých měst a míst, což je jedním z typických prvků Hardyho děl.

Prvním analyzovaným prvkem v Hardyho románu Tess z d'Urbervillů byly venkovské krajiny. Práce zkoumala způsob, jakým Hardy tyto krajiny v románu zobrazuje a popisuje jednak proto, že děj románu je zasazen do jeho rodného regionu, který dokonale znal, a také proto, že

Hardy je znám a oceňován především pro své podrobné popisy krajin. Při popisu krajin Hardy v knize nejčastěji používá metodu tzv. „ptačího oka“, což je pohled z vrchu dolů do údolí. Nejčastěji se tak na krajinu dívá z nejvyššího vrcholu dané oblasti, který umožňuje náhled na široké okolí rozprostírající se před očima vypravěče. V knize se ale také vyskytují pasáže, kde vypravěč popisuje krajinu z pohledu osoby v ní stojící, nacházející se přímo v samotném údolí, nikoliv na jeho vrcholu. Zde Hardy užívá metodu tzv. „červího oka.“ Hardyho detailní a přesné popisy krajin dokazují jak jeho perfektní znalost anglického venkova, tak i jeho vřelý osobní vztah k těmto krajinám. Hardy také zobrazuje, jak do těchto venkovských končin postupně pronikají změny způsobené průmyslovou revolucí v podobě například poštovního vozu, železnice, kráječky tuřínů či parní mlátičky. Hardyho detailní a velmi často až poetické rozsáhlé slovní popisy umožňují čtenáři si popisovanou krajinu představit jako obraz malovaný rukou malíře. Neexistuje autor, který by Hardyho předčil v těchto popisných pasážích krajin.

Dalším prvkem románu, který tato práce analyzovala, bylo Hardyho zobrazení hlavní románové hrdinky, Tess. Analýza vyzkoumala, že Tess není ztělesněním ideální viktoriánské ženy, ba naopak. Tess je dokonalým příkladem hříšné ženy – je to mladá svobodná dívka, která se stane obětí sexuální touhy muže a vlastní nevědomosti, je svedena, stává se cizoložnicí a matkou nemanželského dítěte, a nakonec je zobrazena jako mučednice. Hardy se však v průběhu děje snaží z Tess udělat anděla domácnosti, například prostřednictvím Angelových představ o Tessině čistotě a nevinnosti či jejího srovnání s dokonalou ženou v Bibli. Práce dále zkoumala, jaké sociální a pracovní role jí jsou přisouzeny v různých krajinách, ve kterých se ocitá. V rodném Marlottu Tess reprezentuje prostou, čistou a nevinnou mladou dívku, pannu. Poté představuje loutku v rukách Aleca, je svedena, stává se z ní hříšnice, matka nemanželského dítěte zaměstnaná jako zemědělská dělnice na poli a mění se ve složitou ženu. V dalším okamžiku Tess pracuje jako dojička krav v mlékárně, kde se zanedlouho stává snoubenkou a později manželkou Angela Clara. Brzy poté ji manžel opouští, z Tess se stává opuštěná žena a zastává tu nejtěžší možnou práci – nejdříve okopává tuřiny na poli, poté pracuje u zemědělských strojů, které ji fyzicky ničí. Ve Flintcomb-Ash Tess ztělesňuje tradiční Wessex ohrožený moderními vynálezy. Nakonec je zobrazena jako Alecova milenka, vražedkyně, žena prchající před zákonem, oběť a mučednice. Jak je vidět, Tessina postava se v průběhu románu zásadně a dramaticky mění. Tess je také velmi spjatá s přírodou, často se do ní uchyluje a hledá v ní úkryt. Její pocity a nálady jsou často přírodou ovlivňovány nebo se v ní odráží. Tess neustále

provází násilí fyzické a psychické násilí ze strany mužů, a síly, nad kterými nemá kontrolu. Postupně ztrácí svoji osobitost, až nakonec je její existence zastoupena pouhou černou vlajkou symbolizující její smrt.

Nakonec se práce zabývala rolí přírody a prostředí v románu. Hardy velmi často váže úspěchy a neúspěchy, štěstí a neštěstí svých románových postav k určitému prostředí. I počasí se mnohdy odráží v dané události. Tessina rodná vesnice oddělená od okolního světa je místem její nevinности a panenství. Právě mezi ohromnými tisy a duby v tmavém temném lese za temné noci zahalené mlhou Tess přichází o své panenství a je obětí Alecova fyzického násilí. Na druhou stranu, v romantickém, úrodném a vřdyzeleném údolí během krásného horkého léta se Tessina osobnost vyvíjí a Tess prožívá nejšťastnější období života – mezi kvetoucími květinami a nejrůznějšími vůněmi. Naopak, během kruté zimy, kdy je Tess naprosto opuštěná, zažívá také velmi kruté období života. A právě na prastarém místě obětování, během temné noci, se Tess sama obětovává. V některých případech se příroda odráží v probíhajících událostech, jindy je k utrpení lidí naprosto lhostejná.

V průběhu celého románu se Tessiny jak společenské, tak pracovní role neustále mění a její postava se vyvíjí z dítěte ve vražedkyni. Tento vnitřní vývoj hlavní ženské postavy románu je typickým prvkem Hardyho románů, jelikož jeho hrdinky bývají velmi často dokonale zpracovány. Síly ovlivňující Tessin osud se zdají být neustále v pohybu a Tess není schopna uniknout jak těmto silám, tak svému osudu.

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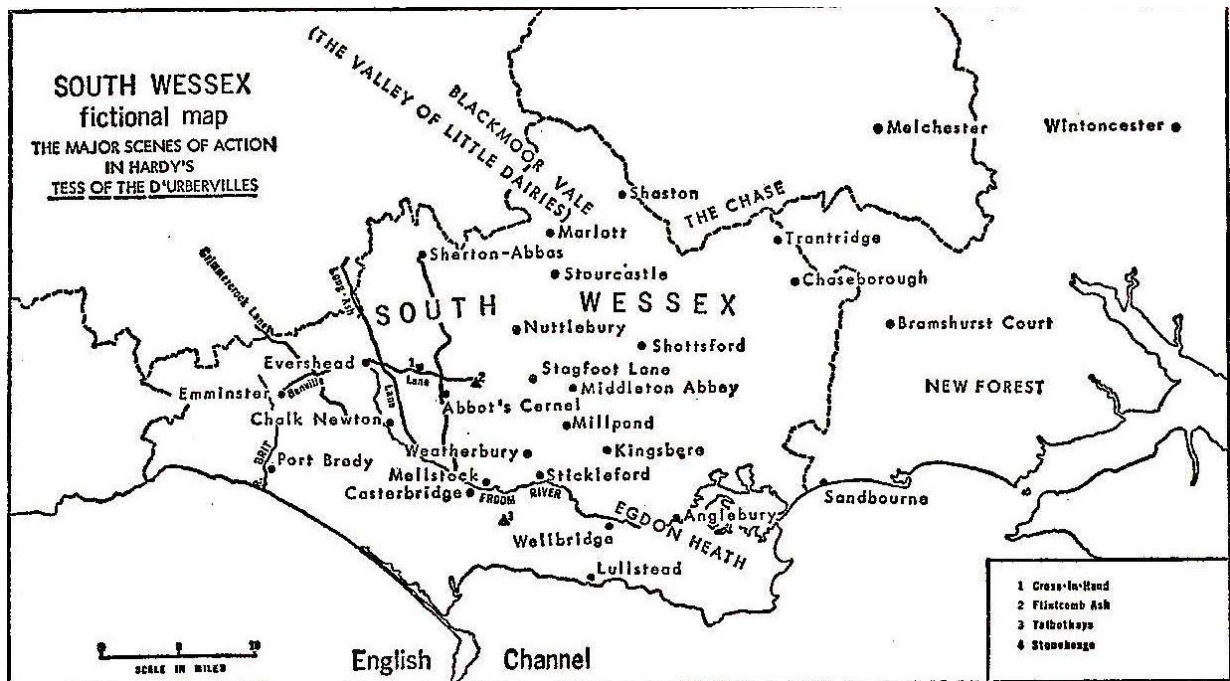
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APPENDICES

Appendix A *Hardy's map of Wessex of Tess of the d'Urbervilles*

Appendix B *Quotation from the Czech source in the original language*



¹⁵⁹ Lucie Vinařová, "Role determinace ve vybraných dílech Thomase Hardyho," (Bachelor Thesis, University of Pardubice, 2009).

Appendix B *Quotation from the Czech source in the original language*¹⁶⁰

Page 23-24, footnote 63.

V románu Tess se už ocitáme v jiném prostředí, a to nejen zeměpisně, ale i časově, v době, kdy změny ohlášené průmyslovou revolucí se už prosazují. Tento Wessex je stále ještě zapadlá provincie, ale provincie v pohybu, kraj, do něhož proniká moderní doba se svými stroji, novými myšlenkami a otázkami, se svým všeobecným kvasem, který bezohledně boří staré hodnoty s předsudky, otvírá venkovanům cesty do světa a umožňuje vymanit se ze starých pout [...]. Výrazně je zachycena podstatná změna v postavení zemědělského obyvatelstva, především drobných nájemců. Ti ve starém, „patriarchálním“ způsobu výroby měli zajištěnou skromnou obživu „doživotně“, zatímco nyní v důsledku technologických změn se z nich stávají příležitostně najímaní zemědělní dělníci, lidé bez pevné existence a často i bez domova.

Page 24, footnote 65.

Děj se odehrává v Hardyho Wessexu, ale nikoli v jeho jižní obilnářské části kolem Casterbridge, nýbrž v severnější oblasti, kde převládá chov dobytka a mlékařství.

¹⁶⁰ Jarmila Emmerová, epilogue to Tess z d'Urbervillů by Thomas Hardy, (Praha: Odeon, 1975), 432-433.