

Suppression of the suppressed: A study of Thomas Hardy's Tess of the D'Urbervilles

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Abstract

Among Hardy's women Tess claims attention first not only by reason of popularity, but more especially in that creator distinguished her by the appellation of 'a pure woman'. In spite of her seduction by Alec, Tess is called, 'pure woman'. According to orthodox opinion, she cannot be considered pure. But on the ground of reason and good sense, Tess is as pure as any girl. In fact Tess should be considered spotless, as Angel Clare also calls her. Purity of a person is contained in the purity of heart, not in the so-called purity of body. Character should be judged not only by tangible achievements, but also aims and intentions of a person. Tess is suppressed into an immoral act. Her intentions are never immoral. She is pure at heart. This purity of her character is ultimately realized by Angel Clare who finally repents for his act of desertion of Tess.

Keywords: among hardy's, d'urbervilles, 'a pure woman'

Introduction

Men come into the world and pass away; this process has been going on for ages together and man is none the better for it Life is yet miserable and talk of progress is a mere self deceit. Such men recoil from life and among these, Hardy stands out prominent and he is the greatest English literary Pessimist. Hardy's conception of life is essentially tragic. He is one of those, who think life by no means a boon. For him happiness is an occasional episode in the general drama of pain. The theme of all his novels is mankind's predicament in the Universe.

Like that of other novelists, Hardy's subject is human life. But human life can be looked at from many aspects and in many relations, Hardy regards it in its fundamental aspects. He sees human beings less as individuals than as representative of a species and in relation to the ultimate conditioning forces of their existence. His subject is not men, but man. His theme is mankind's Predicament in the universe.

Hardy's attitude to life is melancholy and depression, as his early life was marked by an extremely sensitive temperament given to melancholy and is fond of solitude. He could never banish his deep rooted sense of the supernatural. Hardy regards human life in its most fundamental aspect. There is plenty of tragedy in life of the Wessex labour with its poverty and its passion. Hardy's novels present a gloomy view of life. But Hardy is consciously trying to convince his readers that he is not trying to give a gloomy view. But, as Albert Eliot also remarks, in Hardy's novels, 'it appears certain that he is not conscious of the extent to which his interpretation of life and its problems is leading him into the field of Pessimism.'

Hardy's faith in determination makes him a pessimist, who sees no glory in life, little scope for happiness and perfection, man struggling in vain against an unsympathetic nature and adverse circumstances. His temperament is also responsible for this view of life. He is by nature 'vocal' to tragedy, rather than to joy. He is apt to visualize men and women as snatching at happiness, striving to express and fulfil themselves, but only breaking themselves against power that takes no heed of them. His historical contemplation of Wessex and its people is partly responsible for this gloomy view. The world is very old, and the life of men is very brief. The Romans used to drink and talk

at Caster Bridge as men do today, over Egdon Heath, the generations of men pass ceaselessly and leave no trace. The insignificance of man and the briefness of his life are always present in Hardy's mind. It is in Tess of the D'Urbervilles of all Hardy's novels that his gloomy view of world is most stirring expressed.

Pessimism as a distinctive branch of philosophy was first framed by the German Philosopher, Schopenhauer. In popular parlance the word simply dictates a particular way of thinking about the facts of life-a-way which is far from pleasing. He, who takes a perverse view of life and more evil than good in it, is a pessimist. To him love is not constant, art is not beautiful and progress is not certain. He feels that all human actions are turned into so many malicious agencies that turn on the doer and ruin him. Optimism and Pessimism are two apposite views of life from time immemorial. Life is now gloomy and the man becomes a Pessimist. Of course, this optimism or Pessimism is crude and this is abundantly illustrated in daily life. This temporary wave of Pessimism can be seen in any tragic literature.

The Pessimism of Thomas Hardy is akin to that of Schopenhauer. Hardy who accepts the theory of the "will" stands as an interpreter of the Schopenhauer doctrine of will which in its turn is based on the Kantian principle-"The world is my idea". This theory is accepted by Hardy and finds ample reflection in his works. Hardy often gives expression to the hearts' longing to escape from the dull weight of flesh and from the world. In the Hardy's world suffering is endless. Angel Clare, Tess - all is tossed up and down by the seething surge and some of them are drowned forever in the bottomless depths of life. Tess deserves special mention, being the receiver of the reader's sympathy. The substance on which Hardy works upon has aggravated the pessimistic tone of his writing.

The ancient tragedians showed that great men were not immune from the terrible onrush of calamities. It was reserved for the moderns to show that even those who choose to stay in the rear do not escape their fate. In Tess of the D'Urbervilles the question is whether the fascinating heroine of the novel is pure or not. Hardy staunchly says that she is pure. N.B.

Paradkar in *Pessimism of Thomas Hardy*, quotes Duffin as follows: "To allow the great law of chastity no deeper roots than in the conventions of society is superficial; to insist solely upon a mere natural, animal, unspiritual, environment is no less short sighted".

In Hardy, the tragedy is confined to hero and the heroine and others who are immediately concerned with. In the tragic story which Hardy unfolds before us, we rarely come across a hero or a villain in the accepted conventional sense. Hardy's tragedy may be described as a story of average humanity in which incidence which, if singly considered, would be called insignificant produce in aggregate an effect which man is helpless to counteract. But one thing which deserves notice is that the calamities which befall a person are not merely sent by an external agency.

Tess is one of the greatest female characters in English Literature. Among Hardy's heroines, she deserves the greatest attention and popularity. Tess has become a unique character primarily because Hardy has distinguished her by the appellation of 'a pure woman'. There are several charming woman in Hardy's novels, but on none of them except Eustachian has the novelist spent so much energy and skill as of the portrait of Tess. Her physical hereditary traits, her mental qualities, her self-sacrificing nature and above all her heroic endurance of her greatest misfortunes-all these qualities make Tess one of the most loving characters in the English fiction.

Tess is endowed with loveable physical charms. She is portrayed as an exceptionally beautiful country girl. She is so attractive that everybody likes to see her face. Hardy says about her, 'A small minority, mainly strangers, would look long at her in casually passing by, and grow momentarily fascinated by her freshness, and wonder if they would ever see her again: but to almost everybody she was a fine and picturesque country girl, and no more'. Her beauty becomes a burden to her. Tess is brought physically to life for the reader to a much greater extent than any other characters.

Though quite young, Tess has a high sense of responsibility. She sacrifices herself for the well-being of her family. Tess is seen keenly conscious of her duty as the eldest child of her parents. She is essentially a selfless and dedicated girl. Her mother often acts as irresponsibly as her father. Therefore, Tess is almost a second mother to her younger brothers and sisters. When the family horse Prince dies in an accident, she realized her responsibility to do something to support the family. It is for this reason that she goes to the D'Urberville family at Trantridge 'to claim kin'. It is this trait in her character that is exploited by Alec. She never bothers for her own personal comforts. She gives up two-thirds of the money, left for her by Angel, to thatch the durbey field cottage, which result into her hard and bitter toil at Flintcom Ash when she is informed of her mother's serious illness; she reaches home without delay, and devotes herself to the care of her mother and the children. Hardy says, 'the necessity of applying herself heart and soul to Alec, once again for the sake of her family, for the Debye field family is reduced to destitution after the death of Jake. Thus Tess's whole life is a long tale of suppression. When Tess first meets Alec, her meeting is marked with a strong dislike for the man. Her mother sends her to Trantridge with fond hope of getting her daughter married to the D'urberville young man. But Tess has never thought in that direction. Throughout her stay at D'Urberville house, she feels repelled by the advances

of Alec. She strongly refuses to allow him to take liberties with her. But Alec is always passionately after her. He says to her after seduction; 'you with drew yourself from me so quickly and resolutely when you saw the situation; you did not remain at my pleasure; so there was one petticoat in the world for whom I had no contempt and you are she'. Tess finally accepts to live with Alec, not because of the family pressures upon her when Angel has deserted her, and Alec has been persistently importunate, she finds no other way but to accept the bounty of Alec. Finally, the murder of Alec at her hands reveals her true feelings for the man of her disaster. In fact, her love is sublime. She dies for the sake of the honor of her husband.

Tess' endurance of her misfortunes is quite heroic, from the beginning to her end; Tess's life is a drama of pain, Being the eldest child of the Darby-field family, that has to be endured at every front. But her greatest misfortune begins with her seduction by Alec. She comes back to her village and endures the calamity for the sake of the family. She leads a life of self chastisement and penance. Soon after the death of her child, she decides to leave her village. At Talbothays, she tries to forget her grim past and makes a fresh beginning. But soon Angel becomes a source of her further misfortune. Angel looks upon her as a guilty woman in the guise of an innocent girl. He contemptuously calls her the belated seedling of an effete arise to crazy'. She endures all insults heeled by him at her, but she is ready to embrace any punishment.

In *Tess of the D'Urbervilles*, Hardy's mightiest production, he regards human life in its most fundamental aspect. Since the world he looked at seemed to be full of pain, suppression and disappointment, which were the outstanding characteristic of human existence to him. This disposition to a melancholic view was confirmed and increased by the age in which he lived. It was a disturbing age for a sensitive mind.; for it was an age of transition. "Tess's tagedy looms before us all the more compelling for the hind of the unearthly with which Hardy has shadowed them" (1967:152) the tragedy of *Tess of the D'Urbervilles* begins in a crime and ends in crime. Alec pays the penalty for his misdeeds. But Alec is only a subordinate character. Tess is the main and central actor, who, from the beginning to the end, is free from any wrong-doing. Hardy is an innovator in this reversal of the tradition of Tragedy.

The world Hardy lived in had also to do something with his tragic view. Life to them is life in the raw. Dependent and ignorant, exposed alike to the oppression, social system and the caprice of the weather, at every moment of their existence the people among whom Hardy was brought up were made conscious of men's helplessness in the face of circumstances. He became convinced that there is no active intelligence, not just or loving God behind human destiny. He felt that creation is swayed by an unconscious, mechanical force, indifferent to the joys and sorrows of mankind.

Hardy's heroes and heroine are different from those of Shakespeare. They belong to lower sections of society. Tess is a humble dairy maid. Hen Chard is illiterate hay-trussed and cries are a poor wood-cutter, belonging to the humblest ranks of society. But they are worthy of being tragic Protagonists, as they have their own individualities. For example, Tess is a 'Pure woman' Hen Chard is a 'man of character'.

In Shakespeare 'character is destiny; but in Hardy 'destiny is character'. In Shakespeare's tragedy it is the character himself who decides his destiny. In Hardy's novels destiny plays an active role. No doubt, in *The Mayour of Caster Bridge* and the

Return of the Nature, character plays vital role in bringing about the tragedy. Hen Chard's wrong headedness' is responsible for his unending sufferings. In Tess, it is the role of destiny that mainly brings about the downfall. In spite of her best efforts and intentions, Tess succumbs to her destiny. In Hardy destiny takes the form of chance. Tess is full of such chance happenings which do not have anything to do with the character of Tess. Though Hardy's Tragedy leaves an impression of Tragic waste, it certainly does not leave a sense of moral dissatisfaction. Much good is wasted at the end; but evil gets its own reward.

Alec is killed in the end, she continued: 'And he is dying-he looks as if he is dying! And my sin will kill him and not kill me! O, you have torn my life all to pieces....made me be what I prayed you in pity not to make me be again! My own true husband will never, never-O God-I can't bear this! I cannot! Even Angel Clare is a loser. His heart is totally broken when Tess is hanged. But the real tragedy is seen what Tee's soul suffers and is crushed in the end. Thus Hardy's tragedy is the soul- tragedy. It reveals the essential nobility and greatness of the human soul. Tess suffers to the end, but she ultimately leaves an impression of the greatness of soul.

In no other novel of Hardy has fate created a haunting sense of mystery and fear as in Tess of the D'Urbervilles. Fate is neither malignant nor benevolent but simply indifferent. Fate works blindly and humanity is swept before its relentless motion. In Tess of the D'Urbervilles which is a later novel, the fatalistic doctrine is present. Fate plays Tess into D'Urbervilles hand. Hardy's conception of fate did not suffer from that of the Hebrew law –giver, the Greek thinkers, and the Germanic heroes. Sometimes the conflict in Hardy tragedy is within soul itself. Tess of D'Urbervilles is a tragedy in which an innocent soul is butchered on the altar of tradition. How naïve, in spite of that terrible experience in her question to her own mother, 'O mother, my mother cried the agonized girl, turning passionately upon her parent as if her poor heart would break. How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was Danger in men folk? Why didn't you warn me? The obvious quality of Hardy's tragedy is that apart from what the characters contribute; it is an invasion into human consciousness of the funeral tragedy of existence which there by puts itself forth in living symbols. Conflict-resistance is the main source of interest in Hardy. In Hardy's novels all noble ambitions and aspirations are foredoomed to failure and yet the very fact that in an indifferent world they are asserted as enjoyable. In Hardy tragedy however pitiless the destiny, it is not all external. It wages the characters to go ahead to be caught in a trap which is kept ready by itself. If the characters do not provoke their destiny, tragedy is out of question. N.B. Partaker in Pessimism of Thomas Hardy quotes Abercrombie as follow: 'they have in them some weakness, disability, inherited instinct or perhaps some error in the asserting of their strength, which Inevitable becomes the chance for the power to assert itself Against them' Chance is the essential and inevitable part of Hardy's philosophy of life. It is responsible for ruining the happiness of men and women. This chance which is ironical, malevolent and fatal, is the invisible third party in all the relationship of the beings. The cruelty of the president of the Immortal is expressed through this pitiless chance in life. The repeated working of chance is responsible for the tragic catastrophe which the heroes and heroines of

Hardy face in life. Irony of fate means an event or situation which is the direct opposite of what is, or might be expected, and appearing to be directed by evil fate. The part played by fate or chance in Tess can be illustrated. The story of Tess, particularly towards the end seems very unconvincing. Tess is, first of all, seduced by Alec D'Urberville. Later on, she becomes engaged to Angel Clare who knows nothing of her lapse which after her wedding she tells him.

Angel is a doctrinaire idealist, who loves her because to him she has been the incarnation of innocent virtue. Horrified at her confession he deserts her. So far, so good, it is a painful story and it is a possible story. But now Hardy begins to lose grip. First of all, he brings Alec back of her life, unconvincingly disguised as a Revivalist preacher. Then he would have us believe that Tess goes back to him in order to get money to support her poverty-stricken family though she could more easily have got money from Angle's relations. Finally Angel comes back penitent for his heartlessness and willing to forgive her.

She flees with him but makes use of the few moments before she starts to murder Alec with a breakfast-knife; with result that she is shortly afterwards arrested and hanged at Winchester. Jack Durbey field is passing his days well but this information has a tremendous effect on his mind and determines the later course of action of the novel. It is because of this news that Tess is sent to Tran ridge to claim kinship with the rich Mrs. D'Urberville. In another way chance also guides her to take his expedition. After receiving the grand news, Jack Durbey fields father, drinks so much that he is unable to go to caster bridge to see the horse Prince, which is their sole bread winner dies in an accident.

Again, it is chance that makes Tess, when she calls at the D'Urbervilles mansion, meet the wrong man. This wrong man Alec destroys her chastity and she no longer remains 'a pure woman.' Tess loves Clare and they are about to be united. Tess, who does not want to deceive him, writes a confession and drops it into his room, but by chance the letter slips under the carpet. She is sure that Angle has got it but on the wedding day she herself finds it. She again thinks about handing over the letter to him but she is so dominated by the passion of love that she tears it. This simple incident ruins her married life. In Clare's absence she has to suffer a lot. She goes to his house but by chance she meets none there as all have gone to the church. Alec persuades her and makes her believe than Angel will not return to her. She accepts Alec, but again clare appear before her. She turns him away from her door.

But in a fit of anger she murders Alec and joins Angle Clare on the way. She hopes to live with him forever. Now the human law thwarts her happiness. She is caught, found guilty and hanged.

Chance has been very hard on her, especially on the two occasions, first, when she slips the letter of her confession into Clare's room which slips under the carpet. Had it not been so perhaps? Tess would have lived a happy married life. Again, when Angel Clare returns he is a bit late. Had he come earlier Tess would not have ended her life at the gallows, but would have been a happy house-wife. In this context David Ceil in Hardy the Novelist: An Essay in Criticism says we are witnessing a battle between man and destiny. Destiny is an inscrutable force we do not understand its nature or its Intention. And we cannot, therefore, predict what it will do; in

consequence, its acts always show themselves in the guise of Inexplicable, unexpected blows of change.

Man is not free to choose the type of life he wants to live. Obstacle and hindrances swarm on his path of life, and they thwart at his hopes and aspirations, though man wages a futile battle against the odds so created. Thus in the novel *Tess*, the hand of fate which is seen at every stage, works through chances and coincidences, sufferings and suppressions which very often happen in real life.

In the universe of Hardy, woman is the cause of tragedy in human life. Hardy's heroines often prove a source of eternal misery to their lovers. Hardy is misogynist but his pictures of womanhood are far from pleasing. He does not clothe them in romantic colors but takes a matter-of-fact view of them. He has perhaps his own ideal of womanhood but he is horror-stricken to see the terrible gulf between the ideal and the real woman. N.B. Paradar in pessimism of Thomas Hardy quotes Duffin as follows: "The tragedy of the abysmal deficiency comes home to him with appalling force and his ruthless pictures of woman's folly and suffering are the bitter cry wrung from him by an agony of grief".

In a Shakespeare tragedy, suffering arises from some tragic flaw within the character of the protagonist. But Hardy's conception of tragedy in this aspect is different from that of Shakespeare. In Hardy's novels, the characters are unable to control. According to Hardy, 'a tragedy exhibits a state of things in the life of an individual which unavoidably causes some natural aim or desire of his or to end in a catastrophe when carried out'.

Among various causes of Tess's sufferings, the most important is her sensitive nature. She is too sensitive a creature for the wares environment in which she finds herself. Because she feels too much for the family, she is pushed to the aims of Alec, mainly due to her parents and the condition in her home. Once again she goes to Alec and the reason is the same her starving family. Then her tragedy is also due to the fact that she falls in love with a person whom she respects greatly but always considers unworthy of him. It is her sense of guilt and inferiority that prohibits her from unfolding her past to Angel. Her torture is really the intense sufferings caused by her dilemma whether she should tell Angel about her past or not. But when Angel comes to know about the mishap that had taken place in her life, he adopts a double standard of social code.

Ever since Tess comes in contact with Angel, she wants to disclose her past before advancing further in her relations with him. However, after marriage, her disclosure becomes the cause of Catastrophe. She appeals to Angel in most innocent words: What have I done-What have I done! I have not told of anything that interface with or belies my love for you, you don't think I planned it, do you? It is in your own mind what you are angry at, Angel; it is not in me. O, it is not in me, and I am not that deceitful woman you think me!

But Angel is blinded by the eye fold of society. Though a man of younger generation, he is not free from social narrowness. Tess is also the victim of Fate. Hardy presents Tess's sufferings on a sublime scale by presenting the hand of Fate working malignantly against Tess. Tess's life is a tale of mischance. The revelation of ancient lineage of Jack Durbeyfield by passion Trigram, the death of the family house prince, encounter with Alec, quarrel with car Durbey, the unfortunate slipping of the litter centre the carpet of Angel's

room, Alec's reappearances as a converted person-all these chance happenings contribute in their own way to Tess's sufferings.

In defense of Tess it is said that Tess's affairs with Alec is an act of innocence and ignorance. At this time Tess is an innocent girl, ignorant of the dangers that lie in menfolk. Besides this, she does not deliberately surrender to Alec. Alec takes advantage of her helplessness. Moreover, it is her parents who, with a fond hope of marrying their daughter to a rich relative, force her to go to the Alec family. Tess never had any liking for Alec. After the loss of her chastity, she was sincerely sorry for the accident and repented for it. She always chastised herself. Though impure in body, she remains pure in mind and spirit. Even her last surrender to Alec is not the result of her own will. She has to save her family from starvation. Besides this, she has suffered terribly from the side rebellious sense. Alec has constantly poured into her ears the idea that her husband would never return, so her faith in Angel seems to be shaken. Her senses of frustration, weariness and self-sacrifice-all these make her go finally to Alec. But as soon as her husband Angel returns, she atones for her sin by killing Alec. Thus, the final punishment given to Tess is more than what she deserves. In fact, Tess is guiltless.

She is more sinned against than sinning. Whatever her sins, they were not sins of intention, but of inadvertence, and why should she have been punished so persistently? But in so doing, Hardy seems to present Tess's sufferings on a sublime scale. Tess's misfortunes are not ordinary; hence Tess has been made of grand character. According to Bonamy Dobree, 'The Pity of Tess lies in the fact that she was too delicate an instrument to carve crude life into a satisfactory shape.

It was because of her sensitiveness, her integrity, her purity, that she was brought to ruin, not because she one half wittingly, committed a fault. Had she been a lumpish, as thick-skinned as her mother, she would have found no difficulty in adjusting herself. To a Durbeyfield, the mother of Tess is equally responsible for the suppression of Tess. She is over-optimistic about the future of her family. She is an industrious housewife with six children to look after. She does not so much mind her husband's laziness, his drinking habits and irresponsibility and on the other hand she defends him. She is good-hearted, flexible and well-intentioned but she cannot look into the future of her family.

Hardy's attitude towards life is definitely pessimistic. The age in which he lived, made a deep impression on his mind. He must have not forgotten the boy labourer who died from starvation and is found under a hedge, or the woman who was publicly hanged at Dorchester, or the ravages of cholera in the bad house of the village, which he saw in his boyhood days. Hardy does not particularly enjoy being called a pessimist. But he thinks that his view of life is one and only possible one, but he is slow to admit that he looks at life with darkened lenses.

'The Pity of Tess lies in the fact that she is too delicate an instrument to carve life into satisfactory shape' It is because of her sensitiveness, her integrity, her purity, that she is brought to suppression and destruction not because she once, half-unwittingly, committed a fault. Had she been a lumpish, as thick-skinned as her mother, she would have found no difficulty in adjusting herself. It is always finess which brings about the crash of Hardy's heroes and heroines. Thus we see that according to Hardy cruel fate works against the designs of man and thwarts his happiness. He is made to suffer and suffer

endlessly. Tess loves life, and aspires to seek a happy life. But the wanton gods blot out her happiness. Tess is too tender and fine a woman to live in this dark world governed by the wanton gods.

The novelist shows the grandeur and dignity of Tess even though she suffers the misfortunes of life. And her nobility and dignity come out in all their profundity in face of the odds. Though Hardy's novels present a gloomy view of life, Hardy is consciously trying to give a gloomy view.

Hardy's faith in determinism makes him a pessimist, who sees no glory in life, little scope for happiness and perfection, man struggling in vain against an unsympathetic nature and adverse circumstance. His temperament is also responsible for this view of life. He is by nature 'vocal' to tragedy', rather than to joy. He is apt to visualize men and women as snatching at happiness, striving to express and fulfil themselves, but only breaking themselves against power that takes no heed of them. His historical contemplation of Wessex and its people is partly responsible for this gloomy view. The world is very old, and the life of man is very brief. The learned artist creates in his novels an imaginative world expressing the real world as he sees. He sees in his world a bitter struggle for existence, among men as among beasts and birds, plants and trees. He is keenly alive to the 'Thwarted desires, unsatisfied longings, undesired sufferings, conflict of duties longings, undesired sufferings, conflict of duties, broken commandments disappointments, and disillusionment, high and noble aspiration ending in, miserable.'

In the beginning of the novel, it is Tess's parents who suppress her to accept a job as a poultry girl on the farm of the vulgar old lady, D'Urberville. Here Tess meets the young unprincipled youth Alec D'Urberville who, after a brief romance, seduces her. The result is that a child is born who soon dies and Tess return to her home. Again she makes acquaintance with Angel Clare, a son of a clergyman. They are soon drawn closer, but when Angel declares his love, Tess is not able to gather courage to reveal her past. They are married and when they return from the church, a crowing of a cock is heard which an omen is. After the marriage, Angel tells Tess how he was once involved with a scarlet woman. He asks for her forgiveness. She forgives him. They she relates her own transgression, a fault that Angel does not forgive and leaves her. Again she return home.

Tess finds herself in the most difficult circumstances because she has to look after her parents. Once again Tess is suppressed to look after her poor family. Once, as she passes by a barn, she hears the voice of Alec, who once again leads with her to return to him. At first she refuses, but keeping in view her parents, she has no option but to accept the offer of Alec. She gives her body to Alec, but her soul is still searching Angel Clare. Angel becomes sad by seeing Tess again as a degraded woman, so again with a dejected heart he starts on his way home. But soon Tess has killed Alec, for he called Angel by a foul name. Thus hand in hand Tess is suppressed, Tess is crushed at the dawn of the day, she finds guilty and ultimately subjected to the indifferent course of law.

Of all Hardy's novel it is Tess of the D'Urberville's that strikingly expresses the gloomy view of the world. Referring to the numerous children of the poor and feeble Durbeyfields, Hardy complains that children are born where they are not wanted. Children are forced into the world without their having been asked 'if they wished for life on and terms much less if

they wished for it on any such hard condition as were involved in being of the shiftless house of Durbeyfield'.

The government of the world appears to Hardy's as the 'ill judged things' for the man to love rarely coincides with the hours for living. Hardy winds up the story of Tess with the remark that life is a sport of the gods with mortals. Again, Life and its surroundings are tragically rather than comical and though one could be gay on occasion, moments of gaiety are interludes and no part of the actual drama'. Hardy is said to be a pessimist about the governance of the world. The whole span of Tess's life is full of tortures and suppression which seem to be carried out by fate or destiny relentlessly. The novel appears to be the most Pathetic novel of Hardy.

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