Life as Journey:

A Study of Walking in the Works of Thomas Hardy

A Dissertation

Presented to

The Faculty of the Department of English

Graduated School of Humanities

Kwansei Gakuin University

In Partial Fulfillment

Of the Requirements for the Degree

Doctor of Philosophy

(Literature)

Masaki Yamauchi

March 2011

ABSTRACT

Although the act of walking is clearly a behavior that is common across all human beings, in Thomas Hardy's works, it is used as a device to provide the reader with historical and cultural information about the characters and their relationships. This paper is an attempt to explain how walking does indeed affect the characters' life and operate in the world that Hardy creates.

My first section focuses on Hardy's *The Return of the Native*, where much of the action involves characters walking from one place of Egdon Heath to another in pursuit of their particular object of desire. In particular, I will explain why Eustacia Vye, the heroine, often walks around the Heath, despite the fact that it is clear how socially damaging this behavior is to her, and I will analyze how walking functions on Egdon Heath and how it affects Eustacia's life.

Section Two of my paper focuses on Jude Fawley, the protagonist of *Jude the Obscure*, whose walks are mostly associated with the past, like Clym in *The Return of the Native*. In this section, I will examine Christminster, whose academic community Jude has aspired to belong to since his boyhood. However, during his walks to Christminster, Jude is always diverted by the two women, Sue Brighthead and Arabella Donn. Throughout the novel, Jude is faced with a painful choice; he must decide whether to walk the academic and purgatorial path or embrace the marital path. In this section, I propose that the central theme of this novel is reflected in Jude's choice of walking.

In Section three, I will offer the issue of a walking habit and regulating sexuality through the opposition of the public and private. The binary

distinction between public and private walking is highly problematic for Viviette Constantine, the heroine, in *Two on a Tower*. The section also deals with the problem of the heroine who tends to become a serious obstacle to the man's success, as typified in *Jude the Obscure*. Unlike Arabella and Sue in *Jude the Obscure*, Viviette's altruistic behavior allows her beloved to fulfill his desire, even though her choice brings ruin on herself.

Finally, in Section Four, I discuss *Tess of the d'Urbervilles*, a novel in which the heroine walks more frequently than any other heroines that have been discussed. Wherever Tess Durbeyfield walks, visible omens of her tragic destiny follow her throughout her life journey. The omens always take the form of some kind of movement, such as the masculine gaze, which follows her wherever she goes, and the turn of the wheel, which invariably brings a tragic development in the narrative with it. It is only when Tess stops walking that her tragic life journey comes to an end. Indeed, this is the only way she can escape the omens of her tragic destiny. Tess is the essential embodiment of Hardy's 'life-as-journey' motif.

ACKNOWLEDGEMENTS

I owe a debt of profound gratitude to the significant and valuable comments of my supervisor, Professor Tadao Fukuoka. Without his invaluable assistance, I would not have been able to complete my dissertation. To have taken his classes since I was a student at Kwansei Gakuin University was a fascinating experience to me. I would like to express my deepest thanks to my family for their help and extend my hearty thanks to my friends and colleagues for encouraging and inspiring me with fresh ideas.

CONTENTS

Section Four: Tess's 'unhappy pilgrim'

Introduction

In the beginning is the walk

In comparison to other Victorian authors, Thomas Hardy tends to open his novels in a very distinctive way. He often starts his narratives by describing the movement of the main character, and he focuses most frequently on the act of walking. Hardy's style of opening is very different from the traditional style that novel openings took in the eighteenth and nineteenth century, when novels tended to be concerned predominantly with the presentation of the main character. Indeed,

> . . . the narrator creates for his readers the physical world in which the novel takes place and the first episodes of the story which begin to reveal the personalities of the characters. But more significantly, beginnings introduce the novel's cosmology and the standards and values by which actions will be judged (Schwarz 17).

Here are some examples of typical opening from the eighteenth and nineteenth centuries.

> I was born in the year 1632, in the city of York, of a good family, tho' not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade lived afterward at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but by the usual corruption of words in England, we are now called, nay, we call our selves and write our name, Crusoe, and so my companions always called me. (Defoe 1)

My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge, at fourteen years old, where I resided three years, and applied myself close to my studies: but the charge of maintaining me (although I had a very scanty allowance) being too great for a narrow fortune, I was bound apprentice to Mr James Bates, an eminent surgeon in London, with whom I continued four years. (Swift 1)

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her. (Austen 1)

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. (Dickens 1)

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters (Eliot, *Middlemarch* 1)

As these opening paragraphs from five novels make clear at once, there was an overwhelming tendency in the eighteenth and nineteenth century to

begin a novel with the name of the main character and an introduction to his or her breeding and character. Indeed, this was often integral to the central theme of the novel. For instance, Daniel Defoe's novel, *Robinson Crusoe*, has been interpreted by Ian Watt as a 'defiant assertion of the primacy of individual experience' (Watt 15); if this is the case, then it is clear that we require the information on the main character at this early juncture, in order to read the story in a specific way, a way that is distinct from the real world.

As David Lodge remarks, 'the beginning of a novel is a threshold, separating the real world we inhabit from the world the novelist has imagined. The beginning of a novel should therefore, as the phrase goes, "draw us in"' (Lodge 5). In order to 'draw us in', the author needs to give us —the readers—new information so that we can remember the characters' names, personality, their family, and the contextual details of time and place. This is how the author helps the reader recognize that the story is not the real world in which we live, but an 'individual experience' that exists only in the author's imaginative world. This is why many earlier novelists favored the kind of opening that firmly places characters in the context of a precisely located time and place, enabling the reader to situate the action in relation to familiar elements of moral codes and conventions. This kind of classical opening is well-organized, objective, and articulate.

In contrast, Hardy's opening is dissimilar from that adopted in most other contemporary novels. Let us consider the opening of *The Mayor of Casterbridge*:

> One evening of late summer, before the nineteenth century had reached one-third of its span, a young man and woman, the latter

carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now.

The man was of fine figure, swarthy, and stern in aspect; and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wore a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waistcoat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with black glazed canvas. At his back he carried by a looped strap a rush basket, from which protruded at one end the crutch of a hay-knife, a wimble for hay-bonds being also visible in the aperture. His measured, springless walk was the walk of the skilled countryman as distinct from the desultory shamble of the general labourer; while in the turn and plant of each foot there was, further, a dogged and cynical indifference personal to himself, showing its presence even in the regularly interchanging fustian folds, now in the left leg, now in the right, as he paced along. (*MC* 1)

The first distinctive feature that we notice is that, atypically, the opening paragraph starts a description of three figures whose names are not mentioned, walking along the road: 'a young man', a 'woman' and 'a child'. Unlike the five opening paragraphs quoted above, we have to wait a long time before we are told the names of the walking figures: Michael, Susan and Elizabeth-Jane Henchard. This technique seems to suggest that Hardy does

not want to describe the 'individual experience', rather these characters are anonymous precisely because they are universal: 'they are in a sense Everyman, Everywoman and Everychild traveling along a road that is not just a line on the map but a metaphor for life-experience' (Page 35). Hardy makes it clear from the outset that his novels are intended to be read as narratives that can apply to anyone in the real world.

In place of the individuality that personal names bestow, Hardy uses detailed descriptions of the character's appearance in his opening paragraphs as a device to grant the characters individuality. The reader is not told anything much about the family until an episode describing the agreement to a grotesque bargain: the drunken man sells his wife to the bidder. In the second part of the opening paragraph, for example, the anonymous man's visual details and manner of walking clearly demonstrate something of his personality: his 'measured, springless walk' is not so much 'the desultory shamble of the general labourer' as 'the walk of the skilled countryman'. The character's disposition and nature is made clear to the reader not through his own words, but in his manner of walking on the road: his mode of walking and even the fustian folds in his clothing reveal 'a dogged and cynical indifference personal to himself'. This detailed description of the visual aspect of a character is, as is so often in Hardy, a means of depicting character.

We might ask whether Hardy's depiction of an anonymous walking figure in the opening chapter does indeed 'draw us in'; indeed, does it function as an effective introduction? Hardy describes the details of the character's style of walking with authority: he is clearly writing of a world he knows intimately.

Claire Tomalin, in her analysis of the life of Thomas Hardy, remarks:

> Walking the roads, meeting others on the road, exchanging news with travelers, being overtaken by riders, carts and carriers, or offered lifts, were all parts of his daily experience throughout his boyhood, so that it is not surprising that the road became a theatre for action in his imagination and walking a central activity in his writing, used dramatically and to establish or underline character. (Tomalin 33)

Hardy chooses to use the road itself with which he has been familiar since his boyhood as the stage upon which he sets his story. Most of his characters walk on the road because their relatively low social status means that that is the most practical mode of transport. Hardy's father, a master mason, belonged to the class of artisans and freeholders just above the rural laborers, and so it was natural that the young Hardy would become a walker:

> "Travelling everywhere on foot—or at best on a wagon drawn by a slow-paced horse—he became familiar with the occupants of every cottage, the name of every field and every gate, the profile of every tree, the depth and temperament of every pond and stream. He knew, too, the histories of all these, their associations with old crimes or follies of family quarrels, and whatever of legend or folklore might attach to them. (Millgate 30)

The first encounter of a stranger with another on the road makes the narrative develop. *The Woodlanders* starts in a typical Hardy way with a description of a nameless male walking along a 'forsaken coach-road'.

> The rambler who, for old association's sake, should trace the forsaken coach-road running almost in a meridional line from Bristol to the

> south shore of England, would find himself during the latter half of his journey in the vicinity of some extensive woodlands, interspersed with apple-orchards. ... At this spot, on the lowering evening of a by-gone winter's day, there stood a man who had thus indirectly entered upon the scene for a stile hard by, and was temporarily influenced by some such feeling of being suddenly more alone than before he had emerged upon the highway. (*W* 1-2)

The stranger that is described here is Barber Percomb, but the reader is only given this information at a later stage. In the story, Barber Percomb seeks out Marty South in an attempt to buy her long beautiful hair for the wig of another woman—Mrs Charmond. The sale of Marty's hair is not the only bargaining with a woman that occurs in *The Woodlanders*: the agreement between Fitzpiers and Grammer Oliver on the sale of her brain after her death, and the merchant Melbury's perception that his daughter, despite her objection to being thought of a 'chattel' (*W* 105), is a better investment than his 'horses and wagons and corns' (*W* 104). That is, as these examples make clear, the men in *The Woodlanders* see the women 'as a token of barter' (Kiely 192). The intrusion of Barber Percomb into the Little Hintock prompts all of the characters to become engaged in a market system of exchange. Barber Percomb, who does 'not belong to the country proper' (*W* 2), is a messenger, and he initiates an ominous development in the story. By introducing this solitary walker at the very start of the novel, Hardy is introducing not only a significant upheaval in the plot, but also the beginning of a confrontation between the outsiders and woodlanders through the solitary walker.

Similarly, *Tess of the d'Urbervilles*, like *The Mayor of Casterbridge* and *The Woodlanders*, opens with the favorite Hardian motif of people traveling along a path. Hardy's use of a character's walking as a representation of his or her nature can be seen clearly in his description of John Durbeyfield. John Durbeyfield, who is Tess's father, is shown as an unsteady walker who marches with a bias in his gait. In addition, the world in *Tess of the d'Urbervilles* is completely divorced from the enclosed landscape depicted in *The Return of the Native* and *The Woodlanders*, and this highlights the particular importance that movement has in *Tess of the d'Urbervilles*.

> On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blackmore or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a strange line. (*Td* 3)

Hardy provides us with a lot of information about John Durbeyfield through his depiction of walking. Kaja Silverman makes several important observations on Hardy's description of John's walking:

> Chapter 1 focuses an untroubled eye upon John Durbeyfield, whose physical appearance yields immediate access to his years ('middle-aged'), health ('rickety'), social and economic status ('quite worn away') and moral inclinations ('somewhat to the left of a straight line'). (Silverman 5) [1]

Silverman's argument about John's moral inclinations may be slightly overstating the case, but it seems clear that the description of 'his gait which inclined him somewhat to the left of a strange line' has menacing undertones.

Indeed, the word 'sinister' is derived from the word *sinestra* which means 'left' in Latin. Hardy's description implies to the reader that John has taken an ominous direction in his life, or that his days are numbered. 'Walking conveys a wealth of information about the walker's identity, importance, condition, and destination' (Amato 4). It may be useful to look more closely at some of the more important aspects that are associated with the word 'rickety'. Partly, John's rickety gait is a result of the disease, rickets. Anne Hardy, in her analysis of rickets in the nineteenth century, remarks 'By 1850, medical men were variously agreed on heredity, early weaning, improper diets, dirty skin, impure air, and a northern climate as playing a part in its aetiology' (Hardy 337). Victorian intellectuals linked the rise of the disease to the great growth of cities that followed the industrial revolution. Atmospheric pollution caused by coal smoke produced what were known as the sunless cities. Sunlight is essential to the healthy nutrition of growing human beings, and it is now known to be one of the most important factors in the etiology of the disease. However, it seems unlikely that John would have ever lived in these cities; indeed, John probably breathed the pure air of the countryside all his life, so his rickets is likely to be a result of improper diets or dirty skin. Thus, here we begin to see how, in Hardy's novels, walking functions as a vehicle for social identity, and manifests health, sickness, deformity, and sociability. 'Our inner natures, Hardy seems to be saying, are inscribed in visual signs of all kinds, including faces, costume and mode of walking, and these signs can be 'read' by the skilled observer' (Page 38).

In the Victorian era, there was still a distinct social separation between those who walked by choice and those who had to walk out of necessity.

People like John Durbeyfield who had to walk and stand were judged to be inferior to those who were privileged to ride and sit. The simple fact that John is walking along the path reveals to us his social status and identity. The focus of the opening chapter, that is, the focus on John's mode of walking, suggests the decline of the d'Urberville family.

Thus, through Hardy's description of the character's mode of walking, we are, in fact, given a significant amount of information, despite the fact that, as in most of Hardy's other novels, the openings rarely conform to the traditional pattern adopted in most nineteenth-century fiction. The frequency with which Hardy's novels begin with the descriptions of characters traveling on foot reveals his intensely idiosyncratic interest in the walking. Michael Millgate, in his discussion of Hardy's predilection for the act of walking, describes Hardy's series of walks as 'part of a deliberate process of thinking himself into the social as well as the emotional texture of his new story (*Tess of the d'Urberville*), of invoking that sense of historical time and visitable place which provided the essential underpinning for his most ambitious imaginative enterprises' (Millgate 293). This prompts the following question: if walking does indeed allow Hardy to think himself into appropriate mode and if this does powerfully affect his expression, how does it function in his novels?

With this in mind, our first section focuses on Hardy's *The Return of the Native*, where much of the action involves characters walking from one place of Egdon Heath to another in pursuit of their particular object of desire. Here, I attempt to explain how walking operates on Egdon Heath and how it affects Eustacia Vye's life. In particular, I analyze why she often walks

around the Heath, despite the fact that it is clear how socially damaging this behavior is to her. Firstly, I will provide an explanation of the function of Egdon Heath, and explore how it operates, especially for Eustacia, in the text. In the second focus of this study, I discuss how limited the female characters' mobility is around Egdon Heath. Thirdly, I will attempt to provide an explanation of why Eustacia frequently walks around the heath, despite the fact that the act itself compromises Eustacia's reputation in the community; indeed, by walking at night, she is perceived as a witch. I will explore the notion that, for Eustacia, the motivation behind her walking is the pursuit of places that her lovers represent. For Eustacia, the object of desire is not so much her lover, the man, but rather the place that, for her, the man represents. Eustacia walks constantly in search of the lover(the path) who can rescue her from Egdon Heath. To clarify the different implications behind how the male characters and the female characters walk on Egdon Heath, I will examine in detail how both Clym Yeobright, a character who, in some way, represents the idealized 'merry old England' of the past, and Digory Venn, who has his own useful abilities to survive life on Egdon Heath, walk on the heath.

Section Two of my paper focuses on Jude Fawley, the protagonist of *Jude the Obscure*, whose walks are mostly associated with the past, like Clym in *The Return of the Native*. In this section, I undertake a close examination of Christminster. Christminster is the city whose academic community Jude has aspired to belong to since his boyhood. However, during his walks to Christminster—the locus of the academic and religious world for Jude, he is always diverted by the two women. They arouse his sexuality, and, whether

intentionally or not, draw him into the path of courtship. Throughout the novel, Jude is faced with a painful choice; he must decide whether to walk the academic and purgatorial path or embrace the marital path. In this section, I propose that the central theme of this novel is, in fact, reflected in Jude's choice of walking.

In Section Three, I will offer the issue of a walking habit and regulating sexuality through the opposition of the public and the private. The binary distinction between public and private walking is highly problematic for the heroine in *Two on a Tower*. After examining the public-private distinction, the section deals with the problem of the heroine who tends to become a serious obstacle to the man's success, as typified in *Jude the Obscure*. Unlike Arabella and Sue in *Jude the Obscure*, Viviette's altruistic behavior in *Two on a Tower* allows her beloved to fulfill his destiny, even though her choice brings ruin on herself.

Finally, in Section Four, I discuss *Tess of the d'Urbervilles*, a novel in which the heroine walks more frequently than any other heroines that have been discussed. Wherever Tess Durbeyfield walks, visible omens of her tragic fate follow her throughout her life journey. The omens always take the form of some kind of movement, such as the masculine gaze, which follows her wherever she goes, and the turn of the wheel, which invariably brings a tragic development in the narrative with it. It is only when Tess stops walking that her tragic life journey comes to an end. Indeed, this is the only way she can escape the omens of her tragic destiny. Tess is the essential embodiment of Hardy's 'life-as-journey' motif.

Section One

Walks on Egdon Heath

Introduction

In *The Return of the Native*, the plot is developed principally through walkings of the characters; because of this, their walking, in particular, plays an important part in the story. In Egdon Heath, people have no choice but to walk around the heath because Egdon Heath lacks a railway system and the well-paved roads necessary for carriages. Of all the characters in the novel, it is Eustacia Vye's walks that seem to be fraught with the most significance. Rosemarie Sumner points out:

> Hardy's technique in presenting Eustacia is unusual in that there is less analysis and a higher proportion of observation of externals than in most of the other novels. This has an emphasis on action rather than on mental and emotional states, and, that is, shows the external actions become instruments for exploring the inner nature. (Sumner 100, underline mine)

By undertaking solitary night walks, Eustacia is risking her own reputation; despite this, she keeps walking throughout the novel. In this section, I shall conduct an investigation into how her walks function in the novel, how they have some influence on her life in the closed Egdon Heath and how they are regarded by the rest of her community. Fundamentally, a walk as a means of transportation can take people from one place to another, but Eustacia's walks on Egdon Heath not only prevent her from escaping the heath but they also, eventually, lead her to her death. The closed Egdon Heath often isolates its members and thwarts the characters' fulfillment of desire by setting the

limits to both social and physical movement. With this in mind, this section investigates what precisely causes Eustacia's death, and conducts a detailed examination of the paths closely associated with her walks.

Chapter 1

Eustacia in the Egdon community

The first issue that I hope to clarify in this section is what exactly Egdon Heath means for Egdon villagers, and especially Eustacia. In *The Return of the Native*, Hardy portrays Egdon Heath as a most unique space of his Wessex Novels. W. J. Keith put it:

> . . . words like 'isolation', and 'loneliness' and 'solitude' become key concepts, and these words militates against any sense of vital community. The coherent influence of the Church is conspicuous by its absence. There is no place to congregate, that is, Egdon Heath has no center — only the exposed Rainborrow. (Keith 43-44)

Egdon Heath provides a closed and isolated environment in which the action of the novel can be played out with little hope of integration for the inhabitants. Furthermore, Egdon Heath is intimately related to the past and it segregates its characters from the outer world. In the opening of the story, it is described as follows:

> The untameable, Ishmaelitish thing that Egdon now was it always had been. Civilization was its enemy; and ever since the beginning of vegetation its soil had worn the same antique brown dress, the natural and invariable garment of the particular formation. In its venerable one coat lay a certain vein of satire on human vanity in

clothes. A person on a heath in raiment of modern cut and colours has more or less an anomalous look. We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive. (6) [1]

As the sentence 'Civilization was its enemy' shows, Egdon Heath is depicted as the opposition of modernity, resistant to its intervention: the railways and the latest fashions are unsuitable for the heath. This is in striking contrast to cosmopolitan Paris, where Clym Yeobright has lived as a diamond merchant and whose avenues Eustacia has aspired to walk on someday. It may be incorrect, however, to simply equate Egdon Heath only with its past because its nature is 'unaltered' (6). Indeed, the 'unaltered' nature of the heath may be seen in 'the Via Iceniana, or Ilenild Street' (7) which intersects Egdon's highway. This road 'leads to the end of the world' and 'if one follows it, he will return to the place from which he set out' (Firor 288). Although the streets that naturally connects one place with another 'represent continuity' (Taplin 80), this street in Egdon Heath is not continuous; instead, it is eternally repetitive. Thus, it may be repetition of as well as connection to the past that keeps Egdon Heath 'unaltered' and causes Eustacia's sufferings. As an independent unit, Egdon Heath exerts the stringent control on its inhabitants in the form of permanent confinement.

In spite of the fact that the heath is very small—indeed, the characters can walk across it in a day—nobody can easily cross its boundary. In Hardy's novels, the sense of distance is not merely a reflective of a matter of mileage. In *Tess of the d'Urbervilles*, Hardy outlines the small world of his heroine as 'the Vale in which she(Tess) had been born, and in which her life had been

blindfolded' (*Td* 40). Tess travels only twenty miles to her eventual seduction/rape at Tantridge, which seems to her a 'far-away spot' (*Td* 95). Andrew Enstice remarks that Hardy 'adjusts his landscape to suit each atmosphere or theme' (Enstice 72). Entice continues his exploration of this theme thus:

> The turnpike road, so clear by the inn, seems suddenly to vanish, as Blooms-End has no mentioned connection with it: journeys to and from the inn. The cottages of the lesser characters, apparently grouped on the heath without connection to the main houses, suddenly draw closer when needed — Fairway becomes Clym's neighbour; Thomasin runs to the cottage nearest the inn for help after the incident at the weir. But they are never precisely placed. (Enstice 74)

Owing to the narrative circumstances, the sense of distance in Hardy's novels varies. The sense of distance causes Mrs Yeobright's death and Eustacia's terrified sense of being trapped in an antagonistic environment with no alternative courses of action.

'There is no sphere, in Hardy, designated woman's realm' (Morgan 59). Significantly, Eustacia often considers Egdon Heath to be 'my cross, my shame . . . my death' (98). After her parents' death and for a lack of an alternative, Egdon Heath becomes a place in which she must live with her grandfather, Captain Vye. She hates the place and she always harbors a desire to escape. Her isolation is compounded by the fact that, as a middle class woman, she is socially obligated to disregard the villagers as companions or people who might help her fulfill her desire; this behavior ensures that she is obliged to live alone without fulfilling her desire.

To Eustacia, Egdon Heath seems to be 'Bentham's structure of the Panopticon' (Malton 148). She walks around the heath as if she were a prisoner hoping to break out of prison. When Eustacia first appears in the story, there is a stark contrast between her, as she stands alone at the top of the barrow, and the villagers, who are gathered together to make a bonefire. This depiction enhances our understanding of her loneliness and brings her otherness in the community into sharp relief. Furthermore, the fact that the instances of characters leaving Egdon Heath are rarely described also compounds the association of Egdon Heath with a prison. This closed Egdon Heath not only physically obstructs her escape, but also constructs her identity through the public surveillance and gossip that focuses on her in the village. At this point Malton's comment is:

> 'How could there be any good in a woman everybody spoke ill of?' In the most emotionally charged scene between husband and wife in Thomas Hardy's *The Return of the Native*, Clym Yeobright thus finally succumbs to the view of Eustacia Vye's identity that has been constructed by public surveillance and conjecture. Deemed a witch, a temptress, and even a murderess by the voice of the social 'every-body', Eustacia is liable to the terms of such judgment, the consequences of which are most obviously literalized in her suicide by drowning. Yet punishment itself also definitively shapes identity on Egdon Heath. (Malton 147)

In the exclusive community of the heath, Eustacia is ceaselessly exposed to the 'observer's eye' (161), 'surveying' (164), and 'spying' (62). Her behavior is judged according to the social value system of the time and public

surveillance; this is then used to decide upon and exact a punishment. It is interesting to identify why Eustacia is exposed to such surveillance? As Hardy makes clear, it is predominantly because she is different from the other villagers. Her unique actions, especially her solitary night walks, are deemed eccentric by the social community.

The nature of Eustacia's walking is quite different from that of the Egdon villagers. According to Anne D. Wallace,

> . . . walking was an insular and confining act. Each individual's day's-walk-circle defined his 'particular place'; as his surest regular transport, walking took him to labour, to church, to market, to courting, but in so doing it kept him, both literally and figuratively, in his place. Walking set boundaries and did not break them, it moved in its own circles and did not move through, it remained at home and did not travel, and the walker, although he might be the guide within the labyrinth, did not ordinarily leave it. (Wallace 26)

The villagers' walks are always conducted for a practical reason; in contrast, Eustacia has no practical reason to walk and rashly oversteps the boundaries agreed upon by the society. Consequently, her solitary night walks, which are so very different from the ordinary villagers' walks, bring disgrace upon her own head. As Mrs Yeobright says 'No lady would rove about the heath at all hours of the day and night as she does' (239), Eustacia crosses the '[t]hreshold of conventionality' (109). The following extract serves as an example of how often she walks alone around the heath at night.

> The whole secret of following these incipient paths, when there was not light enough in the atmosphere to show a turnpike-road, lay in the

development of the sense of touch in the feet, which comes with years of night-rambling in little-trodden spots. To a walker practiced in such places a difference between impact on maiden herbage, and on the crippled stalks of a slight footway, is perceptible through the thickest boot or shoe. (63)

In general, throughout the Victorian era, the social codes that surrounded walking were seen as ways to keep people in their place or status, and retain the community. However, Eustacia's whimsical walks clarify her difference from the other people in her community. The difference deepens the impression that her unusual actions prevent her from joining the community; this is why she has become 'the other' in the heath.

Moreover, Eustacia's behavior goes unchecked; indeed she has no father who can supervise her activity. Her pseudo-father, Captain Vye, expresses his 'prevailing indifference to his granddaughter's movement' (173). Her apparent lack of rapport with him is clear and unfortunate: 'Her grandfather was in bed at this hour, for she so frequently walked upon the hills on moon light nights that he took no notice of her comings and goings, and, enjoying himself in his own way, left her to do likewise' (171) because he has no authority over her. He says to her with unconcern, 'you may walk on the heath night or day, as you choose' (174). She is granted individual autonomy as a responsible agent, so she must guide her life by herself without being constructed by parental authority. Not only her actions but also her environment, that is, builds up her identity as an alien in Egdon Heath.

The marked contrast between Eustacia Vye and Thomasin Yeobright clearly demonstrates that Eustacia is an outsider in the community. This is

clear from an extract from a letter where Hardy details the plot outline to Arthur Hopkins:

> Perhaps it is well for me to give you the following ideas of the story as a guide—Thomasin, as you have divined, is *good* heroine, & she ultimately marries the reddleman, & lives happily. Eustacia is the wayward & erring heroine—she marries Yeobright, the son of Mrs Yeobright, is unhappy & dies. (*CL* 1, 53 Hardy's italic)

Indeed, the polarization between the two heroines is made clearly in one particular episode, which highlights the morality of the novel. When Mrs Yeobright comes upon Thomasin alone in the garden at night, Mrs Yeobright reproves her: 'I don't like your going out after dark alone' (183)[2]. As a lady, Thomasin's 'life is public, lived in the eye of the community' (Boumelha 52). Unlike Thomasin, no one in the heath has authority over Eustacia, and it is this that accelerates her strangeness and marginality to the Egdon community. In fact, the contrast between the wedding of Thomasin and that of Eustacia highlights the fact that Eustacia is a marginal figure within the Egdon community. When Thomasin marries Wildeve, to be precise, the villagers mistake their marriage, they march up to Wildeve's inn in order to sing 'a song o' welcome' (37) to congratulate the newly-wed pair. Moreover, Thomasin's popularity among the villagers is testified by the fact that they join together in order to make an enormous goose-feather bed as a wedding present for her second marriage with Digory Venn. However, such an epithalamium is absent on the occasion of Eustacia's marriage with Clym Yeobright who was also once a member of the Egdon community. The marriage of Clym and Eustacia does not integrate them into the community;

rather, by marrying Eustacia, Clym becomes increasingly marginalized himself. All the villagers recognize that his return to the native village is temporary and that both he and Eustacia leave the heath if Eustacia's grandfather dies. Because of this, the community approval and congratulation are absent from their marriage, and this resonates with their subsequent lack of space on Egdon.

This contrast between the good heroine and the bad is made even clearer through the description of Eustacia as a witch who wanders the heath on moonlit nights rather than a domestic woman like Thomasin: The rustic villagers of Egdon think of her as 'the lonesome dark-eyed creature up there that some say is a witch' (56). It is Susan Nunsuch that attempts to exorcise the threat that Eustacia represents from the heath. Susan not only pricks Eustacia's arm with a pin in church, the locus of community's morality, but she also burns a wax effigy for Eustacia because Susan is convinced that Eustacia has bewitched her son, Johnny Nunsuch, and made him sick. Susan perceives Eustacia's sexual power as a threat to her son, and so publicly exposes Eustacia as a witch by pricking with a needle through the ancient lore of witchcraft. It seems clear that the most significant issue that Susan and the rest of the population of Egdon have with Eustacia is the fact that she is regarded as a threat to the traditional community. As a response to this perceived threat, they feel they must label her as a 'witch' in order to control and isolate her. While Thomasin stays indoors all day long because the 'air is full of story' (133) regarding her jilting by Wildeve, Eustacia has no interest in the Victorian respectability and social judgment that relegates her to the category of 'witch'. Despite the categorization, she qualifies herself

as a species of supercilious provincial gentility. Unfortunately, her aristocratic standing in the community is inconsistent with her night walks. In the Egdon community—a male-dominated world intent on valuing the docile and passive woman like Thomasin—the unruly and deviant woman like Eustacia, who insists on undertaking her solitary night walks is completely alienated from the community.

Chapter 2

The limit of movement

While it may seem that Eustacia is able to walk freely on Egdon Heath, this is not, in fact, true. As we have explored, Egdon Heath functions as a prison for her. She can only be active in the narrow space of Egdon Heath; she is a prisoner who roams restlessly, night and day, with little hope of freedom. Significantly, it is only on the furze-covered heath that she can walk freely. Interestingly, she is, whether consciously or not, reluctant to use the roads in the heath. She prefers to wander the wild heath covered with the furze. In fact, in Mistover where she lives, there is a 'furze-covered bank and ditch which forfeited the captain's dwelling' (214). On the other hand, in Blooms-End, the house of Mrs Yeobright, who is consistently antipathetic toward Eustacia, is no longer covered with the furze at all. The furze clearly represents the acute rivalry that exists between each place in and that affects the character of each inhabitant.

Eustacia tends to walk around the heath, 'warmed with an inner fire' (171), in an attempt to overcome her restless dissatisfaction with the material conditions of life. Her wanderings around the heath are always

motivated by desire:

> . . . her thoughts soon strayed far from her own personality; and, full of a passionate and indescribable solitude for one to whom she was not even a name, she went forth into the amplitude of tanned wild around her, restless as Ahasuerus the Jew. (174)

On the other hand, Mrs Yeobright is 'a well-known and respected widow of the neighbourhood, of a standing which can only be expressed by the word genteel' (35). Her sense of higher social lineage permeates all her actions. Her persistent opposition to Thomasin's choice of marriage partner seems, in fact, inflexible, but it turns out that, in her role of moral guard for the community, she rightly recognizes Wildeve's unsuitability as Thomasin's husband. As a result, Mrs Yeobright explicitly forbids the banns to be read in church. When it comes to the marriage, she puts more emphasis on how the marriage exerts an influence on society than the couple's feelings because 'she is so proud, and thinks so much of her family respectability' (49). Moreover, Mrs Yeobright, who detects in Eustacia's motivation the immoral pursuit of pleasure, realizes the essential mismatch of Clym and Eustacia. When she gives Clym her opinion of Eustacia, she immediately confirms the rumor that has circulated throughout the community: 'I have never heard that she (Eustacia) is of any use to herself or to other people. Good girls don't get treated as witches even on Egdon' (211). Thus, Blooms-End clearly represents the morality and respectability that Mrs Yeobright and the Victorian society appreciate. So, Blooms-End prevents the invasion of Eustacia who is more faithful to her desires and is not restricted by social and moral codes at all.

There is an informative scene in which Eustacia becomes conscious of the limited ability she has to control her own movement. Hearing of Clym's imminent arrival at Blooms-End from Paris, she undertakes many walks upon the heath to try and catch a glimpse of him.

> She put on her bonnet, and, leaving the house, descended the hill on the side towards Blooms-End, where she walked slowly along the valley for a distance of a mile and a half. This brought her to a spot in which the green bottom of the dale began to widen, the furze bushes to recede yet further from the path on each side, till they were diminished to an isolated one here and there by the increasing fertility of the soil. Beyond the irregular carpet of grass was a row of white palings, which marked the verge of the heath in this latitude. They showed upon the dusky scene that they bordered as distinctly as white lace on velvet. (127-8)

Although she reaches the vicinity of Blooms-End, 'Eustacia [stands] just within the heath, straining her eyes in the direction of Mrs. Yeobright's house and premises' (135). Although she returns again to be near to Blooms-End in order to see the man who she believes might possibly have the power to deliver her from a most deadly oppression、she never crosses the border between the furze-covered heath and the furze-free area of Blooms-End. At this stage, she cannot advance into Mrs Yeobright's territory.

However, later in the novel, Eustacia does eventually manage to cross the boundary. As part of the festivities, Eustacia is permitted to enter the house in her role as a 'Turkish knight' (144) in the mummer's play. In her role, she is revealed as one who is changed in sex, brilliant in colors, and armed from

top to toe. It is in this male guise that she succeeds in her desire to meet Clym. By playing the role of a Turkish knight, she is taken beyond the boundary of social and moral normality. Indeed, Eustacia's travesty 'immediately threatens the ritual's luck; because a woman has taken part in the ritual, any fertility in the season which follows this mumming will be blighted' (Fisher 84). She shamelessly crosses the border of gender that must be maintained through external signifiers such as clothing; ironically, by dressing as a knight, the enchanting attractive physicality of Eustacia is concealed: 'The power of her face all lost, the charm of her emotions all disguised, the fascinations of her coquetry denied existence' (169). Blooms-End supervises her sexual power over Clym because she can only obtain the means for access to Clym by accepting a place in the society for which she has to sell her sexuality at least symbolically and literally. Despite the fact that she deploys sexual bribery with Charley, when she gives him permission to hold her hand in exchange for his assistance with her participation, her bold scheme to enter the house, in fact, renders her sexually impotent. Blooms-End, as the representation of Mrs Yeobright's morality, can never permit entry to Eustacia in her natural female state; ironically, it is only in her disguise as a man that she is permitted entry to the sanctum of morality.

Eustacia recognizes that her predominant influence over the male characters is framed by the furze. At the beginning of the story, it is at Mistover which is covered with the furze that she uses a bonefire to summon Wildeve to her side, triumphantly comparing her feat to 'the Witch of Endor call[ing] up Samuel' (73). Eustacia overhears the rumor about Clym arriving

on the heath when two heathmen—Humphrey and Sam—talk about Clym, as they build the furze-faggots into a stack. There is clearly a close correlation between her expectations of Clym and many furze-faggots that are being piled high.

> The subject of their discourse had been keenly interesting to her. A young and clever man was coming into that lonely heath from, of all contrasting places in the world, Paris. It was like a man coming from heaven. More singular still, the heathmen had instinctively coupled her and this man together in their minds as a pair born for each other. (126-7)

The higher the furze-faggots are piled, the more strongly she desires to establish a relationship with the man they describe.

After Eustacia meets Clym and their relationship becomes more intimate, the contact between her and Clym, when they walk together on the heath, makes her conscious of the limits of her sphere of her influence on him. They are both clearly very satisfied with the other and their relationship.

> Clym took the hand which was already bared for him—it was a favorite way with them to walk bare hand in bare hand—and led her through the ferns. They formed a very comely picture of love at full flush, as they walked along the valley that late afternoon, the sun sloping down on their right, and throwing their thin spectral shadows, tall as poplar trees, far out across the furze and fern. ...They wandered onward till they reached the nether margin of the heath, where it became marshy, and merged in moorland. (243)

After this episode, all of a sudden, she says to him 'I must part from you here,

Clym' (243). As they get close to Blooms-End, she reluctantly says, 'Your mother will influence you too much; I shall not be judged fairly; it will get afloat that I am not a good girl, and the witch story will be added to make me blacker' (244). The dividing line between the furze and Blooms-End is their parting point. Eustacia knows that to cross the border into Mrs Yeobright's territory means relinquishing her sexual influence over Clym. Eustacia knows that Mrs Yeobright repeatedly tries to drive what she regards as the evil influence of Eustacia away from her son. Initially, Clym manages to control his affection toward Eustacia when he is in front of his mother at home, but eventually, he overcomes his mother's opposition to their relationship and he marries Eustacia. As Mrs Yeobright is well-aware, after their marriage, Clym will have to leave Blooms-End, and he will be under the influence of Eustacia. Once they are married, Eustacia is convinced that she can persuade him to return to Paris, despite his clear reluctance to do so. Moreover, as Clym is suffering from near-blindness, he changes his occupation from diamond merchant to furze-cutter; this ironic shift is too difficult for Eustacia to bear. Clym now not only restricts her in his role as her husband but he also gradually cuts the furze which is symbol of her desires. His cutting of the furze represents his control over Eustacia and makes it clear how her movements continue to be limited. Ironically, Clym, who Eustacia believes would help her escape the captivity of her old life, becomes increasingly complicit in her confinement on Engdon Heath.

Thomasin also leaves Blooms-End, and Hardy's symbolic description makes it clear to us how we should interpret her departure for Wldeve's inn:

> Then Mrs. Yeobright saw a little figure wending its way between the

> scratching furze-bushes, and diminishing far up the valley — a pale-blue spot in a vast field of neutral brown, solitary and undefended except by the power of her own hope. (187)

The furze obstacles that obstruct Thomasin's path imply to the reader that Thomasin's life of marriage with Wildeve is to be disturbed by Eustacia. Indeed, as this episode foreshadows, Thomasin has no choice but to become independent after marriage because she has stayed beyond the territory in which Mrs Yeobright has always used her patronage to protect her; as her aunt says to her, 'My power over your welfare came to an end when you left this house to go with him to Anglebury' (184). Another instance where the furze functions as an obstacle that prevents Thomasin from moving onward also appears in the scene in which Wildeve and Eustacia are about to elope. During a violent storm, in an attempt to stop their elopement, Thomasin attempts to go to Blooms-End to ask Clym for his help. On her way to Blooms-End, her skirt catches noisily in the furze, giving us the impression that the furze is slowing her down and hindering her attempt to halt the elopement. Eustacia's desires are metaphorically represented by the furze, which clings tenaciously to Thomasin who is a victim of Eustacia's selfish desires. However, Thomasin is in the territory of Eustacia, not Mrs Yeobright, so she must create her own future by herself.

As the above discussion makes clear, in *The Return of the Native*, none of the main female characters—Eustacia, Mrs Yeobright, and Thomasin—are permitted to walk freely on Egdon Heath. In other words, they can only exert their influence on the male characters—Clym or Wildeve—within their own territory. Egdon Heath is a sphere within which women cannot walk around

freely.

Chapter 3

Topographical identity

It seems pertinent to ask why Eustacia so often walks on the closed Egdon Heath, despite the damage it does to her reputation. I argue here that Eustacia walks around the heath in an attempt to find the path that will enable her to escape from Egdon Heath. The wandering Eustacia becomes an embodiment of the difficulty of the Victorian women's situation, where they were almost entirely dependent on men; as Eustacia's quest makes clear, the only way that women were able to fulfill their social and physical desires and to move freely was through marriage. Therefore, the only path that Eustacia desires to escape from her 'Hades' (77) is an appropriate marriage partner; she identifies the path to Paris through her future husband.

The plot of *The Return of the Native* is developed around Hardy's favorite theme, the love triangle. Eustacia is in love with both Wildeve, who wishes to leave Egdon and Clym, who has returned to his native village from Paris; moreover, Thomasin is in love with both Wildeve and Venn. However, in this novel, Hardy introduces a theme; for Eustacia, the object of desire is not so much the man himself as the place that the man is associated with. Hardy makes the importance of place in the novel clear to us from the very beginning, by stressing regional awareness in the title: 'A Face on Which Time Makes Little Impression'. Hardy personifies Egdon Heath as if it had a face. Hardy establishes the heath itself as a major character through personification before any human character enters the story. The landscape

is first presented in terms of geological time, and only very gradually is a human element permitted to emerge, first in the form of a road, and then as a human individual. Therefore, the personification of the place plays a significant role throughout the novel.

It is significant that, in this novel, the places to which the characters belong establish their identity. The followings serve as this typical example: 'It is not that girl of Blooms-End' (12); 'I am Mrs. Yeobright of Blooms-End' (40); 'Captain Vye's grand-daughter of Mistover knap' (192). These examples are quite different from the references to places that occur in, for instance, *Tess of the d'Urberville*: 'Tess Durbeyfield, down at Marlott' (*Td* 48). It is worth noting that in *The Return of the Native*, Hardy often employs the preposition 'of' when describing his characters' sense of belonging, as the above sentences make clear. As Hillis Miller points out,

> The "tragical possibilities" expressed by the lonely face of the heath are made realities in the novel as they are embodied in the various characters' lives. The characters rise up from here and there, over the heath as the personification of its personification. (*Topographies* 27)

The relationship between the characters and their topographical settings is the heart of this story. Clym, who no longer belongs to the heath, symbolizes Paris which Eustacia longs for. To her, he is all the more desirable because of his association with Paris, which is a place in marked contrast to the world of Egdon Heath. Before Eustacia has met him, she has already associated him with a new and grander life in Paris. In Hardy's characterization of Clym, his personality is stressed thus:

> The observer's eye was arrested, not by his face as a picture, but by

> what it recorded. His features were attractive in the light of symbols, as sounds intrinsically common become attractive in language, and as shapes intrinsically simple become interesting in writing. (198)

Because Clym is 'attractive in the light of symbols', Eustacia can be more than half in love with him even before she has met him. As we are told 'she seemed to long for the abstraction called passionate love more than for any particular lover' (79), Eustacia sees Clym not so much as a human being, but 'as a visitant from a gay world to which she rightly belonged' (236). It is this sentiment that prompts her to marry him, in the hope that he will take her to Paris. Her desires are always directed to the place or the direction that the male characters represent, rather than the character of the men themselves. It is, therefore, hardly surprising that she worries not about Clym's increasing blindness, but about the impossibility of her wish to live in Paris that this brings about:

> Suppose he should become blind, or, at all events, never recover sufficient strength of sight to engage in an occupation which would be congenial to her feelings, and conduce to her removal from this lonely dwelling among the hills? That dream of beautiful Paris was not likely to cohere into substance in the presence of this misfortune. (295)

Eustacia always views others through the lens of immediate personal need. In short, to Eustacia, each character is the personification of a place and they are always identified by their geographic associations.

For example, at the beginning of the story, before Clym has returned to his native village, Eustacia's 'interest lay in the south-east' (59) — the direction of Wildeve's residence, but on hearing of Clym's imminent arrival

and his association with Paris, Eustacia's desire shifts 'in the direction of Mrs Yeobright's house at Blooms-End' (127). Similarly, Wildeve also directs his attention to the residence of Eustacia, as he '[stands] and look[s] north-east' (57) in the direction of Rainbarrow. The strong association of characters with their geographical locations is also seen in the episode where Venn confronts Eustacia about her position as Thomasin's rival. Rather than referring to Wildeve by name, instead Venn indicates him with a jerk: 'he jerked his elbow to south-east—the direction of the Quiet Woman' (103). Before she forms an association with Clym, Eustacia's 'walk should be in the direction of Blooms-End, the birthplace of young Yeobright' (127). After Clym becomes acquainted with Eustacia, the 'direction of his walk was always toward some point of a line between Mistover and Rainbarrow' (225). In addition, when Clym is courting Eustacia, we are told that his affection for her is 'past all compass' (231). In the context of Hardy's use of geography to represent desire, it is clear that his love is beyond the concept of direction; indeed he has lost his sense of direction. When Mrs Yeobright eventually accepts the marriage between Thomasin and Wildeve, she says to Thomasin that 'she should marry <u>where</u> she wished' (39 underline mine). What is important here is that Mrs Yeobright is implying that Thomasin is not marrying a man—Wildeve, but, in fact, the place where he lives.

What fascinates Eustacia is an ability to move, and specially the possibility of being rescued from Egdon Heath. Wildeve, in fact, who first attracts her interests, is described as

> quite a young man, and of the two properties, form and motion, the latter first attracted the eye in him. The grace of his movement was

singular: it was the pantomimic expression of a lady-killing career. (47)

It is this 'grace of his movement' which brings with it promise for Eustacia's hope to escape Egdon Heath that fascinates her. However, this fascination is soon replaced as, on hearing of the arrival of Clym from Paris—whose boulevards and Tuileries she someday wishes to walk along—her eyes follow 'the direction of Mrs Yeobright's house'. Shortly after Clym's return, she frequently walks around the heath in the hope that she might come across him on her walks; furthermore, she also starts to attend church—which prior to Clym's arrival, she rarely did—in the hope that she might there come across him. Her reiterative wanderings on the heath at all hours of the day and night are signs of her desires to be free from Egdon Heath. Despite the fact that her walking itself renders her abnormal within the community, she continues to roam, in an attempt to seek the path to Paris.

Eustacia is intensely anxious that, in marrying Clym, she is assured of the possibility that they will return to Paris. Indeed, as a Victorian woman, she is, in effect, Clym's property, and as such she must marry both him and his way of life; as such, it is crucial to Eustacia that she forces Clym to return to Paris. However, as Mrs Yeobright had warned, Eustacia and Clym are, from the beginning of their marriage, incompatible with each other; indeed, their desires run antithetical to one another's. Clym loves Egdon Heath and has returned to his native village with a mission to 'raise the class' (203) of the villagers. Eustacia perceives Egdon Heath as a place from which she ardently desires to escape. For Clym, Egdon Heath is a place of refuge, for Eustacia it is a place from which she wants to seek refuge. Despite her

continually voiced desire to go to Paris, Clym stubbornly refuses to go back. To make matters worse, Clym's near-blindness and consequent turn to furze-cutting, which further ensures that they remain on the heath, are a crucial factor in the collapse of their marriage.

As Clym's eye trouble and obstinate refusal to leave Egdon ensure that Eustacia's life does not play out as she had hoped, the seductive halo of Paris that had surrounded her vision of Clym entirely slips from her eyes. In one episode, after arguing with Clym, she embarks upon a departure from the house and finds herself at the gipsying dance. Throughout Hardy's novels, the dances play an important role in the narratives. Hardy uses dances, 'which can be considered illustrative walking' (Amato 23), as a narrative device that helps bring his characters together and carry their relationships forward.[3] In *The Return of the Native*, the dance serves as an occasion wherein Eustacia and Clym as well as Eustacia and Wildeve can come into direct contact. Indeed, during the gipsying, Eustacia and Wildeve come together; for her, the dance contrasts dramatically with the 'arctic fragility' (310) of her married life with Clym. As her infatuation for Wildeve is rekindled, 'she [enters] the dance from the troubled hours of her late life as one might enter a brilliant chamber after a night walk in a wood' (310). The words 'the troubled hours of her late life' in this context make it clear how miserable Clym's betrayal of her expectation that their marriage will lead her to Paris has made her. The words 'night walk in a wood' indicates to us that she knows she must resume her previous walking habit, to seek an escape route from Egdon because she recognizes that there is no chance that Clym will now take her to Paris. In addition, 'a brilliant chamber' means the

marriage with Clym. However, as soon as she enters the 'brilliant chamber' of marriage with Clym, neither the sexual promise nor the bright future that she had hoped for materialize, nor does she see the brilliance of this promise in Clym's eyes. The phrase 'entered the dance' implies that Eustacia chooses Wildeve again as the dance partner of her life. The dance precipitates her back into Wildeve's arms.

The dance is significant for another reason, in terms of the effect that it has on those who partake:

> To dance with a man is to concentrate a twelvemonth's regulation fire upon him in the fragment of an hour. To pass to courtship without acquaintance, to pass to marriage without courtship, is a skipping of terms reserved for those alone who tread this royal road.(154)

'The dances express the searcher for a partner of the other sex who will complete what is lacking in the searcher' (Miller, *Topographies* 31). Therefore, in this context, it becomes clear to us that it is natural that Eustacia should switch from Clym to Wildeve whose inheritance from his relatives in Canada can enable him to take her to Paris. The dance encourages their relationship to develop sexually.[4] The contrast between this dance scene and the realistic sketch of the dance at the Yeobright's festivities is worth noting. At the Yeobright's festivities, Eustacia is in a state of sexual travesty, but now she can openly express her sexuality in a trance-like state, undisturbed by conventional morality. Eustacia once reached the ecstasy in a literal dream in which her partner is a man in silver armor, before she has met Clym: 'The mazes of the dance were ecstatic. Soft whispering came into her ear from under the radiant helmet, and she felt like a woman in Paradise' (138). Her

literal dream is later to become a pseudo-reality not with Clym, but with Wildeve at this East Egdon gipsying. The propinquity of Eustacia and Wildeve combined with the eroticism and the movement of the dance reawakens their former attraction: 'The dance had come like an irresistible attack upon whatever sense of social order there was in their minds, to drive them back into old paths which were now doubly irregular' (311). There is no doubt from this description which of men she finds most attractive—Clym who crawls about the heath to cut the furze, or Wildeve who dance in the 'maze of motion' (310).

Despite this, Eustacia has a subconscious anxiety about how suitable Wildeve is as a life partner. Their walking path that she believes is extended to Paris seems to be symbolically represented as a tortuous, obscure and full of obstacles; it is clear that this is an anxiety that also extends to their future. She feels she cannot entirely entrust herself to him.

> On this account the irregularities of the path were not visible, and Wildeve occasionally stumbled; whilst Eustacia found it necessary to perform some graceful feasts of balancing whenever a small tuft of heather or root of furze protruded itself through the grass of the narrow track and entangled her feet. At these junctures in her progress a hand was invariably stretched forward to steady her, holding her firmly until smooth ground was again reached, when the hand was again withdrawn to a respectful distance. (313)

Because of the death of Clym's mother, a deep rift develops between Eustacia and Clym; her dream of living with him in Paris completely melts away. However, she cannot decide whether or not to accept Wildeve's offer to

facilitate her escape to Paris either with or without him. Ultimately, the discovery that Wildeve is not a suitable partner for her makes her realize that all hope is gone, and precipitates her tragic end.

This analysis helps us understand what causes Eustacia's death. As Kim Taplin, in her analysis of Tennyson's great poem *In Memoriam*, points out, 'the path repeatedly signifies the journey through life to death' (Taplin 36). This is certainly true of Hardy's *The Return of the Native*. As we have seen, throughout the novel, there are very few descriptions of the path leading out; all of the paths lead repeatedly to the same place and starting point. Eustacia's death means that she cannot finally find her own way (through a man) out of this impasse. In fact, the life of Hardy's characters in Egdon Heath depends on their ability to walk on the heath. When we are told that Mrs Yeobright's 'once elastic walk had become deadened by time' (224), we know that this information functions as a premonition of her coming death. Mrs Yeobright leaves for Clym's house on foot in order to re-establish communication with her son, but unfortunately she does not meet him. She turns away from his unopened door, exhausted by her long-distance walk; on her way home, she is bitten by an adder and can no longer walk and dies from her injury. As this episode makes clear, Egdon people equate their destiny with the strength of their legs.

In *The Return of the Native*, Eustacia's principal task is to reach her longed-for destination, Paris, and eliminate the risks of losing her path: 'if we lose the path it might be awkward' (263). As has been suggested by Taplin, paths on Egdon Heath are symbolic of a character: 'once lost it is irrecoverable' (433). Thomasin does not get lost on the heath because of 'her

general knowledge of the contours, which was scarcely surpassed by Clym's or by that of the heath-croppers themselves' (433). This familiarity is thus also true of her marriage; she can find her own path through her marriage with Venn, and—at the same time—she can leave the heath freely. In contrast, after Eustacia decides to separate from Clym, 'Eustacia's journey was at first as vague in direction as that of thistledown on the wind' (394). She is hopelessly bewildered about the directionlessness of her walk. In *The Return of the Native*, to lose one's way is to lose one's life. The tragic result of Eustacia losing her way is expected by the reader.

Eustacia's death is considered to be punishment for walking once again with Wildeve who is associated with the 'old paths which were now doubly irregular' (311); it may be that her death represents the novel's proposition: "once lost it is irrecoverable." To converge to either interpretation is to unnecessarily simplify this complex story.

Chapter 4

Clym and Venn

The issue which we must next consider is the nature and function of walking in the limited space of Egdon Heath among the male characters, especially Clym and Venn. First, I will examine the character of Venn in order to highlight the striking differences between how women and men walk around the heath. Venn's survival of Egdon is a result of three important characteristics: mobility, a lack of belonging to the Egdon community and an objective standpoint. After Thomasin rejects his proposal, in disappointment, Venn decides to become a reddleman. As we are told that

'Rejected suitors take to roaming as naturally as unhived bees' (92), Venn gives up his fixed life of farming for a more nomadic way of life. His new choice of 'the trade meant periodical journeys to the pit whence the material was dug, a regular camping out from month to month, except in the depth of winter, peregrination among farms which could be counted by the hundred' (89). He takes to 'roaming as naturally as unhived bees' and lives 'like a gipsy' (90). Venn's mobility is qualitatively different from both Eustacia's departure and Clym's arrival: it is an experience of motion across boundaries and through Egdon Heath, while departure and arrival are experiences of detachment from and attachment to Egdon Heath. His regression from farmer to reddleman enables him to enter and leave Egdon freely. In contrast to the main characters, who all subsequently meet with tragedy, Venn survives and indeed finds happiness. As we discussed earlier, the characters' mobility is the most important factor in their survival on Egdon Heath; thus, Venn's survival in Egdon Heath is due entirely to the fact that his occupation brings with it such mobility.

The nomadic life that he adopts because of his occupation is responsible for his lack of a sense of belonging to the Egdon community. His lack of identification excludes him from the community and marks him as an outsider in the novel; however, it is this that also turns out to be his strength. Venn, whose occupation fixes him in a state of transience is thus rendered a marginal member of the settled society of Egdon as he has no single home. 'His occupation tended to isolate him, and isolated he was mostly seen to be' (90). The image of Venn as a stranger or one who is marginal is reminiscent of two characteristics that Georg Simmel identifies as key aspects of the

stranger: freedom and objectivity. Eric J. Leed explains the freedom and objectivity that Simmel ascribes to the stranger:

> "Freedom" and "objectivity" mean essentially the same thing: the stranger is "detached" from the community in which he resides by virtue of his mobility. Because of this freedom and detachment, the stranger may view "objectively" the conflicts and situations within which locals are mired. (Leed 63)

Thus, it is clear that Venn becomes conscious of himself as a viewer or an observer of the Egdon world, which is itself made up of a sequence of continuous events. Venn and his van always appear in places that are remote from the well-trodden areas of the heath: 'Brambles, though churlish when handled, are kindly shelter in early winter, being the latest of the deciduous bushes to lose their leaves. The roof and chimney of Venn's caravan showed behind the tracery and tangles of the brake' (175). Because he does not belong to any specific territory, he can walk around freely to observe the other characters without being seen.

His position as a reddleman not only grants him ample opportunity to conduct covert surveillance but also affords him the mobility and concealment. Moreover, the red pigment of his trade, which marks him from top to toe, makes him socially invisible in much the same way as Jude is rendered socially anonymous by the dust from the stone with which he works in *Jude the Obscure*. Thanks to the facts that Venn's occupation is associated with the 'folks of the road' (90), his mobility, as a result of his trade, ensures that he retains a characteristic distance between himself as a mobile observer and the Egdon world Venn observes. Indeed, Venn is treated as a

stranger in the Egdon community: 'Mephistophelian visitants' (89) or 'the devil or the red ghost' (34). Although Venn has chosen to isolate himself from society because of his disappointed love, he continues to make every effort to ensure Thomasin's happiness. He continues to haunt Eustacia and Wildeve; at times he watches, listens, and intervenes in their life, interventions that have mixed results. He always observes and interferes in situations that he believes might jeopardize Thomasin. For example, he persistently follows Eustacia in an attempt to hinder her irregular sexual activities with Thomasin's husband; he also spies on a moonlit meeting that occurs between Eustacia and Wildeve. Indeed, when Venn shoots Wildeve as he prepares for another secret night time meeting with Eustacia, he rationalizes his crime as an act that is necessary to protect Thomasin's interest. However, Venn's actions serve no one's interests, but his own. There is no evident moral assessment of his inquisitive determination to interfere in the private affairs of others. Therefore, his interferences have the opposite results to those that he intended, and, to make maters worse, bring about the ruin of all the main characters except Thomasin.

His particular characteristics enable him to make use of the troubles, consciously or unconsciously, that the other characters face. It is these characteristics that allow him to eventually survive the heath. Eventually, as he becomes a dairy farmer, his social status improves enough that he can marry Thomasin. Once this object is achieved, he no longer has to deploy these characteristics. His reason for giving up being a reddleman and choosing a fixed way of life as a farmer when he leaves Egdon Heath is clear.

Allow me now to shift the focus onto another main male character—Clym

Yeobright. Like Venn, he also survives to the end of the narrative, but he is much less happy than he was when he first returned to the heath. It is worth analyzing why he has changed so much since his return. The main factor seems to be that he is clearly distinct from the other natives. The most striking differences between Clym and the other villagers can be seen in the distinctive way that Clym thinks about and walks around the heath.

One of the important differences between Clym and the other residents of the heath is that Clym's love of the heath is prompted by his experiences in Paris, where he becomes disgusted with the ostentation that he saw as he sold his diamond. Moreover, not only is Clym's relationship with the heath different from most of the villagers', it is also distinct from Eustacia's. While she is strikingly reluctant to assimilate into Egdon Heath, Clym loves it: 'Take all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym' (205). In Hardy's first characterization of Clym, the fact that his personality is deeply related to the heath is made clear: 'if any one knew the heath well it was Clym. He was permeated with its scenes, with its substance, and with its odours. He might be said to be its product' (205).

Clym's ambition to become a schoolmaster and keep a night school in his mother's house for the Egdon villagers is greeted with criticism from his mother, his wife, and the heath folk, who all think his dream—to bring intellectual life and social knowledge to the unpolished Egdon people—is ill-advised:

> Yeobright loved his kind. He had a conviction that the want of most men was knowledge of a sort which brings wisdom rather than

affluence. He wished to raise the class at the expense of individuals rather than individuals at the expense of the class. (203)

His philanthropic dream makes it clear that 'Clym behaves like an imperially-minded tourist' (Rode 43). Even though Clym is originally a native son of Egdon, because he has lived in Paris for many years, his identity as a native is slightly negated. 'He appears to be a hybrid kind of native exposed both to a local (indigenous) culture and a more worldly (foreign other) one' (Rode 43). Having acquired radical ideas in Paris, he makes conscientious attempts to educate and modernize the people of Egdon without realizing that his well-meaning attempts are in danger of destroying the well-organized community that he wants to rejoin. This makes it clear to use that the biggest difference between himself and others is the fact that his idealism which is disproportionate to reality creates a division between him and the others on the heath.

Another difference between Clym and other people is the way that he walks around the heath. Even in the confines of closed heath, Clym walks in a very different direction from the other main characters. As we have seen, each character's identity is constructed around their sense of belonging to Egdon Heath. Similarly, the narrative also helps construct the identity of the characters through spatial orientation. While Eustacia, Thomasin, Venn and Wildeve are all characterized through their horizontality, Clym is characterized through his verticality.[5] For example, when Eustacia's desire shifts from Quiet Woman to Blooms-End—that is, from Wildeve to Clym—the shift is clearly a horizontal one. Thomasin also undertakes a similar shift but in reverse from Blooms-End to Quiet Woman through her marriage.

Venn and Wildeve also follow their lovers from place to place. In short, all of these characters move across the heath horizontally.

In contrast, once Clym returns to Egdon Heath, he 'dive[s] into past ages' (17) through his wanderings on the heath.

> Although Eustacia and Clym both view the road as *prospect*, their prospective destinations are diametrically opposed: Clym employs the road to return to the heath, leaving Paris and his past behind while Eustacia would use the road to escape the heath to Paris, her destination and future. Their diametrically opposed desires are spatially associated: Clym with verticality and Eustacia with horizontality. These spatially-oriented, conflicting desires correspond to the horizontal diachronic axis of Eustacia's horizon of desire that is linked to changing places and to the vertical synchronic axis of Clym's desire to uncover a chain of substitutions fixed in one place, Egdon Heath, that change through time. (Rode 50, original italics)[6]

Clym seeks refuge from cosmopolitan Paris in his idealized version of a past rural England. Again, the incompatibility of Eustacia and Clym is clear from their perception of Paris. While for Eustacia, Paris is, like Jude's Christminster in *Jude the Obscure*, an indistinct but ideal place, for Clym, it is a vainglorious city that he was happy to leave. The comparison between Egdon Heath and Paris symbolically and physically is in some way representative of the contrast between modernity and antiquity, that is, the distance between present and past.

Clym's return does not enable him to rejoin the community as he had hoped; instead, it creates a gap between him and the villagers because he

refuses to face the Egdon reality and simply sees there the idealized image of the 'merry England' (459) of the past. George Wotton remarks on the association of Clym with the past thus:

> . . . on his return from Paris with his head full of vague, messianic, Saint-Simonian ideas based on the antagonism between workers and idlers, he fails to see what is as plain as a pikestaff to the work-folk; to dream of educating them in the 'humaner letters' before solving the problem of their poverty was absurd. Clym loves them, but gazes past them, beyond them to that utopian vision of a conflict-free altruistic world of universal consciousness. (Wotton 118)

He walks around the heath with his mind and movements orientated along a vertical axis as he listens to the ghostly language of the ancient earth.

> He frequently walked the heath alone, when the past seized upon him with its shadow hand, and held him there to listen to its tale. His imagination would then people the spot with its ancient inhabitants: forgotten Celtic tribes trod their tracks about him, and he could almost live among them, look in their faces, and see them standing beside the barrows which swelled around, untouched and perfect as at the time of their erection. (455-456)

Clym's participation in archaeological digs of the Roman past functions as a verification to the reader that he has thrown himself into the cult of the past.

Significantly, there is a scene in which Clym's way of walking is clearly associated with the past. His enthusiastic attempt to become a teacher and the failure of his eyesight as a result of his studious life prompts him to become a furze-cutter. When Mrs Yeobright visits his house in the hope that

she might become reconciled with her son, she is unaware of his new profession. Just as she reaches the vicinity of his house, she sees, from her vantage on the hill, a furze-cutter. Strangely, she is drawn to the peculiarities of his walk, and she is shocked when she realizes that the stranger before her is her son and that '[h]is walk is exactly as [her] husband's used to be' (328). She is astonished at how strange the resemblance is between Clym's current figure and the figure from his past(his father's). This is all the more shocking to Mrs Yeobright, as she had sent her son to Paris specially so he would not repeat the failure of his father, but as her view of Clym walking the heath makes clear, he has finally returned to the past and, indeed, 'go[es] backward in the world' (207). The resemblance makes her not only recall the failure of his father but also recognize Clym's ruin.

Later in the novel, Clym, in his obsessed state of guilt and remorse over the death of his mother, constructs his memories of her with uncritical adoration and nostalgically remembers her like a religious devotee. He idealizes the past in the same way as he canonizes the late Mrs Yeobright. Her death ensures that he is now, more than ever, restricted by the past. At the end of the novel, we see 'a motionless figure standing on the top of the tumulu' (484), as if the story were to repeat again. The figure is Clym. He finally finds 'his vocation in the career of an itinerant open-air preacher and lecturer' (485), who as John Goode remarks, prefigures Jude's role as an allusively constructed Jesus Christ figure.[7] Indeed, by the end of the novel, Clym's vocation is almost identical to that of Cooper's in *Shank's Pony*:

> . . . non-public-school men, and in fact working-class men, were being

> encouraged to take an interest in walking by a walker who thought that he had a mission to 'open up the world to a humbler class' through pedestrianism. This was the Rev. A. N. Cooper, later Canon Cooper, who came to be known as the Walking Parson. (Marples 140)

Cooper, or the Walking Parson, traveled extensively around the world by foot in order to enlighten the lower-class people. This bears striking similarity to Clym who is a would-be walking parson, despite the fact that he is physically and mentally restricted to walk and preach only in Egdon Heath. On Rainbarrow, he delivers a series of lectures 'on morally unimpeachable subjects' (485). It is important to note that he has chosen the residence of his mother, Blooms-End as the place where he begins the new stage of his life. It is this house that has symbolically represented as the moral watchdog for the Egdon community. Clym now takes on the reigns of moral proprietor, which have been untended since the death of his mother, through his role as walking parson. There are mixed reactions to his sermons, but 'everywhere he was kindly received, for the story of his life had become generally known' (485). He always walks with the past.

It is interesting to note that Clym, who has been socially demoted, forms a striking contrast to Venn, who has become upgraded from his role as reddleman—a position that was often undertaken by those who were socially alienated from the community. The villagers of Egdon guess why Venn has chosen becoming a reddleman as his occupation.

> It was sometimes suggested that reddlemen were criminals for whose misdeeds other men had wrongly suffered: that in escaping the law they had not escaped their own consciences, and had taken to the

trade as a lifelong penance. (90)

What is immediately apparent in the passage is that, over the course of the narrative, 'Clym and Venn change places' (Schwarz 23). After the death of his mother and wife, Clym becomes 'the ghost of [him]self' (457); this is reminiscient of the reddleman who is referred to as 'the red ghost' (34) or 'Mephistophelian visitant' (89). Clym has suffered gravely from the death of his mother and wife, and he believes himself to have been the cause of their death. His suffering makes him 'the ghost of [him]self'. To make matters worse, he believes that 'for what [he] had done no man or law can punish him' (449). His transformation to a walking parson reflects his romantic view of life and allows him to remove himself from modern society that he abhors; through his transportation, he manages to find the spiritual salvation in the nature of Egdon Heath.

Clym's relationship with Egdon Heath is quite different from that of Venn. Clym becomes completely absorbed by the heath:

> Clym had been so inwoven with the heath in his boyhood that hardly anybody could look upon it without thinking of him. (198)

> He was permeated with its (the heath's) scenes, with its substance, and with its odours. He might be said to be its product. (205)

> He was a brown spot in the midst of an expanse of olive green gorse, and nothing more. (298)

> His daily life was of a curious microscopic sort, his whole world being

limited to a circuit of a few feet from his person. (298)

> The silent being who thus occupied himself seemed to be of no more account in life than an insect. He appeared as a mere parasite of the heath, fretting its surface in his daily labour as a moth frets a garment, entirely engrossed with its products, having no knowledge of anything in the world but fern, furze, heath, lichens, and moss. (328)

As the narrative progresses, Clym becomes more and more absorbed in the heath, and thus, increasingly marginal in terms of the development of the narrative. His strong love for the heath has resulted in his assimilation in the heath. In contrast to Clym, Venn has more detailed knowledge of the heath, and rather than becoming absorbed by it, he makes the most use of it. Therefore, he can walk the heath more freely than any of the other villagers:

> Only a man accustomed to nocturnal rambles could at this hour have descended those shaggy slopes with Venn's velocity without falling headlong into a pit, or snapping off his leg by jamming his foot into some rabbit-burrow. (315)

Again, as this extract makes clear, the ability to move is the characteristic that, throughout *The Return of the Native*, is prized most highly. Thus, it seems reasonable to regard Clym, who has been restricted by his past and has become buried in the heath, as a character who eventually degrades, while Venn, who has become increasingly mobile, marries Thomasin and escape from the heath.

Section Two

Jude the Walker

Introduction

Jude the Obscure has been frequently identified as Hardy's railway novel. Despite the fact that Hardy's novels take place in the Victorian era when the introduction of the railways transformed all aspects of Victorian life and novels, most of the Hardy's novels hardly refer to the railways. However, in *Jude the Obscure*, Hardy does include railways as part of the narrative; indeed, Jude Fawley often uses the trains to travel from one place to another because his journeys are too far to walk in a day and the trains are cheap enough by rail for a poor man to use. The railways are an important part of the novel: 'Railway lines are alien to the community, arbitrary intrusions taking the straightest most level route through whatever natural feature is in their way, tunneling, viaducting, embarking and cutting' (*The Proper Study of Mankind* 168). Indeed, one can understand why Hardy decided to use the railways as such an important device in this novel as the railway lines were rapidly accelerating the destruction of traditional rural communities. Charles Lock also argues that '[t]he railway's function in the novel is not to provide the occasional platform or detached station, nor even to create the depopulation of the roads: it is there as a system, a network, the very shape and structure of the novel's space' (Lock 56-7).[1]

Although it is notable that 'the significance of railways in the image-structure of the novel is focused' (*Thomas Hardy's Vision of Wessex* 233), in this chapter, I concentrate instead on an aspect that often gets overlooked in *Jude the Obscure* the role and function of Jude's frequent

walks. In fact, many scholars have explained that it is the roads that constitute the most significant narrative space in Hardy's novels, and I propose that *Jude the Obscure* is no exception. Tony Tanner remarks:

> Many great novels concern themselves with characters whose place in society is not fixed or assumed. Foundlings, orphans, outsiders, people moving from one country to another, people moving from one class to another, those who have to create the shape of their lives as they go along, or those who find themselves involved in movements or changes over which they have only partial control—such people are common frequenters of the novel. (Tanner, *Mansfield Park* 440)

Jude is fated to be a wanderer, and his life is broken down into precise and well-marked epochs or steps. Along the course of his life, he passes from self-confident ignorance (academic ambition), through self-critical skepticism (the failure of his ambition), to self-knowledge (religious ambition) and ultimately to a sense of failure. It is noteworthy that Jude's paths to his academic or religious achievement are literally or metaphorically transformed into the paths that lead to marriage by his two lovers, Sue Brighthead and Arabella Donn. Interestingly, Hardy's initial formula for the novel was that it should be an account of the struggle of an isolated, orphaned, intellectually ambitious working man caught in the consequential decay of the traditional community: 'A short story of a young man—His struggle and ultimate failure' (*LTH* 207-8).[2] Hardy clearly spelt out his thematic priority in the letter to Edmund Gosse in 1895:

> It is curious that some of the papers should look upon the novel as a manifesto on "the marriage question" (although of course, it involves

it)—seeing that it is concerned first with the labours of a poor student to get a University degree, & secondly with the tragic issues of two bad marriages, owing in the main to a doom or curse of hereditary temperament peculiar to the family of the parties. The only remarks which can be said to bear on the general marriage question occur in dialogue, & comprise no more than half a dozen pages in a book of five hundred. (*CL* 2 93)

Hardy rehearsed this idea in a short story, 'A Tragedy of Two Ambitious' in *Life's Little Ironies*, before working it out fully in *Jude the Obscure*. In 'A Tragedy of Two Ambitious', Hardy portrays the struggles of two brothers, Joshua and Cornelius, whose academic and religious ambitions are thwarted by their irresponsible and drunken father. In *Jude the Obscure*, Hardy's protagonist is an orphan, who lacks any guidance or financial support from parental figures. For Jude, the main obstacles on his path of life are, in contrast to Joshua and Cornelius, women. Hardy is clearly sympathetic to Jude, and the novel is an explicit attempt to impress upon the reader the exclusiveness of universities by using the life of the orphaned Jude. However, in *Jude the Obscure*, the tale of a helpless boy of the rural working class who has an enthusiastic love of learning is transformed into a tale of marriage; Jude and Arabella, and Jude and Sue take part in this marriage tale. As the plot develops, Jude's walks associated with academic thinking and reflection are diverted into the walking habit of courtship by his two lovers.

Chapter 1

From Marygreen to Christminster

Clym's idealization of the past that he becomes absorbed in when walking across Egdon Heath can also be seen at work in the character of Jude. Unlike Clym who has a close connection with Egdon Heath, however, Jude is not closely related to Marygreen; on the contrary, he is regarded as a nuisance in the community. In contrast to the 'unaltered' state of Egdon, Marygreen has a conspicuous lack of timeless stability:

> It was as old-fashioned as it was small, and it rested in the lap of an undulating upland adjoining the North Wessex downs. Old as it was, however, the well-shaft was probably the only relic of the local history that remained absolutely unchanged. Many of the thatched and dormered dwelling-houses had been pulled down of late years, and many trees felled on the green. Above all, the original church, hump-backed, wood-turreted, and quaintly hipped, had been taken down, and either cracked up into heaps of road-metal in the lane, or utilized as pig sty walls, garden seats, guard-stones to fences, and rockeries in the flower-beds of the neighbourhood. In place of it a tall new building of modern Gothic design, unfamiliar to English eyes, had been erected on a new piece of ground by a certain obliterator of historic records who had run down from London and back in a day. The site whereon so long had stood the ancient temple to the Christian divinities was not even recorded on the green and level grass-plot that had immemorially been the churchyard, the obliterated graves being commemorated by eighteenpenny cast-iron crosses warranted to last five years. (6-7)[3]

Although the landscape still contains a few traces of its past associations, it

has been emptied of meaning because its outer marks have all been obliterated. The demolished 'dwelling-houses', felled trees and 'obliterated graves' of Marygreen attest the extinction not only of a historical past but also of an intensely personal past. Marygreen, despite being a place where humble and rustic people live, has been stripped of its traditional associations. The past, as in other communities in Hardy's novels, appears to have had its equilibrium and serenity stripped away the present. In *Jude the Obscure*, it is clear that the old agricultural world is passing out of existence. Hardy makes it clear that no longer would there be harmony between people and their surroundings; the world where characters' abilities complemented the natural settings had gone. 'There is in this book no background at all of nature or of a harmonious common life in accord with it. Hardy portrays a whole of déracinés' (Holloway 288-9). As the description quoted above reveals, for Hardy, there is an unbridgeable gulf between the past and the present. Jude finds almost nothing congenial in Marygreen, and so he considers the place 'ugly' (10). The orphaned Jude is cut from the past and the memory of his family: he does not belong anywhere because Marygreen offers him little or no satisfaction.

Jude's status as an orphan has a profound influence on his future development. He is an isolated individual who has none of the support or continuity that is usually offered by the common interest of a family. Indeed, Jude's aged Aunt Drusilla complains to Jude while a neighbor stands by, 'It would ha' been a blessing if Goody-mighty had took thee too, wi' thy mother and father, poor useless boy' (8-9). She then immediately asks him: 'Why didn't ye get the schoolmaster to take 'ee to Christminster wi' un, and make a

scholar of 'ee' (9). Jude moves aside, 'feeling the impact of their glances like slaps upon his face' (9). Being an orphan, Jude is both unattached and rootless, and he feels that his existence is 'an undemanded one' (15). The feeling that Jude has no sense of belonging to the community at Marygreen prompts 'the yearning of his heart to find something to anchor on, to cling to for some place which he could call admirable' (24). Orphanhood and maternal deprivation incline him to cultivate desperate need for a sustaining love object to which he can cling completely.

Jude is excluded from the domestic life at Marygreen, and one episode in particular makes this clear. As Jude approaches the workplace where he has been hired—to scare away the rooks that come to peck the grain in Farmer Troutham's field—he travels a path 'athwart the fallow by which he had come, trodden now by he only knew whom, though once by many of his own dead family' (10). His heart grows 'sympathetic with the birds' thwarted desires' (11) and he regards them as 'the only friends he could claim as being in the least degree interested in him, for his aunt had often told him that she was not' (11). Jude encourages the birds to eat the corn until he becomes 'conscious of a smart blow upon his buttocks' (11). This blow of Farmer Troutham is reminiscent of the 'glances like slaps upon his face' delivered by his aunt. Jude plans to leave for Christminster partly in order to avoid these social and physical 'blows' of Aunt Drusilla and Farmer Troutham. Unlike Clym in *The Return of the Native* who regards the Egdon tumuli as curious memorials of an inscrutably remote race, Jude considers Marygreen's surroundings a merciless and unfamiliar milieu only vaguely connected with real human life. Jude is far more alienated from community life than Clym is,

and so, for Jude, Christminster gradually becomes a refuge from this terrible, exclusive world, within which he seems to be unwanted.

These 'blows' not only motivate Jude to escape from Marygreen, but also cast a dark shadow on his view of life. Jude feels the blows in his life so keenly that he wishes 'he could only prevent himself growing up! He did not want to be a man' (15). Moreover, Jude's depression is further compounded by the news that the schoolmaster, Phillotson, whom Jude has regarded as a kind of surrogate father, is leaving Marygreen. Unlike in the other Hardy's novels, *Jude the Obscure* offers no initial encounter on a lonely road, but instead, begins with a planned departure on the road leading out of Marygreen; it is the departure of Phillotson. Phillotson has been for the youthful Jude, a surrogate, who can fill the place of Jude's long-dead father. As Marjorie Garson suggests, Jude is 'constituted in lack' (152), defined as 'a hungry soul in pursuit of a full soul' (Garson 186-7). Jude's first impulse towards Christminster is partly presented as a desire to join his surrogate father, Phillotson, and undertake again his role as his child.

The positive aspect of Jude's status as an orphan is the fact that it releases him somewhat from social and customary practice. He is empowered to attempt to transcend or escape his inherited position or environment; indeed, it is the fact that he is an orphan that allows Jude to make the decision to go to Christminster easily. This is in contrast to the villagers, none of whom would ever have dreamt of becoming a university student: 'You didn't grow up hereabout, or you wouldn't ask such as that. We've never had anything to do with folk in Christminster, nor folk in Christminster with we' (14). In Christminster, Phillotson's dream—'is to be a university graduate,

and then to be ordained' (4)—also becomes Jude's ambition.

The city of Christminster contrasts strongly with the ugliness epitomized by the brown field of Mr Troutham, and indeed, comes to represent an idea place in Jude's imagination:

> . . . the city acquired a tangibility, a permanence, a hold on his life, mainly from the one nucleus of fact that the man for whose knowledge and purposes he had so much reverence was actually living there; not only so, but living among the more thoughtful and mentally shining ones therein. (20)

Jude then pictures the city in a series of images which expand in stages.

> 'It is a city of light,' he said to himself.
>
> 'The tree of knowledge grows there,' he added a few steps further on.
>
> 'It is a place that teachers of men spring from and go to.'
>
> 'It is what you may call a castle, manned by scholarship and religion.'
>
> After this figure he was silent a long while, till he added:
>
> 'It would just suit me.' (24-25)

At this moment, Christminster seems to symbolize for Jude a safe fortress from the rigorous days at Marygreen and a place where Phillotson may help Jude to convert his dream into reality. It is not difficult to draw parallels between Jude's dreams of Christminster and Eustacia's love of Paris. However, they are not constructed identically; for Eustacia, Paris is only a geographical place, whereas Jude's Christminster is ideally constructed in his imaginative dreams. Interestingly, in Jude's imagination, Christminster

begins to take the form of a female allusion: 'like a young lover alluding to his mistress' (22). For Jude, Christminster also seems to represent a kind of ideal mother to stand in for the maternal figure that was missing in his life. He anticipates, with deference, that 'Christminster shall be my Alma Mater; and I'll be her beloved son, in whom she shall be well pleased' (41). The city is not only the location of Jude's substitute father, it now also comes to symbolize the mother who may protect him from the real world of adult responsibilities. 'To him, Christminster is a place in which men can remain eternal boys, seated at the feet, or resting in the lap, of this ideal mother' (Devereux 123). Jude decides to journey to Christminster, not only in search for his lost parental figures, but also in pursuit of a sense of the cultural solidarity with the academic community, a community made up of great men of the past and the present at Christminster. Despite this, Jude's yearning gradually leads him to a rootless and nomadic life, a life to which Jude is increasingly fated. It is because '[a] life-pattern characteristic of Romantic figures like Jude is that of wanderer' (Hasset 34).

Jude's arrhythmic wanderings are spread over a wide, continually changing scene, which is clear from the titles of the chapters of the novel. In *Jude the Obscure*, the story is divided into six parts, and each part is labeled with a particular geographical location—for instance, 'At Marygreen' and 'At Christminster.' The title of Part five, 'At Aldbrickham and elsewhere', and in particular the vagueness and anonymity of 'and elsewhere', may indicate the increasingly rootless nature of Jude's life; the anonymity of the settings implies the destruction of any sense of communal supports for Jude.

Chapter 2

From academic path to marriage

Let us begin by establishing what is the significance of Jude's movement at Marygreen. While walking and the railway are the only means of travel, peripatetic movement allows for the accomplishment of material and metaphorical educations and renovates both the individual and his society by recollecting past values, just as Aristotle himself lectured and taught while walking around.[4] The eighteenth-century English aristocracy and upper middle class, traveled farther and more frequently than their predecessors had. Many undertook what was known as the Grand Tour[5]—a diplomatic and educational journey around Europe. In *Shank's Pony*, Morris Marples offers the following insights into those who walked for pleasure and education:

> During the second half of the nineteenth and early years of the twentieth centuries, walking for pleasure was associated particularly with the intellectual classes. Dons, parsons, public school masters, and higher civil servants, members of that intellectual aristocracy. . . tended to include walking if not climbing, among their principal relaxation (Marples 133).

He distinguishes two basic modes of elective walking: some walked for exercise and relaxation in the intervals of their work, while others were moved by romantic impulses and hoped to view exotic destinations (Marples 113). William Wordsworth and S. T. Coleridge also undertook this peripatetic practices. They walked from place to place, and identified pedestrian action with poetic labor. By walking, they believed they were enhancing their sense

of self and connecting themselves with the past of their communities.[6] As the nineteenth century progressed, the novelists and essayists such as Leslie Stephen, Henry David Thoreau and William Hazlitt also believed that there were significant meanings and effects associated with walking:

> . . . the natural, primitive quality of the physical act of walking restores the natural proportions of our perceptions, reconnecting us with both our personal past and our national and / or racial past—that is, human life before mechanization. As a result, the walker may expect an enhanced sense of self, clearer thinking, more acute moral apprehension, and higher powers of expression. (Wallace 13)

It was in the nineteenth century that the basic principles of walking were established; this meant that walking now had cultural and historical significance.

The young Jude, in his pursuit of a life in Christminster, unconsciously practices walking in just such a way. He receives the books of Latin grammar from Phillotson that Jude will need for his academic pursuit. Believing devoutly that the accumulation of academic knowledge is the only way that he will reach the city, he regularly reads and studies the book, often while he is driving his bakery van. He trains his horse to know the route that the van must take and which houses need to be stopped at for deliveries, and this allows him to study while he is driving.[7]

> The hampered and lonely itinerant conscientiously covered up the marginal readings and used them merely on points of the construction, as he would have used a comrade or tutor who should have happened to be passing by. (34)

The important thing to note here is that 'marginal readings' are compared to 'a comrade or tutor'. During his delivery route, Jude conducts educated conversations with the past, through the books:

> . . . he was busied with these ancient pages, which had already been thumbed by hands possibly in the grave, digging out the thoughts of these minds so remote yet so near. (34)

However, this mode of learning is short-lived; the villagers complains to the local policeman that the baker's boy should not be allowed to read while driving on the public roads; indeed, Jude comes across pedestrians and other vehicles in the lane, but he never sees them, so engrossed he is in his book. What is clear from this episode is that Jude has no interest in the real world and its habitants. He has no intention of facing the crude reality because his conversations with the past, conducted through the books, allow him to remain calm, even when his actions are disturbing those around him. Moreover, 'he visited on Sundays all the churches within a walk, and deciphered the Latin inscriptions on fifteenth-century brasses and tombs' (36-7). For Jude, walking is deeply associated with the explorations into and conversations with the past. Jude clings to his dream of inclusion in an idyllic community of scholars. This illusion of a future community sustains him throughout the loneliness of his preparation for it. By the time he is nineteen years old, thanks to his ceaseless effort, Jude has become so adept in Latin that he can easily 'beguile his lonely walks by imaginary conversations therein' (40).

However, on the way to Marygreen from Alfredston, a fatal encounter occurs. Jude walks to the town by 'a roundabout route which he did not

usually frequent' (39) in order to execute a commission for his aunt. Along the path, as he meditates enthusiastically upon his future academic ambitions, something suddenly smacks him sharply in the ear. It is a barrow-pig's pizzle which a girl—who we later know is Arabella—throws at him flirtatiously. This is the first and rather odd meeting between Jude and Arabella, a meeting destined to divert the whole of his future plans. This incident clearly indicates that Arabella is to be a disruption of Jude's studies; the fact that she distracts him with sexual organ of a pig, while he is dreaming of being a bishop someday by leading a pure, wise and Christian life, clearly prefigures the conflict between the sexuality of women and the higher aspirations of his spiritual ambition. The impudent sensuality of their subsequent relationship is anticipated by the coarseness of their first meeting. What is more, it is significant that he takes an unusual and 'roundabout route which he did not usually frequent'. In his conversation with Arabella, Jude tells her, 'I mostly go straight along the high-road' (44, underline mine); thus it is clear that Arabella and Jude's meeting results from an unexpected occurrence. Indeed, this episode is the first time that Jude, who has spent the last few years of his life studying to fulfill his ambition, strays from the right course. Jude's relationship with Arabella becomes increasingly intimate; he sees her every weekend on the way to his aunt's house. His divergence from the path is prompted by his attraction to Arabella: '[h]e diverged to the right before ascending the hill with the single purpose of gaining, on his way, a glimpse of Arabella that should not come into the reckoning of regular appointments' (57, underline mine). Jude had, until that encounter, 'never looked at a woman to consider her as such, but

had vaguely regarded the sex as beings outside his life and purposes' (44); however, his relationship with Arabella prompts him to take a roundabout route in his life. Arabella diverts him 'in a direction which tended towards the embrace of a woman for whom he had no respect, and whose life had nothing in common with his own except locality' (48).

What then is the path onto which Jude is now diverted? When Jude first meets Arabella, his intentions and dreams are overwhelmed by his sexual attraction towards her. 'The intentions as to reading, working, and learning which he had so precisely formulated' (45) are deflected to 'a new channel for emotional interest hitherto unsuspected' (46). When Jude returns to his books at home, 'the capital letters on the title page [regard] him with fixed reproach in the grey starlight, like the unclosed eyes of a dead man' (53). This description makes it clear to us that Jude has now betrayed his ambitions of learning for the affection of a woman. The next Sunday, Jude promises Arabella that they will go for a walk together. When he arrives at her house, her father announces his arrival in a loud voice, 'Here's your young man come courting!' (49) Jude whose last intention of his life 'is to be occupied with the feminine' (43) is repulsed by the concept:

> Courting in such a business-like aspect as it evidently wore to the speaker was the last thing he was thinking of. He was going to walk with her, perhaps kiss her; but 'courting' was too coolly purposeful to be anything but repugnant to his idea. (49)

This episode demonstrates his innocence about the habit of courtship. Walking out together not only carried the sense of an official courtship, as has been suggested, but also 'gave the lovers a semiprivate space in which to

court, whether in a park, a plaza, a boulevard, or a byway (and such rustic landscape features as lovers' lanes gave them private space in which to do more' (Solnit 232). Because Jude is unfamiliar with the custom, 'they walked closer together, till they touched each other' (51) at the bidding of Arabella who uses an aggressive trick on him to bring this intimacy about. Her tactics can produce outstanding results: he holds her tight and kisses her just as she expected. It is when they return back to her home that he recognizes their walking out together signifies they are involved in an official courtship; after this recognition, he becomes irreparably preoccupied with her. As soon as the door opens, her parents and several neighbors speak 'in a congratulatory manner, and [take] him seriously as Arabella's intended partner' (53).

On his way home, Jude 'walked as if he felt himself to be another man from the Jude of yesterday' (53).

> What were his books to him? What were his intentions, hitherto adhered to so strictly, as to not wasting a single minute of time day by day? 'Wasting!' It depended on your point of view to define that: he was just living for the first time: not wasting life. It was better to love a woman than to be a graduate, or a parson; ay, or a pope! (53)

It seems clear that Jude does not give up his dreams of academic pursuit in Christminster for Arabella solely because he is vulnerable to temptation. Instead, Christminster, that had become for Jude a feminized representation of an ideal mother, has been in some way replaced by the sexual Arabella. Hardy's descriptions of Arabella place great emphasis on her 'round and prominent bosom' (42), which is repeatedly referred to when she appears in the novel. Indeed, one episode explicitly draws attention to this. When they

are alone together at her home, she attempts to seduce Jude by playing a game with a cochin's egg she is hatching between her breasts.

> 'Where do you carry it?'
>
> 'Just here.' She put her hand into her bosom and drew out the egg, which was wrapped in wool, outside it being a piece of pig's bladder, incase of accidents. Having exhibited it to him she put it back, 'Now mind you don't come near me. I don't want to get it broke, and have to begin another.'
>
> 'Why do you do such a strange thing?'
>
> 'It's an old custom. I suppose it is natural for a woman to bring live things into the world.' (62)

Her action is not only associated with her own awareness of her sexuality, but it also implies Arabella's identity as 'a kind of surrogate mother' (Boumelha 152), who can offer solace to the orphaned Jude. Arabella's pretensions of maternity distract Jude from his maternal view of Christminster, and Arabella exploits her power to demote him to an infantile role. When Jude, on his first outing with Arabella, visits an inn, it is Arabella who takes the initiative and orders beer. Jude shows himself to have a passive, child-like dependency on her at every point. Later in the novel, at the unanticipated reunion in the bar, Jude responds to her as if he had been 'whisked him back to his milk-fed infancy' (217). Shortly after their marriage, however, he realizes that 'Arabella is a mother of nightmare' (Garson 172). When Arabella persuades Jude to marry her by pretending that she is pregnant, he tells her: 'It is a complete smashing up of my plans. ... Dreams about books, and degrees, and impossible fellowships' (65).

The rift between the couple has gradually widened as Jude becomes aware of Arabella's tricks—she has tricked him with her fake dimples, fake hair, and fake pregnancy. As a way of coping with their domestic discord, Jude resumes the habit of reading while walking as he used to.

> He did not like the road to Alfredston now. It stared him cynically in the face. The wayside objects reminded him so much of his courtship of his wife that, to keep them out of his eyes, he read whenever he could as he walked to and from his walk. (76)

Whenever he walks on the route where he passionately wooed Arabella, the combination of his despair over his matrimonial unhappiness and Arabella's deception makes Jude reignite his dreams of entering the university community in Christminster. As a distraction from the worldly, all-too-real restrictions of his married life, he becomes again absorbed in his books. Jude's inability to cope with the demands of real life is clearly demonstrated in the scene where he has to kill the pig that he and his wife have fattened in their sty during the autumn months. Jude's reluctance to slaughter the pig reveals his inability to rise to the grisly demands of real life. The relationship between Jude and Arabella comes to a head over the killing of their pig, an episode that clearly exposes their direct opposite attitudes and feelings.

> 'I'll stick him effectually, so as to make short work of it. That's the chief thing.'
>
> 'You must not!' she cried.
>
> 'The meat must be well bled, and to do that he must die slow. We shall lose a shilling a score if the meat is red and bloody!' (74)

For the practical Arabella, pig-killing is only 'the ordinary obtaining of meat'

(75). Indeed, her practicality is clarified later in the novel. Arabella advises Sue to marry Jude because '[l]ife with a man is more business-like after it, and money matters work better' (324). For Arabella, the central benefit of her married life is the ability to earn 'some money' (77). The pig-killing scene clearly exhibits her pragmatism. In contrast, for Jude who thinks explicitly about the pig itself, the pig-killing process is horribly hideous. Jude's struggle with the pig discloses to his wife and to the reader how insufficient to the displeasing tasks of real life he is. The harsh, the ugly, and the brutal are a constant threat to his idealism. The next morning after the pig-killing, there is an episode that proves to be the final rupture of the couple. Arabella, whose hands are greasy with pig-fat from making lard, starts throwing Jude's books to the floor, smearing them with pig-fat. This violent mishandling of Jude's books is a result of her jealousy of the time that he spends on them and the fact that they represent the symbolic ticket to Christminster. For Jude, it is as if she had laid her greasy hands on his very dream; finally, he realizes 'all was over between them' (80).

In fact, Arabella is unhappy and she decides to leave Jude and emigrates with her family to Australia. The discovery of her departure opens up the possibility that Jude's life may again become livable. Jude again turns toward Christminster, his original dream and destination which he had become 'diverted from his purposes by an unsuitable woman' (85). As we can see from the following extract, Jude's turning back to his boyhood dream of learning in Christminster is dictated by nostalgia; it is as if he were returning to the community that he should belong to.

One the evening following their emigration, when his day's work was

done, he came out of doors after supper, and strolled in the starlight along the too familiar road towards the upland whereon had been experienced the chief emotions of his life. It seemed to be his own again. (85)

Chapter 3

From ideal to reality

The next significant stage of Jude's life begins when he is walking steadily towards Christminster, in the period after his coarse conjugal life with Arabella has ended. He decides to go to Christminster, equipped with the education which he believes will be the key that will open the gates of the city as soon as his apprenticeship expires. He walks consciously into the city.

> He had that afternoon driven in a cart from Alfredston to the village nearest the city in this direction, and was now walking the remaining four miles rather from choice than from necessity, having always fancied himself arriving thus. (90)

This description makes it clear to us that Jude is not entering into this new stage of his life passively, as he would be if entering Christminster in a railway; instead, he proactively approaches the city by arriving there on foot, by choice. Indeed, it is clear that, for Jude, the act of walking involves maintaining and enhancing the positive associations with the academic community that he hopes to join. By opting to walk to the city, Jude is choosing to actively pursue his desire to become a member of the intellectual community—membership of a community having denied him at Marygreen because of his orphanhood—and achieve self-realization. His 'walk-in' to

Christminster functions as a physical manifestation of his earlier tendency to engage in conversations with past intellectuals while he was walking; the practice that he used to engage in all the time at Marygreen. Moreover, his reference to Christminster as '[t]he heavenly Jerusalem' (18), which he had made in his youth, has clear resonance with his entry into the city on foot like a pilgrim.

In the scene of Jude's first walk at night round Christminster, he peoples the city with the phantoms of past luminaries and speculative philosophers, the poets, scientists, and the founders of the religious school.

> Knowing not a human being here, Jude began to be impressed with the isolation of his own personality, as with a self-spectre, the sensation being that of one who walked but could not make himself seen or heard. He drew his breath pensively, and, seeming thus almost his own ghost, gave his thoughts to the other ghostly presences with which the nooks were haunted. (92)

For Jude, the long-gone authorities of the city's past are neither phantoms nor spirits; rather, they are his companions. He is capable of 'speaking out loud, holding conversations with them as it were, like an actor in a melodrama who apostrophizes the audience on the other side of the footlight' (94). During his lonely walks around the city at night, while he holds these intellectual conversations with figures of the past, Jude, 'seeming thus almost his own ghost, gave his thoughts to the other ghostly presences with which the nooks were haunted' (92). However, 'when he passed objects out of harmony with its general expression he allowed his eyes to slip over them as if he did not see them' (91). The first account Jude ever hears of

Christminster was given to him in his boyhood, by a carter, who describes the city thus: "Tis all learning there—nothing but learning, except religion. And that's learning too, for I never could understand it. Yes, 'Tis a serious-minded place. Not but there's wenches in the streets o' nights' (23). That is, Jude deliberately looks away from any images of the reality that are at odds with his idealized vision of the sacred city, and, instead, he immerses himself in his 'high thinking' (97). He shows a remarkable tendency to ignore the real life even more than he had during his marriage to Arabella, now that he has 'anchorage for his thoughts' (107).

Jude's moonlight dream of Christminster is, however, interrupted by the 'real and local voice' (94) of a policeman. This is reminiscent of other time when his speculations on the peoples of a bygone age have been disturbed by real people,—just as Arabella had disturbed his conversations previously, so here, in Christminster, does the policeman. Jude's intellectual speculations are consistently disturbed by his unexpected confrontation with impediments from reality. The next day, he realizes that '[w]hat at night had been perfect and ideal was by day the more or less defective real' (97). Indeed, Jude's ignorance of reality extends even to the fact that he does not attempt to confront the real-life problem of how to make a living. Jude turns his back on the real world, and he seeks solace in his own romantic vision. Although the other people in the city clearly spend their daytimes working, 'he virtually [sees] none' (99) of them. 'For many days he haunted the cloisters and quadrangles of the colleges at odd minutes in passing them' (100). He draws himself not into the lives of real people but into the designs and outer forms of inanimate things. He only hears the voices of the past, and his

dream-like world is populated with the old paintings, statues and busts.

> Like all new comers to a spot on which the past is deeply graven he heard that past announcing itself with an emphasis altogether unsuspected by, and even incredible to, the habitual residents. (99)

'Reality always proves inferior to the vision' (Vigar 194) for Jude.

Eventually, Jude obtains work as a stone mason. However, he finds himself unable to commit himself to his work because his dream is not to join a craft-community, but the academic community where he can fulfill his intellectual ambitions. Jude's obsession with Christminster isolates him from all his fellow craftsmen. Moreover, ironically enough, Jude's dusty working clothes make him invisible to the undergraduates who pass him on the street—he cannot take part in both communities. To make matters worse, Jude's reluctance to deal with reality of life even extends to his academic dream; he does not practically try to think of how to enter the university.

> Like enthusiasts in general he made no inquiries into details of procedure. Picking up general notions from causal acquaintance, he never dwelt upon them. For the present, he said to himself, the one thing necessary was get ready by accumulating money and knowledge, and await whatever chances were afforded to such an one. (101-2)

When Jude calls on his old Aunt Drusilla at Marygreen to inquire after her health, the remark of one of the villagers, John, that 'such places[Christminster] be not for such as you—only for them with plenty o' money' draws Jude away from 'the imaginative world he had lately inhabited' (133). We are told 'his desire absorbed him, and left no part of him to weigh its practicability' (102). Jude makes no inquiries into the precise

details of the procedure that he would need to undertake to enter the university. For his dream to be realized, it is clearly crucial that he should consider the factual side of his dream in more realistic terms than he does. Indeed, to his disappointment, when he does make inquiries as to how to enter the university, he finds that he is unable to enter purely by paying an entrance fee or open scholarship. His dreams of matriculation at the university are 'burst up, like an iridescent soap-bubble, under the touch of a reasoned inquiry' (136).

In a last attempt to realize his dream and achieve redemption, Jude writes a letter to the heads of several universities asking for advice. However, the tragic reply from one head, who advises Jude to stick to his own vocation as a stonemason, hits Jude like 'a hard slap' (138). This 'slap' excludes him from the community of university, just as the verbal 'blow' directed at him by his embittered Aunt Drusilla isolated him in the past. Jude lacks his recognition of the essential mediocrity of Christminster: the exclusiveness that is determined largely by social class and economic boundaries. However, after he has rejection, Jude comes to recognize some of the stern realities of life. Hardy expressed this contrast between the real and the ideal in *Jude the Obscure* in the letter to Edmund Gosse:

> The "grimy" features of the story go to show the contrast between the ideal life a man wished to lead, & the squalid real life he was fated to lead. The throwing of the pizzle, at the supreme moment of his young dream, is to sharply initiate this contrast. ... The idea was meant to run all through the novel. (*CL* 2 93)

An episode late in the novel clearly demonstrates the conflict between

Jude's notion of the ideal and his understanding of the real. The large, more unrealistic or romantic movements of Jude's to Christminster in the whole story are condensed into an unpractical or small-scale movement to the house in which the composer lives at Kennetbridge. '[I]ll as he could afford the time and money for the journey, Fawley resolved, like the child that he was, to go to Kennetbridge' (233). This visit is prompted by Jude having been so deeply moved by a new hymn that he makes an impulsive visit to the hymn-writer, thinking that '[h]e of all men would understand my difficulties. ... If there were any person in the world to choose as a confidant, this composer would be the one, for he must have suffered, and throbbed, and yearned' (233). However, Jude is again disappointed with reality—instead of finding someone who will be his confidant, he finds that the composer is interested only in the wine business and money. Jude's movements are almost all dictated not by any realistic recognition of his situation, but by his personal needs and ideals.

Jude tries, in vain, to join the intellectuals through his books. However, these are not living people—they are only phantoms and his acquaintance is abstract and imaginary. Because he has continually been haunted by the mental images of Christminster he has subjectively built up since his boyhood, he cannot accept what is actually there. The extract below tells us about how abstracted Jude's view of reality really is:

> He did not at that time see that mediævalism was as dead as a fern-leaf in a lump of coal; that other developments were shaping in the world around him, in which Gothic architecture and its associations had no place. The deadly animosity of contemporary logic

and vision towards so much of what he held in reverence was not yet revealed to him. (99)

As the passage above makes clear, the relics of the past with whom Jude has been familiar in his own imagination are now beginning to recede in his mind. Instead, Jude becomes increasingly aware of the reality of the city and how different it is from the world of his ideals. In other words, Christminster is no longer an 'anchorage' for him; instead, it is 'a nest of commonplace schoolmasters whose characteristic is timid obsequiousness to tradition' (376). The only obstruction to Jude's aspirations for academic knowledge is only economic: 'only a wall' (100). He disappointedly reaches the following conclusion:

> He began to see that the town life was a book of humanity infinitely more palpitating, varied, and compendious, than the gown life. These struggling men and women before him were the reality of Christminster, though they knew little of Christ or Minster. (139)

Jude begins to turn his eyes toward the real people around him, and he perceives the reality of Christminster as if awakening from a dream. Later in the novel, he thinks back on his reception in the following way: 'I am fearful of life, spectre-seeing always' (181).

Chapter 4

From purgatorial course to marriage

After this episode, Jude is unclear about what course his life should next follow: 'where I am going, or what I am aiming at' (134). Jude realizes that a meaningful life can be achieved by embarking upon the 'purgatorial course'

(153) of becoming a licentiate. He has become aware of possibility of entering the Church without having to obtain a university degree, providing he avoids drinking. However, this second hope of his is diverted again by a woman—Sue Brighthead—who unconsciously tempts him to divert onto the path of marriage. Strangely, we are given the impression that Jude accepts this divergence from the path to Christminster without much struggle. Jude makes no real effort to improve his education after he meets Sue; indeed, after they meet, it seems that Jude's zest for learning has gone. He unfortunately loses his academic refuge, but he finds another:

> At its extreme, the intellectual struggle could result, as we know, in a sick state of skeptical negation. Without a theory of life or action to sustain the will to live, lost in a wasteland of loneliness and despair, the sensitive mind could turn to love as the only value left to hold onto. (Houghton 388)

For Jude, Sue becomes an anchor for his soul and a refuge from social isolation.

There are two goals that motivate him in his quest to go to Christminster: the first is to get a university degree, and the second is Sue. What he carves on the milestone at Marygreen is not Christminster but 'Thither' (85). His quest in Christminster is not only to study: 'The ultimate impulse to come had had a curious origin—one more nearly related to the emotional side of him than to the intellectual, as is often the case with young man' (90). One day while lodging at Alfredstone, Jude looks at the picture of Sue, and this prompts in him 'a quickening ingredient in his latent intent' (90) to go to Christminster. Jude falls in love with Sue's photograph before he falls in love

with Sue herself.

Early in the novel, we see the young Jude looking at Christminster from the roof of a barn.

> Some way within the limits of the stretch of landscape, points of light like the topaz gleaned. The air increased in transparency with the lapse of minutes, till the topaz points showed themselves to be the vanes, windows, wet roof slates, and other shining spots, upon the spires, domes, freestone-work, and varied outlines that were faintly revealed. It was Christminster, unquestionably; either directly seen, or miraged in the peculiar atmosphere. (19)

This description is reminiscent of the haloes of light that Jude sees in Sue's photograph. He observes 'the photograph of a pretty girlish face, in a broad hat with radiating folds under the brim like the rays of a halo' (90). In the beginning, both Christminster and Sue seem to be the objects of impenetrable attachment for him. Jude gradually attributes to Sue the ability to fulfill many of his desires, the fulfillment of which he had previously only thought possible at Christminster. Hillis Miller, in his exploration of the image of the halo or nimbus in Hardy's poetry and fiction, suggests:

> Each man lives in a world of his own. Of this world he is the center, and from this center he casts a subjective glow outward on the world. ... Hardy's habitual image for this is the "halo" or "nimbus" which each person unwittingly radiates around himself, changing the aspect of everything he sees into something private and illusory. (*Distance and Desire* 184-5)

Moreover, Miller concludes his analysis thus: 'the man imprisoned in his subjective vision of things . . . has no power to distinguish what comes from himself from what is objectively there. Surrounded by a halo cast out from his own subjectivity, he lives self-inebriated, imprisoned in the dreams his drunkenness generates" (*Distance and Desire* 186). The young Jude's fascination with his mirage-like vision of the distant Christminster is replaced by the 'halo' of Sue's photograph. He creates her subjectively in his imagination as 'a kindly star, an elevating power, a companion in Anglican worship, a tender friend' (105) even before he has actually met her. In Christminster, he satisfies himself that he can see her without her seeing him because he can maintain the subjective position. In the same way as he constructed Christminster in his imagination, Jude constructs Sue as 'an ideal character' (104), 'half-visionary form' (105), or 'a divinity' (174). 'Christminster may drop out of the major action, but his continuing obsession with it repeats, in another tone of voice, his obsession with Sue' (Alvarez 115). That is, Jude transfers his obsession with a dream city to an obsession for a dream girl. When Jude becomes a manual laborer, he is no longer able to continue his intellectual pursuits, and the gap between the real and the ideal will lead him increasingly to Sue as an alternative anchorage or a substitute for his illusionary life: 'Hers was now the City phantom, while those of the intellectual and devotional worthies who had once moved him to emotion were no longer able to assert their presence there' (213).

In order to observe Sue, Jude walks often in the places where he believes Sue may frequent. On Sundays, 'he went to the morning service in the

Cathedral-church of Cardinal College to gain a further view of her, for he had found that she frequently attended there' (106). 'Surrounded by her influence all day, walking past the spots she frequented, he was always thinking of her, and was obliged to own to himself that his conscience was likely to be the loser in this battle' (114). The walks that Jude used to take to clarify his academic ambitions and conduct his academic conversations have now been replaced with the walking habit of courtship, just as Jude had done before with Arabella. His change is clarified in the following quotation: 'Jude had never before in his life gone that road with Sue, though he had with another (Arabella). It was now as if he carried a bright light which temporarily banished the shady associations of the earlier time' (226).

Jude moves from place to place in search of Sue who continually eludes him. However, because of his failing with Arabella, in seeking Sue, he is, in fact, seeking a substitute for the mother that he lost. After Jude receives the letter from the head of a university, which brutally crushes his cherished dreams, in desperation, he soothes his sorrow by drinking too much. The drunken and disappointed Jude flees to Sue for the maternal comfort: 'Onward he still went, under the influence of a childlike yearning for the one being in the world to whom it seemed possible to fly—an unreasoning desire, whose ill judgment was not apparent to him now' (145 underline mine).

The collapse of Jude's intellectual dreams makes him pitifully dependent upon Sue; he is anxious to secure her for his sweetheart, but because of his marriage with Arabella, she cannot accept him. Instead, she decides to marry Phillotson, and cruelly she forces Jude to act as a surrogate father in the ceremony and to give the woman he loves away in marriage to

Phillotoson. This cold-blooded deed of Sue's not only destroys the surrogate father-son relationship between Jude and Phillotson, but also thwarts his romantic yearning for mother-like protection.

We can see Sue's tendency to exploit and invert Jude's dependency and quest for maternal comfort in another example from the text. In one episode, Sue escapes from her Training-School at Melchester and arrives at Jude's lodgings, where she teases him during his prayers and irritates him; however, on seeing that he is genuinely irritated, she immediately changes her attitude: "'Very well—I'll do just as you bid me, and I won't vex you, Jude," she replied, in the tone of a child who was going to be good for ever after' (181). Rosemarie Morgan notes that '[t]easing . . . is Sue's ploy to distract Jude's attention away from his devotions and to herself; but he is genuinely irritated, so unconsciously she adopts a childlike posture and "won't vex him"' (Morgan 118). Sue—like Arabella—is jealous of the love that Jude lavishes on his books. As we can see, in the relationship between Jude and Sue, he is forced to play the role of the father, as Sue tends to regress into the infantilized role of the child dependent upon Jude's approval. Jude's puerile dependency upon Arabella and Christminster is not, immediately, transferred to because she effectively uses her childlike dependencies on him as a method to control him. Morgan concludes that 'she takes on her infantilized role with a vengeance. Step by step, she regresses to total dependency upon Phillotoson, the 'punitive' father figure, to beg forgiveness, punishment, pity' (Morgan 131). Sue is, after all, predominantly concerned with herself in relation to Jude. Sue is fated to be not a mother but another to Jude.

The failures of Christminster to become his 'Alma Mater' as well as the failures of other potential mother substitutes—Aunt Drusilla, Arabella, and Sue—frustrate Jude. Later in the novel, just as Arabella regards Jude and Sue together as 'Silly fools—like two children' (356), the two of them are indeed in a 'case of arrested development, perpetual adolescents unable to come to terms with their conflicting needs and desires' (Milberg-Kaye 12).

> Jude and Sue are lost souls; they have no place in the world they can cherish or to which they can retreat; their goals are hardly to be comprehended in worldly terms at all. Lonely, distraught, rootless, they cling to one another like children in the night. (Howe 139)

Both Christminster and Sue are unattainable goals for Jude. Sue's rejection of Jude develops according to almost exactly the same process as Jude's rejection by Christminster. First, Jude and Sue meet in Christminster 'at the cross in the pavement which marked the spot of the Martytdoms' (116). This is an ominous beginning, as it is precisely at this spot that Jude's pilgrimage is to commence. Before Sue comes to know Jude in Christminster, 'she no more observed his presence than that of the dust-motes which his manipulations raised into the sunbeams' (104). This is reminiscent of the scene wherein none of the undergraduates see Jude, once he is covered in dust.

Secondly, Jude's fragile relationship that he has established with Christminster through his books is disrupted permanently by Sue. Sue is more intelligent and reads more than Jude, and Hardy situates her in the closed spaces of Anglican book shop. When Jude gazes at her illuminating the texts in an Anglican bookshop, Sue seems to become, in a way, his own

Christminster in human form. However, Christminster, which Jude regards as 'a unique centre of thought and religion—the intellectual and spiritual granary of this country' (133), is not worthy of Sue's respect; she has 'no fear of men, as such, nor of their books' (177). She says with earnest: 'intellect at Christminster is new wine in old bottles. The mediævalism of Christminster must go, be sloughed off, or Christminster itself will have to go'(180). Hardy sets Sue up as an opponent to Christminster and the books that Jude loves. Sue undermines Jude's intellectual convictions. When she offers to prepare for Jude a New Testament 'by cutting up all the Epistles and Gospels into separate brochures, and re-arranging them in chronological order as written' (182), Jude responds indifferently but feels 'a sense of sacrilege' (182). This offer, in fact, prefigures the scene in which Jude himself cuts the books into piece and makes a huge bonfire of all his precious theological books. Sue's indirect destruction of his books which is caused by their passionate kiss conducted with 'the spirit of a lover' (260) is more subtle but more irretrievable than Arabella's direct one. With very little effort, Sue slightly demolishes the very spirit in his books. Her unceasing sneer at institutionalized religion leads him to deflect from his 'purgatorial course'.

Jude naturally thinks that 'his first aspiration—towards academical proficiency—had been checked by a woman, and that his second aspiration—towards apostleship—had also been checked by a woman' (261). Jude equates Sue with Arabella because both are responsible for the destruction of his books, or his dreams. The women, Sue and Arabella, in this novel thwart him by drawing his spiritual dreams down to corporeal concerns. Hardy demonstrates the difference between the two women in one significant way:

the mode and significance of their walking. Jude's walks with Arabella are directly interpreted as social code for their courtship; however, Jude's walks with Sue are only regarded as walking—no more or no less. After he receives a complete divorce from Arabella, Jude suggests to Sue that they should 'strut arm and arm . . . like any other engaged couple. We've a legal right to' (311). Despite this, Jude and Sue do not get married until the end of the narrative. Hardy is clear that Sue has nothing to do with the social symbolism of walking. Indeed, this action of hers is not without precedence. She used to cohabit with an undergraduate before she has met Jude, and they 'used to go about together—on walking tours, reading tours, and things of that sort' (177). They were neither in a sexual relationship nor married life, and eventually she rejected him and he died. His death foreshadows the fact that Jude's wanderings from place to place in pursuit of her are unlikely to be rewarded.

The third aspect that shows the connection that exists between Sue and Christminster can be seen in the ways that their locations are described. After Jude's dreams of academia are quashed, he feels 'an outsider to the end of [his] days' (396). Indeed, when Jude first visits Christminster, he finds the gate is closed: '[w]hen the gates were shut, and he could no longer get into the quadrangles, he rambled under the walls and doorways, feeling with his fingers the contours of their mouldings and carving' (92). The closed gates are indicative of the response Jude will experience in Christminster. This wall imagery is also used in the way that Hardy describes Jude's relationship with Sue and Arabella. When Arabella distracts Jude by throwing a pig's penis at him, her phallic missile not only awakens Jude from his academic

dreams, but also gives him a new sense of life: '[h]e had just inhaled a single breath from a new atmosphere, which had evidently been hanging round him everywhere he went, for he knew not how long, but had somehow been divided from his actual breathing as by a sheet of glass' (45). Jude's sexuality is only accessible to Arabella by breaking through 'a sheet of glass'. In contrast, Jude has no access to Sue—she is, in fact, walled up. He leaves Christminster to follow Sue to Shaston where she moved after marrying Phillotson. Jude visits her house, but 'the high window-sill' symbolically divides him from her: 'the high window-sill was between them, so that he could not get at her' (246). The consummation of Jude's sexual relationship with Sue depends on the presence of a sheet: the marriage certificate. 'Jude is as frustrated by Sue, his ideal, intellectual woman, as he is by Oxford, his equally shining ideal of the intellectual life. Frustration is the permanent condition of his life' (Alvarez 114). Jude's fate, that is, remains 'outside the gates of everything' (100).

Jude retains his passionate attachment to Sue, but he never possesses her as freely as he desires. This situation puts him 'in a tantalizing position' (320) with her. When Jude and Sue live together before they are a legally married couple, the only community that they can inhabit after Christminster is the 'Artizans' Mutual Improvement Society' (366) at Aldbrickham. However, living here ostracizes them from the village society. The irreconcilability of their individual sexual experience and the judgment from the public discourses forces them to conduct an increasingly 'shifting, almost nomadic life' (372). As before, it seems clear that Jude's wanderings are, in part, a quest to find an anchorage or a substitute mother.

Jude suddenly develops a passionate desire to return to Christminster for Rememberance Day, in spite of the fact that this is the place that has consistently excluded him. This may imply a rejection of Sue and their children, whose pregnancy clearly proves their relationship, but whose heart has remained impenetrable to him. Or, it may be an example, as Ruth Milberg-Kaye notes, of the tendency in Hardy's novels to repeat the obsessive pattern of characters returning to their primarily attachments; indeed, Sue's return to Phillotson is the principle example of this kind of behavior.[8] This is also true for Jude who also returns to Christminster, his first attachment. As Sue says to Arabella at Aldbrickham, 'Cristminster is a sort of fixed vision with him, which I suppose he'll never be cured of believing in. He still thinks it is a great centre of high and fearless thought' (376). Jude has retained the ideal of Christminster, and ideal that has penetrated his emotional being so deeply that logic plays no part in his conviction. Jude again becomes indifferent to the stern realities of life. When he arrives at Christminster, Jude initially suggests that 'the first thing is lodging' (389); however, he quickly abandons that aim in preference for the pursuit of a procession, in spite of Sue's objection; 'Oughtn't we to get a house over our heads first?' (390) 'His soul seemed full of the anniversary' (390), being entirely forgetful of Sue and his children. Indeed, the tragic death of their children separates Sue and Jude, after which, he resolves to go to Marygreen in search for Sue, a journey that turns out to be his last.

It is clear that Jude's wanderings are prompted by his attempts to find an anchorage, whether it be in Christminster, Arabella, or Sue, but all of his hopes are in vain. His life is a series of cyclical movements, which all bring

him back not only to Marygreen, the place where his journey began, but also to Christminster, the location of his first pilgrimage. In another letter to Edmund Gosse, Hardy explains further the plot of *Jude the Obscure*: 'The 'rectangular' lines of the story were not premeditated, but came by chance: except, of course, that the involutions of four lives must necessarily be a sort of quadrille' (*CL2* 105). This 'quadrille' that features in many of Hardy's works is remarked upon by Daleski, who suggests 'the movement of the narrative is indeed like that of a quadrille as the protagonists come together as partners, move away to others, and then finally return to their original' (Daleski 181). Jude is 'a kind of pilgrim of no progress' (Neil 111). Phillotson's remark summarizes that Jude's whole life is a pilgrimage: 'It was a last resource—a small thing to return to after my move upwards, and my long indulged hopes—a returning to zero, with all its humiliations' (382-3). Jude's wanderings finally reach a return to zero. Jude is now a sleep-walker only in his dreams.

Jude the Obscure is primarily a narrative that consists of the repeated movements undertaken by Jude in his search for those things that he believes will fulfill the emptiness he feels in his life. Unlike the typical style of opening that Hardy uses in his narrative, *Jude the Obscure* opens the narrative with the departure of Phillotson. As the opening makes clear, from the start of the narrative, we know that Jude is tragically doomed to lose things that are important in his life. He loses his father, Phillotson, to Christminster, and this then prompts Phillotson to become a motivator for Jude's educational ambitions. However, Arabella interrupts and thwarts Jude's intellectual dreams and, soon, Christminster, which has become the

focus of Jude's ideal ambitions, is replaced by Sue, who is cast as the ideal lover. However, as before, Jude's hopes are thwarted. Sue, in whom Jude has invested his idealized ambitions and hopes, marries Phillotson, not Jude. Although Jude and Sue cohabit, social conventions and the marriage system finally deprive him of his lover. Jude experiences many episodes of loss, and he never completely fulfills his desires. He moves from place to place in his quest to fulfill his emptiness, but this only transforms him to a homeless wanderer, only to find that he cannot get even the one thing in his life that will give him complete fulfillment. Hardy makes it clear to us, from the very start of the novel, that Jude is doomed to be homeless. Millgate points out that Hardy

> . . . was well aware of the ill omen attaching to the name because of its similarity to Judas Iscariot. Indeed he drew deliberately upon that association, and perhaps upon the idea of the Wandering Jew, to establish from the first the sense of his hero as doomed to perpetual homelessness and pariah-hood. (Millgate 350)

The two central themes of the novel—education and marriage—occur again and again in the story. The narrative, as exemplified by Jude's walking, fluctuates in a complex way between education and marriage.

Jude lives out his ambitious but miserable life on foot. It is while walking that he catches his first glance of his future wife, Arabella. He courts her by escorting her on foot. He studies Latin, while walking from place to place, and it is on foot that he finds his way to his sacred place, and falls in love with his cousin, Sue. He continues to move on foot with her and their children from town to town, and job to job, until death ends his sufferings.

His fate is inseparable from walking.

Section Three

Viviette on a Tower

Introduction

As with *Jude the Obscure*, the beginning of *Two on a Tower* is distinct from most of Thomas Hardy's novels. As we have discussed, most of Hardy's narratives begin with a description of a character engaged in some kind of movement—usually the act of walking. In *Two on a Tower*, the narrative is distinct because the character is not walking; instead, the opening focuses on the movement of a carriage.

Viviette Constantine is the only one of Hardy's heroines who is depicted as belonging to the upper class. In comparison with Hardy's other novels, this novel places a great emphasis on the class-consciousness. 'Hierarchies of class and status were commonly built out of and around walking' (Amato 10), and this is why Viviette's introduction in the narrative is quite different from Hardy's other heroines, all of whom are members of the lower classes.

As we have discussed, those in society who had to walk through necessity were considered socially inferior to those who could afford to ride in a carriage. Viviette does not have to walk out of necessity; instead, she is a member of the upper-class or those who are privileged to ride. Unlike the pedestrians in Hardy's other works, this is why, in her first appearance in the novel, she is depicted as riding in a carriage from the outset of the story. As the narrative develops, however, she rides in the carriage less and less frequently. Due to the death of her husband, Viviette is forced to economize, thereby reducing her carriage use, which she soon decides to forgo altogether in favor of walking everywhere. She frequently walks on the path between

her estate, Welland House, and the Rings Hill Spear where her paramour, Swithin St. Cleeve, who belongs to a different social class, and keeps vigil to the stars in the tower. On her journeys on the path between the two manors, Viviette encounters a number of difficulties. This section examines how her journeying back and forth between the two estates on foot instead of by carriage is represented in the text and analyzes what function this journeying and the path itself perform in the development of the narrative, including the consideration about the path itself.

Chapter 1

Mobility and the imagination

What makes Viviette different from the other active and healthy heroines of Hardy's stories is the fact that—typically for a member of her class—she lacks almost all mobility. Her husband, Sir Blount Constantine, has gone out hunting to Africa by himself under the pretext of the geographical exploration, and—before he left—he wrested from her a promise that she would not go out in society, but, instead, that she would confine herself to the Constantine's house 'like a cloistered nun' (26)[1] for the duration of his absence. When we encounter her in the narrative, she has not heard from her husband for over two years. 'Personal freedoms of the male head of household often impinge on, or in extreme cases, negate the rights, autonomy and safety of women' (Duncan 131). Because of her promise, Viviette is deprived of her freedom of movement and association with others, and this inevitably results in her becoming depressed. Like a typical lady of leisure, such a depressed figure like her is often depicted at the beginning of

the narrative. Viviette's ennui is evident in passages such as the followings: 'The drive to the base of the hill was tedious' (2); 'she frequently came out here for a melancholy saunter after dinner' (49); 'she replied with dry melancholy' (67). In addition, her physical gestures also illustrate her depressive state of mind: 'She's neither sick nor sorry, but how dull and dreary she is . . . she leans upon her elbow . . . she yawns . . . mooning her great black eyes' (17); 'Her elbow rested on a little table, and her cheek on her hand' (28). Before she encounters her sweetheart on the tower, she is the epitome of 'walking weariness' (18). The prosaic condition of bodily fatigue lurks upon her like a lingering disease. Her everyday life, which is oppressed by ennui, is quite different from that of the villagers who are required to traipse long distances back and forth to work, usually laden with goods.

Another cause of her melancholy is the surroundings that restrict her movement. In the text, she is described as being 'isolated' (24) and 'they [villagers] seldom met a Constantine' (23). This depression and immobility is a direct result of the fact that 'Lady Constantine lapsed back to immured existence at the house, with apparently not a friend in the parish' (154). This is clear from her comment: '"It is so new to me", she said, "to have persons coming to the house"' (172). It is clear to us that Viviette has established almost no good rapport between herself and the villagers: 'she and loneliness dwelt solely, as before, within the wall of Welland House' (233-4). No one in the village is suitable companion for someone of her class, and even the local Rector, Mr Torkingham, has 'never as yet found means to establish that relationship with Lady Constantine which usually grows up, in the course of time, between parsonage and manor-house' (24).

The novelist, Paul Theroux, has commented about mobility and the imagination. He contends that:

> The most individually creative societies are those which permit the greatest mobility, and the activity of creation is unthinkable, or else extremely difficult, in societies which restrict people's movements. (Theroux 107)

It is characteristic of authoritarian regimes to regard mobility as the most dangerous freedom, and it seems likely that this characteristic might extend to the relationship between Viviette and her husband. Viviette, who has no physical and mental mobility and whose freedom is limited, is in a position where hope of movement is dead—where there is no imagination, only the misery of having to surrender to captivity. These negative qualities predispose Viviette to the fateful beginning of a new infatuation.

> It was little beyond the sheer desire for something to do—the chronic desire of her curiously lonely life—that had brought her here now. She was in a mood to welcome anything that would in some measure disperse an almost killing *ennui*. She would have welcomed even a misfortune. (3 Hardy's italics)

Her melancholy is one prompted 'by circumstance far more than by quality' (24).

These 'circumstances' that led to Viviette's melancholy are clearly a result of her marriage; at that time, marriage as an institution based on the economic dependency of the wives upon their husbands, and it severely restricted the freedom of women. Women's movement in public space was constructed by the ideological claim that their rightful space was the private

domestic arena. England in the nineteenth century had cherished a belief in the separate spheres of femininity and masculinity. There was a stark conflict between public morals and private behavior. This claim—where women were often referred to as 'The Angel in the House'—was frequently employed to construct, control, and suppress women's ability to transgress these boundaries. This notion served to reserve the traditional patriarchal structure. Gillian Rose sums up the distinction that was made between the male and female spheres by referring to John Ruskin's important lecture 'Of Queen's Garden' in 1865:

> . . . the home was where women should stay, for only man could be the doer, the creator, the discoverer: in contrast, women was passive, self-effacing, pious and graceful, and it was this natural perfection that prompted Ruskin to describe women as flowers. Their 'garden', bounded by its walls, was the home, which he described as a private, domestic, feminine space, quite separate from the male sphere of waged work and politics. ... wherever woman was became a home, a space endowed with spatial qualities, a haven of tranquility and love (18)

According to this construct, women had always been concerned with the home. Thus wife's rightful place was in the home, and her job was to use her natural altruism, upon which her husband relied, to ensure that her home was a secure temple. Most people in the Victorian society believed that it was admirable and, indeed, natural for women to willingly accept the boredom of a life in a house where servants, cooks, and nurses did all the household chores. The boredom, or ennui, ironically, was bounded into the patriarchal

structures which limited the mobility of women and confined them within the house. The limitations on women's spatial mobility in public were structured by what society expected women to be and therefore to do. '[A] culture that encouraged female invalidism' (Russett 30), as it was in Viviette's time, penetrates into the lives of the respectable women like Viviette.

Indeed, in one of the episodes, two villagers—Tabitha Lark and Mrs. Martin—discuss Lady Constantine pityingly. Tabitha describes her as '[e]aten out with listlessness' (17). Mrs. Martin responds with: 'No doubt she says in the morning, "Would God it were evening", and in the evening, "Would God it were morning"' (17). Hearing this, Sammy Blore, another villager, admits 'that the woman's heart-strings is tried in many aggravating ways', but adds clearly: 'Nobody can be answerable for the wishes of that onnatural tribe of mankind' (18). As these conversations of the villagers make clear, they find it 'unnatural' for a lady of leisure to grieve over her *ennui*. The villagers, who mostly live from hand to mouth, coolly consider Viviette's desires as nothing more than an idle whim, as she can clearly live comfortably without working. Clearly, no one in the village can empathize with her 'circumstances'.

Let us now take leave of Viviette's ennui for a moment to remark another aspect of this condition: its intimate relation with the state of desire. Adam Phillips defines boredom as a period of waiting for desire in his experiment of a baby. Boredom in *Two on the Tower* is actually a precarious process in which Viviette is both waiting for something and looking for something. Boredom places her on the threshold of an emptiness; 'an emptiness in which

[her] own idiosyncratic, unconscious desire lurked as a possibility' (71). In his psychoanalytic essay which examines the unexamined life, Phillips conducts an experiment to examine the process that is undergone in the human mind between boredom and desire. In his experiment, a baby puts his hand to the spatula, waiting for something and looks at his mother with his hand resting on the spatula and his body quite still for a while. After this, he withdraws interest and buries his face in the front of his mother's blouse. He is in 'the period of hesitation'. After a while, his acceptance of desire for the spatula is heralded by a change in the inside of the mouth, saliva flowing copiously. He finally puts the spatula into his mouth and is chewing it with his gums.[2] Put the result into the form of a diagram:

boredom / waiting → desire → hesitation → achievement of the desire

As this experiment clearly shows, boredom is a defense against waiting or an acknowledgement of a possible object of desire.

> Boredom, I think, protects the individual, makes tolerable for him the impossible experience of waiting for something without knowing what it could be. So the paradox of the waiting that goes on in boredom is that the individual does not know what he was waiting for until he finds it, and that often he does not know that he is waiting. (Phillips 77-8)

In *Two on a Tower*, Viviette pursues the same course that the baby in the experiment does. Firstly, she inhabits an isolated life of boredom, and she spends her time waiting for something that she does not know. Secondly, she walks to the tower out of curiosity, which is prompted by the urge to fill the vacuum in her life. She tries to indulge her desire for Swithin on the tower,

but she hesitates to associate with or marry him due to her class consciousness and moral fastidiousness. Finally, after Swithin has been absent for a long time, Viviette and Swithin are reunited on the tower as the ultimate goal of her waiting for love.

Stephen Kern notes that this theme of waiting for love was very common in Victorian times: 'The value of protracted waiting is satirized in Charles Dickens's *Great Expectations* (1861) with the character of Miss Havisham, that macabre caricature of the Victorian bride-to-be' (Kern 13). It is ironical that Viviette dies on the tower, having waited for him for a long time shortly after Swithin makes a proposal of marriage to her. Viviette, like Miss Havisham, remains as a bride, awaiting her husband for a long time. Her protracted waiting for her love withered her beauty. In addition, the italicized word '*ennui*' in *Two on a Tower* is hardly an auspicious sign. Those who are familiar with the Hardy's novels will immediately recall Eustacia Vye and Felice Charmond in *The Woodlanders* who develop a relationship in order to dispel their ennui; court destruction in the lives of the men and women around them, and are finally self-destroyed. Viviette, however, walks in the hope that this might fulfill her desire.

Viviette's story begins with her waiting abstractedly for Swithin so that they might make love. She is bored and tormented by a tremendous amount of internalized energy; she craves human contact and requires some source of meaning in her life. She decides to effect a transformation in her life and she enters the tower that has caught her eyes by chance. She does this to gain respite from her intolerably tedious situation. In the tower, she falls in love with Swithin St. Cleeve, a man several years her junior. Unlike Viviette,

his movements are entirely unlimited, and while he stays overnight on the tower, he can allow his imagination to roam among the starry spheres as freely as he likes.

Chapter 2

Viviette's walking

In this section, I examine why Viviette restrains herself from using her carriage in favor of walking everywhere, and consider the consequences of her walking. The narrative starts to develop as she, in an effort to find solace from her tedious days, decides to visit the tower on foot instead of taking her carriage.

When she arrives at the tower, she encounters Swithin. She is fascinated by his attractiveness and, predictably enough, falls in love with him. She knows now that it is only Swithin who inevitably has a possibility to fill the emptiness in her life. She rationalizes her attraction to Swithin by pretending to herself and others that it is, in fact, a new-found interest in his profession — astronomy — that tempts her. In fact, she even renews her permission to use the tower as an observatory and pledges to visit him to learn some secrets about the scintillating stars overhead. His allure tightens its hold on her imagination and grows more enchanting than in reality while they are apart.

'[S]omething more than the freakishness which is engendered by a sickening monotony' (29-30) compels Viviette to ascend the tower. Just after her visit, we are told: 'Three years ago, when her every action was a thing of propriety, she had known of no possible purpose which could have led her

abroad in a manner such as this' (30). We are clearly told how unnatural it is for a married woman to venture out alone at night to meet a man. Viviette also considers her revisit at night to be unbecoming, and this arouses her conflicted emotions as she walks to the tower:

> A person who had casually observed her gait would have thought it irregular; and the lessenings and increasings of speed with which she proceeded in the direction of the pillar could be accounted for only by a motive much more disturbing than an intention to look through a telescope (29).

Hardy often reveals mental and emotional states through physical manifestations. Her hesitation or wavering in visiting him is evinced in 'the lessenings and increasings of speed'. Although initially Viviette hesitates, she does eventually give way to temptation later. After her visit, she presents him with an equatorial and other instruments to help him in his study of the stars, and builds cabin by the tower, so that he can more easily stay overnight. She plans to pave a path which is 'to be made across the surrounding fallow, by which she might easily approach the scene of her new study' (59). One should note here that she decides to pave the soil not for 'the road' for a carriage but for 'the path' for pedestrians. Clearly, she is planning to approach the tower on foot, because she believes that her visits to the tower must remain a secret. Despite her hopes for discretion, there is a rumor that is prevalent among the villagers that it is not the moon and stars that draw the lonely Viviette, but instead, the pretty astronomer himself. On hearing that her plan to build a path is no longer secret, she tells Swithin; 'The path that was to be made from the hill to the park is not to be thought of.

There is to be no communication between the house and the column' (61). She is extremely reluctant to be seen venturing a personal visit.

Likewise, she seems unwilling to be seen walking with Swithin. When she goes back to her own house after her first visit to the tower, she insists that she prefer to 'go alone' (10). In addition, when Viviette and Swithin walk to the tower, so that Swithin—delighted with the equatorial—can show Viviette the stars through her gift, the atmosphere enveloping their walking together does not seem to be the atmosphere that befits lovers:

> Very little was said by either till they were crossing the fallow, when he asked if his arm would help her. She did not take the offered support just then . . . she seized it, as if rather influenced by the oppressive solitude than by fatigue. (65)

Even when there is no real danger that they will be seen, she always takes precautions not to be seen by the villagers, when she is embarking on any visit to the tower and even when walking with Swithin on a deserted path at night.

When they, at night, head for the Welland House from the station after they have got married in secret, the manner in which they walk is reminiscent of the episode discussed above. It is worth noting that they lack the blissfulness one would expect of a newly-wedded couple.

> The walk to Welland was long. It was the walk which Swithin had taken in the rain when he had learnt the fatal forestallment of his stellar discovery; but now he was moved by a less desperate mood, and blamed neither God nor man. They were not pressed for time, and passed along the silent, lonely way with that sense rather of

predestination than of choice in their proceedings which the presence of night sometimes imparts. (147)

On the walk, Swithin recalls an episode from his past where he was crestfallen to learn that a discovery that he had believed to be his own had already been credited to another, and he wandered inconsolable in the rain without an umbrella. This sodden wandering resulted in serious illness. This miserable memory of Swithin is purposely narrated in their walking scene, thus slipping in a menacing effect on what should be a joyous occasion. This suggests gloomy forebodings for their marriage.

As is clear from the above example, it is only at night that Swithin and Viviette can walk together outdoors. The darkness and solitude enables them to enjoy their nocturnal walks together. Indeed, these walks had to take place in darkness; Victorian ladies were not permitted to cross sexual boundaries, let alone have access to a nighttime world of illicit sexuality as an alternative to their public life of decorum and restraint. It was believed, moreover, that 'male sexuality was far greater than female, pure and well-bred woman being indeed almost devoid of sexual desire' (Thompson 258). However, the dark nights allow her to indulge in her desire for Swithin, as she remains out of sight.

To understand why Viviette is worried about being seen with Swithin, we must understand how walking itself—especially between a man and woman —was constructed by Victorians in Hardy's time.

Chapter 3

The boundary between 'public' and 'private'

Viviette always hesitates to announce her relationship with Swithin publicly. She always uses the word 'the reasons' whenever she refuses Swithin's requests to make their relationship public. When he asks her to be able to visit her manor at night, she tells him thus: 'for certain reasons she had forbidden him to call at the late hour of his arrival' (41). She starts to study the stars with Swithin on the tower, but when rumor that Viviette is fascinated with him floats about the village, she tells him thus: 'There is a reason against my indulgence in such scientific fancies openly' (60). On another occasion, when she visits the tower alone late at night, she emphasizes to him the great importance of shunning the public eye: 'There are social reasons for what I do of which you know nothing' (65); 'I have a special reason for wishing them not to see me here' (94). However, this causes specific difficulties. For instance, when she worries about his absence, she is unable to pay a visit to his house because her position as a person of rank forbids it: 'She would have gone on to his house, had there not been one reason too many against such precipitancy' (72). After his confirmation, Swithin proposes to announce their marriage openly so as to prove his innocence, but she responds with the words: 'there are, alas, reasons against it still stronger!' (214) Viviette always evades his embarrassing questions by using the word 'reasons'. According to *Hardy the Creator*, one crucial change was made in the first edition of this novel. Hardy added 'social' before 'reasons' so that it finally read: 'There are social reasons for what I do of which you know nothing'. Hardy stressed the importance of her social appearance by the addition of 'social' (Gatrell 202). What are Vivietts's social 'reasons'?

As we have discussed above, men and women's walking together had long been regarded as a typical mode of courtship as well as being the primary means of locomotion for humans until recent times. According to Solnit, '[t]he pair walking gave the lovers a semiprivate space in which to court, ... and such rustic landscape features as lovers' lanes gave them private space in which to do more' (Solnit 232).

> To say that a pair were "walking" or "walking-out" often carried the sense of an official courtship, and to be seen walking with a girl was considered to be a way of staking a claim and making one's intentions public. (Taplin 58)

While this idea may sound strange to modern ears, in Hardy's era, and, for a long time prior to this, walking was an important aspect of the social indication that young people were in love. With this background in mind, if Viviette had allowed others to witness her walking alone with Swithin, it would have meant that she was prepared to admit their intimate relationship to the public. In addition, walking out together sometimes signified that the relationship was no longer platonic and that the couple had entered the realm of a settled affiliation or a conjugal understanding.

Wallace examines the meaning of walking together in James Joyce's novella *The Dead*. At the end of the narrative, the husband, the main character, is very surprised at his wife's confession that she had a suitor in her youth. The husband asks his wife if she loved that now-dead boy, and she replies that she used to go out walking with him. Her reply intimates that theirs was a physical relationship with some serious emotional involvement.[3] This episode shows that the sexual innuendo associated with walking

together makes women's walking, even on local footpaths, unusually perilous to their reputations. Viviette's extreme nervousness about strolling with Swithin is clearly a result of the cultural implication of walking together.

Viviette is officially still the wife of Sir Blount and she is expected to set 'a married example' (59-60) in her parish. As a dutiful and respectable wife to abide with patience who waits patiently during the absence of her husband, propriety dictates that she should not be seen walking with Swithin. She gives importance to the social surface of appearances required of her class. She possesses a 'fear of being discovered in an unwonted position' (130) relative to Swithin. Therefore, she can only steal away to the tower at night in order to meet him. The 'reasons' explain how in her relationship with him Viviette's emotion is at war with her acute sense of the social reputations.

Viviette is emotionally preoccupied with the question of whether her relationship with Swithin should be made public or remain private. In one episode, where they plan together to furnish the observatory with an equatorial and other tools, she, fearful of the rumor about their connection, says, 'astronomy is my hobby privately. ... There is a reason against my indulgence in such scientific fancies openly' (60). She refuses to get involved publicly in his astronomical studies on the tower. His earnest appeal, 'you *do* take as much interest as before, and it *will* be yours just the same' (Hardy's italics), is rebuffed by her terse reply, 'I dare not do it openly' (61). Likewise, when the equatorial ordered arrives, Swithin can not but obey her instruction: 'you must not come openly; such is the world' (64). One can easily imagine how fearful she is of their relationship becoming too overt: 'As astronomer and astronomer there was no harm in their meetings; but as

woman and man she feared them' (72).

While the news of her husband's death removes one of the obstructions that have barred their marriage, many of the social prescriptions that forbid her from walking with Swithin still remain. This is clear from the scene where Viviette and Swithin happen to see Torkingham, who stands with his back toward them, when they are walking together. Swithin, who wants to get married as soon as possible, queries, 'Would it be well for us to meet Mr. Torkingham just now?' She retorts, 'Certainly not' (109), and, pulling his arm, she instantly marches down the right-hand road. This scene indicates that she still regards the two of them walking together to be inappropriate, despite the death of her husband. For the sake of appearances, she continues to rebuke him when he requests to meet her more often.

> Out of the frying-pan into the fire! After meanly turning to avoid the parson we have rushed into a worse publicity. It is too humiliating to have to avoid people, and lowers both you and me. The only remedy is not to meet. (109-110)

Nevertheless, Viviette's sense of propriety, especially with regard to notions of private and public, is challenged when she hears that Swithin is severely ill. She has already been considering visiting him to inquire about the success of a paper he has submitted. Indeed, she thinks 'she would have gone on to his house, had there not been one reason too many against such precipitancy' (72); in fact, her propriety wins out, and she never does go. However, when Viviette eventually does learn of the seriousness of his illness, her affection for Swithin leads her to break all the rules of social decorum. 'Without further considerations as to who beheld her doings' (73), she

hastens to his house 'in that state of anguish in which the heart is no longer under the control of the judgement, and self-abandonment, even to error, verges on heroism' (75). This 'error' implies her unconscious crossing of the boundary that has protected her from disgrace. It is a tragic irony, in passing, that Swithin had been revived by news of a comet rather than by the affectionate kiss from grief-stricken Viviette. This is the only case where she acts on impulse without being anxious about her reputation. However, once she learns of his recovery from the fatal illness, she deliberately comes to his house 'in her driving-chair' (90) in order to gloss over her own 'error'. The significance of her coming again 'in her driving-chair' is that she finds it important to keep up appearances as a ruling class as soon as she recovers her composure of mind.

Viviette is also careful about how her relationship with Swithin affects his inheritance, a handsome legacy left to him by an uncle on the condition that Swithin should refrain from marrying before he turns twenty-five. She comes to the conclusion that his 'marriage with her had not benefited him' (256), and that, in fact, it had led him to waste the active springtime of his life in idle adoration of her as his sweetheart, and depriving him of his inestimable independency by allowing him to make her his wife. Viviette spurns Swithin even when he refuses to indulge his misogynic uncle who has asked Swithin to spurn Viviette and, instead, visit the southern hemisphere. She clearly discerns the uncle's intent at having penned such a vitriolic letter, and says that she wants nobody to know she has been out this morning. 'And forbidding Swithin to cross into the open in her company she left him on the edge of the isolated plantation, which had latterly known her tread so well'

(251).

The proper use of 'public' and 'private' is related to her pride and class-consciousness. She believes that she should not make their affair public until Swithin has become the right man for her to marry. Viviette's almost over-scrupulous observance of the proprieties turns an apparently legitimate marriage into a deliberately clandestine one. Despite the fact that Swithin is later accused—unjustly—by the Bishop of having a woman in the tower with him at night, she refuses to disclose their forthcoming nuptials because she prefers to maintain her social credit rather than redeem his reputation:

> She soothed him tenderly, but could not tell him why she felt the reasons against any announcement as yet to be stronger than those in favour of it. How could she, when her feeling had been cautiously fed and developed by her brother Louis's unvarnished exhibition of Swithin's material position in the eyes of the world?—that of a young man, the scion of a family of farmers recently her tenants, living at the homestead with his grandmother, Mrs. Martin (214-5).

Both her predilection to follow social conventions and apprehensions about Swithin's future, and the fact that she is a woman his senior, mean that she continues to believe that she should not be seen walking with him, even though he never minds being seen with her.

Welland House encourages this attitude. She faithfully obeys the instruction from her husband that she will 'not so behave towards other men as to bring the name of Constantine into suspicion' (25). She originally decides not to visit Swithin in spite of knowing the fact that he is suffering from a painful illness, because she, as a wife, finds it entirely improper to

meet him again. She does her best to quell her impulses towards him, as she thinks that these impulses are 'inconsistent with her position as the wife of an absent man, though not unnatural in her as his victim' (84). She goes 'heavily and slowly back, almost as if in pain' (82) instead of coming to his house.

Viviette fears that should her tryst be known to all and its impropriety and inconsistency declared, she might disgrace her family and her position as a wife of high standing. Welland House represents her social conventions, while Ring's Hill Speer is a symbol of possible sexual achievement. The tower stands as a 'phallic presence to which she, in her burning loneliness, turns and returns until she achieves both maternity and death within it' (Casagrande 180). Welland House and the Church represent social customs she must obey as a wife in the south of her parish, while Ring's Hill Speer, in the north, harbors Swithin, whom she loves as a woman. Simply stated, the tower is Swithin's territory, while Welland House and church are Viviette's. The action in this novel, both literal and metaphorical, can be delineated with reference to the intrusions of one character into the other's territory. The structure of the story is based on this correlation. Both her higher position and wider experience make Viviette always observe, with a hypersensitive eye, the very distinction between the 'public' and the 'private', in daytime and at night, and going there by carriage and on foot, in order to meet him secretly. That is to say, she dare not plunge across 'the ragged boundary which divides the permissible from the forbidden' (83).

Viviette as an impediment

In this section, I will begin by asking why women are presented as rivals to the dreams of the male characters in Hardy's novels. As our previous exposition has made clear, in *Jude the Obscure*, Arabella and Sue are presented as rivals who challenge Jude's commitment and devotion to his books, and they are depicted as women who consciously or unconsciously catch Jude in their sexual traps and draw him off the path. Similarly, it is Viviette who is the instrument of her lover, Swithin's unfortunate distraction from his astronomy. Swithin's emotional entanglement with Viviette is clearly a danger to his career as an astronomer. It is possible that, when adopting the motif of the astronomy into his novel, Hardy recalled the passage from George Eliot's *The Mill on the Floss*, in which Maggie Tulliver concludes that all astronomers may well regard women as an obstruction to their scientific study 'because, you know, they live up in high towers, and if the women came there, they might talk and hinder them from looking at the stars' (Eliot 150).[4] Hardy's women are often displayed as an obstacle to male intellectual dreams. Hardy makes it clear to us—both through the narrative voice and the thoughts of Swithin himself while at Cape Town—that Viviette should be regarded as responsible for blocking Swhithin's attempts at a career in astronomy:

> . . . after waiting idle through days and nights of cloudy weather, Viviette would fix her time for meeting him at an hour when at last he had an opportunity of seeing the sky; so that in giving to her the golden moments of cloudlessness he was losing his chance with the orbs above (297)

Hardy uses many negative words to characterize the relationship between Viviette and Swithin. The candid letter from Jocelyn St Cleeve, one of the most incisive and misogynic expressions about women in the novel, is quite explicit:

> Swithin St. Cleeve, don't make a fool of yourself, as your father did. If your studies are to be worth anything, believe me, they must be carried on without the help of a woman. Avoid her, and every one of the sex, if you mean to achieve any worthy thing. Eschew all of that sort for many a year yet. Moreover, I say, that lady of your acquaintance avoid in particular. (113-4)

Throughout Hardy's novels, the emotional pursuit of women is depicted as incompatible with the intellectual aspirations of men. In fact, Viviette is clearly shown as being of no use to Swithin at all. Even when he is in London on an errand for her, she is shown as being incapable of observing the variable stars for Swithin: 'Women's brains are not formed for assisting at any profound science: they lack the power to see things except in the concrete' (137). In Jocelyn's remarkably poignant letter written to Swithin, the blame of Swithin's distraction is placed entirely at Viviette's door.

> She is old enough to know that a *liaison* with her may, and almost certainly would, be your ruin; and, on the other hand, that a marriage would be preposterous . . . A woman of honourable feeling, nephew, would be careful to do nothing to hinder you in your career, as this putting of herself in your way most certainly will. ... Like a certain philosopher I would, upon my soul, have all young men from eighteen to twenty-five kept under barrels; seeing how often, in the lack of some

such sequestering process, the woman sits down before each as his destiny, and too frequently enervates his purpose, till he abandons the most promising course ever conceived! (137-8 Hardy's italics)

Jocelyn's unsympathetic opinion of the relationship between Swithin and Viviette, as expressed in this letter, eventually strengthens Viviette's determination, and she soon begins to see herself as the impediment that Jocelyn regards her as.

As Swithin slowly comes to realize how he feels about Viviette, he begins to transform his pursuit of the scientific aspirations into a desire for Viviette. Swithin is drawn into the relationship with Viviette in an episode where he and Viviette are trapped in the tower, just when the local villagers are creating gossip about romantic ties between them. Indeed, Viviette's sexuality proves to be an inevitable draw to Swithin and he transfers his attention entirely from astronomy to Viviette. For Swithin, Viviette is an irresistible 'element of distraction' (114), a distraction that transforms him: 'Scientifically he had become but a dim vapour of himself; the lover had come into him like an armed man, and cast out the student, and his intellectual situation was growing a life-and-death matter' (111). Viviette is aware of the harm their relationship might cause his intellectual ambitions: 'I am injuring you; who knows that I am not ruining your future . . . I am only wasting your time. Why have I drawn you off from a grand celestial study to study poor lonely me?' (106) Her awareness that their marriage may damage his future economically means that she is 'tormented by a fear lest Swithin should some day accuse her of having hampered his deliberately-shaped plan of life by her intrusive romanticism' (233).

Viviette often asks herself if she is right to distract him from his scientific ambitions; she even resolves, at times, to leave him alone. In some way, the relationship between Swithin and Viviette—where the women is clearly an obstacle that hampers the men's fulfillment of their dreams—is reminiscent of male-female relationship in *Jude the Obscure*; moreover, Viviette-Swithin relationship also shares with Jude and Arabella's relationship the resentment that regards the woman as the precipitator of energy-draining sexuality. While Arabella was cast as the nightmare mother and Sue the mother who refused to fulfill her role, Viviette does finally sacrifice herself to ensure that she is not a hindrance to Swithin's pursuit of his dreams. It is this, the final decision that is made by Viviette—to sacrifice herself to protect the future of the hero—that sets Viviette apart from Sue and Arabella. Viviette makes her decision after she is informed that, because Sir Blount's death occurred later than had been supposed, her secret marriage to Swithin has been rendered invalid. Both a painful letter from Swithin's uncle and the fact that her marriage is legally void function as a catalyst to Viviette that awakens her conscience. She decides that she 'should perhaps be a nobler woman in not allowing him to encumber his bright future by a union with [her] at all' (241). She increasingly comes to see herself as a woman who has prompted sensual delight over intellectual pursuit; she rejects his proposals with bitter grief in her heart: 'I have vowed a vow not to further obstruct the course you had decided on before you knew me and my puling ways' (267). Viviette's acute sense of self-reproach transforms into altruism. It is Viviette's love and self-immolating nobility of Viviette that prove her greatest value. Her moral superiority is clear from her self-sacrifice, and her

willingness to adopt the state of moral sympathy, or altruism, when she decides not 'to lime Swithin's young wings again solely for her credit's sake' (242) and instead, to place his career above her own honor. Her self-immolation in favor of Swithin enables him to freely choose his own future courses.

It is astonishing to note how often Swithin is described in childlike terms. Indeed, Paul Turner suggests that 'Swithin at first seems more like a child than a 'youth', in taking Viviette for granted as an all-proving mother-figure' (Turner 84). His childlikeness also has a significant influence on the relationship between Swithin and Viviette. Hardy's description of Swithin as childlike prompts the reader to see their relationship as a trap, set by the older woman to catch the innocent youth in the web of her female enchantment.[5] Swithin, who is 'a mere pupil in domestic matters' (267), looks at her 'in the childlike faults of manner which arose from his obtuseness to their difference of sex' (46). We are told of Swithin's childlike innocence regarding social convention:

> A student of the greatest forces in nature, he had, like many others of his sort, no personal force to speak of in a social point of view, mainly because he took no interest in human ranks and formulas; and hence he was as docile as a child in her hands wherever matters of that kind were concerned" (169).

Hardy consistently describes Swithin as a boy 'with almost a child's forgetfulness of the past' (215) and '[w]ith a child's simple delight' (298). His childlike dependency upon Viviette prompts her to take the initiative in their marriage: 'She in her experience had sought out him in his inexperience, and

had led him like a child' (256). Their secret marriage is contracted at the behest of Swithin, and assented to by Viviette, in the hope that it might dampen the emotional disturbance of his newly-awakened love for her, which has disrupted his study. They plan for Swithin to take lodgings in a convenient suburb of London for about two weeks in order to get the marriage license, but a furious storm destroys his house and prevents him from carrying out his aim. Viviette is forced to undertake the marriage preparation instead of him. Thanks to the fact that Viviette takes on the responsibilities that are usually those of the groom, we are reminded of Viviette's status as a patronage and Swithin's reliance on her. Viviette is older than Swithin and adopts the traditionally male role in the wedding; it is clear that she plays the part of his proactive protector. Indeed, her role as his patroness is clear when we recall the fact that it was Viviette who, in the hope that it would help him become a proficient astronomer, gave to him the expensive equatorial and leased him the tower.

Viviette unfortunately becomes aware that Swithin is only a child when she watches him in church during the confirmation ceremony:

> How fervidly she watched the Bishop place his hand on her beloved youth's head; how she saw the great episcopal ring glistening in the sun among Swithin's brown curls; how she waited to hear if Dr. Helmsdale uttered the form 'this thy child' which he used for the younger ones, or 'this thy servant' which he used for those older; and how, when he said 'this thy *child*,' she felt a prick of conscience, like a person who had entrapped an innocent youth into marriage for her own gratification. (176 Hardy's italics)

She is firmly determined to abandon all thoughts of moral fastidiousness with regard to social situation at the sacrifice of this youth's promising future. She realizes that his marriage to her has 'spoilt a promising young physicist' (103). In her role as his guardian, she withdraws from the love affair with him.

> That maternal element which had from time to time evinced itself in her affection for the youth, and was imparted by her superior ripeness in experience and years, appeared now again, as she drew nearer the resolve not to secure propriety in her own social condition at the expense of this youth's earthly utility. (258)

It is estimable that Viviette thinks that her own gratification is secondary. By releasing Swithin, she is denying herself: 'She no longer stood in the way of his advancement' (270). Thanks to her altruism and her fulfillment of her maternal role, Swithin is able to choose his own way.

Chapter 5

Each path they choose

Finally, let us consider the role that the paths play throughout the narrative. Clearly, Hardy uses paths in the narrative to represent, in some way, the life choice of the character. Indeed, in *Two on a Tower*, Viviette clearly realizes that their marriage may well hamper Swithin's brilliant future, and the motif of paths is used to distinguish between Viviette and Swithin's respective life choices. Her paths are always described as the 'winding'. When she discovers that their marriage contract is invalid, she refuses to have the ceremony repeated because she knows now it will

jeopardize his future.

> The sense of her situation obscured the morning prospect. The country was unusually silent under the intensifying sun, the songless season of birds having just set in. Choosing her path amid the efts that were basking upon the outer slopes of the plantation she wound her way up the tree-shrouded camp to the wooden cabin in the centre. (244 underline mine)

This quotation reveals the parallelism that Hardy deploys between the paths themselves and the lives of the character; the path that Viviette chooses is 'winding' and is hard to manage. After, prompted by her own urging, Swithin leaves her in order to observe the stars in Africa, she realizes that she is pregnant, and so she tries to bring him back, to no avail. She walks alone to her house, clearly grieved by this unhappy conclusion to their affair.

> In her walk home, pervaded by these hopeless views, she passed near the dark and deserted tower. Night in that solitary place, which would have caused her some uneasiness in her years of blitheness, had no terrors for her now. She went up the winding-path, and, the door being unlocked, felt her way to the top. (281 underline mine)

Clearly, here as well, the paths represent in some way the inner life of the characters who walk upon them. Significantly, when she enters the tower on her way home, the stairs that she walks on, which leads to the observatory in the tower and which had previously been described as a 'winding staircases' (65, 152, 171) and 'winding tower-steps' (245), is described in this instance as a 'winding-path'; this change in the representation of the staircase occurs only after Viviette and Swithin are separate and when only Viviette uses the

stairs.

In contrast to Viviette's path, Swithin's path leads straight, directly to his destiny—to be a famous astronomer. Viviette is aware of this fate, and it is this that prompts her to push him to leave her and walk on the straight path.

> . . . Her conviction was that she who, as a woman many years his senior, should have shown her love for him by guiding him straight into the paths he aimed at, had blocked his attempted career for her own happiness. (250 underline mine)

She realizes that by declaring their marriage to be valid, she is inevitably guaranteeing an unhappy ending for her prodigal boy, so she persuades him to get back on his intended path.

> . . . Without her, he had all the world before him, six hundred a year, and leave to cut as straight a road to fame as he should choose: with her, this story was negatived. (256 underline mine)

She is conscious that she has a harmful capability that might lead to a disruption and destruction of Swithin's prosperous future.

> . . . The one bright spot is that it saves you and your endowment from further catastrophes, and preserves you to the pleasant paths of scientific fame. I no longer lie like a log across your path, which is now as open as on the day before you saw me, and ere I encouraged you to win me. (296 underlines mine)

It is clear that Viviette and Swithin's paths have always been different from each other: hers is a winding labyrinth, and his is a straight and promising avenue to acclaim. Swithin must empathize with her feelings and answer her earlier question: 'I wonder you can keep in the path' (65). Thanks to

Viviette's altruistic conviction that her own gratification must be secondary to his, Swithin is able to decide to walk alone on his own path and decides to leave her, instead of answering her question. She understands now that no longer shall Swithin be 'Lady Constantine's Astronomical Royal' (56), rather, she knows that he must now pursue his dream to join the astronomical elite. This resonates with Mr Torkingham's advice for Viviette that he gives her early in the novel: 'your own conscience would surely be the best guide' (26). As a woman who is senior, superior, and maternal to Swithin, Viviette's conscience is the best guide for Swithin's future.

Later in the novel, once Swithin has finished his astronomical observations, he returns to his native home. He enters the village on foot with the vicar, and while listening to the vicar's stories about how the inhabitants of the villager, including Viviette, have fared in his absence, Swithin makes his way to the fork in the road between Welland House and his own home.

> . . . He might have accompanied the vicar yet further, and gone straight to Welland House; but it would have been difficult to do so then without provoking inquiry. It was easy to go there now: by a cross path he could be at the mansion almost as soon as by the direct road. And yet Swithin did not turn; he felt an indescribable reluctance to see Viviette. (305 underlines mine)

At the fork, he is confronted by two alternatives again: the one is the path to Welland House, the other leads directly to his own home. However, he does not take the direct and straight path to her mansion; again, Hardy tells us that any path to Viviette is 'winding'. His choice presages her fateful ending.

His hesitation to go to Welland House demonstrates that they never walk again on the same path. Hardy often makes it clear in his narratives that his characters, once they have chosen one way, can never return and choose an alternative path. Hardy's characters' fateful choice of the path represents the choice of their life.

As so often in Hardy's stories, his characters, like Swithin, repeatedly encounter a crossroad or a fork in the path; the intersection along the journey through the maze of life that represents the very moment of choice. Of all of Hardy's stories, it is 'Interlopers at the Knap' in *Wessex Tales* that most clearly shows how deeply paths are affiliated with the choice of a marriage partner. As Kristin Brandy remarks, 'the relationship of character to environment is especially close' (Brandy 37) in this tale. The story opens with the protagonist, Charles Darton, riding along a path in the gloom of a winter evening on his way to propose to Sally Hall. After he has ridden for a while, he reaches a spot that is 'forked into two' (*WT* 180). He never remembers 'seeing at this spot a pair of alternative ways looking so equally probable as these two did now' (*WT* 181). There is nothing written on the handpost that can help direct him to the right path—the one that will lead to his future wife; he must decide — on his own — which path to take. Unbeknownst to him, while one path does indeed bring him to his lover, the other leads to his old lover, Helena. Unfortunately, but as so often in Hardy's stories, Darton chooses the wrong way, and by making the wrong choice, he not only fails to choose the proper road but also makes the wrong marriage choice. As a result, he cannot enter fully into the family life of the 'Knap' throughout his life.

Because Darton chooses the wrong path on his way to propose to Sally, he accidentally encounters Helena before he sees Sally. When he sees his old lover in the dress he purchased as a wedding present for Sally, Darton does not enquire as to the reason for this strange event but, instead, falls into a trance-like state of fascination, 'looking at Helena's dress and outline, and listening to her voice like a man in a dream' (*WT* 193 underline mine). The indication is that the situation will get worse because Darton misconstrues Sally as his destiny as Jude does Sue:

> He seemed to feel that fate has impishly changed his vis-à-vis in the lover's jig he was about to foot; that while the gown had been expected to enclose a Sally, a Helena's face looked out from the bodice; that some long-lost hand met his own from the sleeves. (*WT* 195)

As Hardy makes clear from the start, the path Darton chooses leads to his marrying Helena; inevitably, the marriage fails and Darton comes to regret the bad choice he had made on the way to making the right choice:

> Darton sometimes declared to himself that such endeavours as his to rectify early deviations of the heart by harking back to the old point mostly failed of success. 'Perhaps Johns was right,' he would say. 'I should have gone on with Sally. Better go with the tide and make the best of its course than stem it at the risk of a capsize.' (*WT* 204)

After Helena's death, Darton decides to propose to Sally again. As he rides along the same path to see her, Hardy makes it clear that this path is also an attempt by Darton to recover the right course in his life.

> By the time he reached the forking roads it was getting as dark as it had been on the occasion when Johns climbed the directing-post.

> Darton made no mistake this time. 'Nor shall I be able to mistake, thank Heaven, when I arrive,' he murmured. It gave him peculiar satisfaction to think that the proposed marriage, like his first, was of the nature of setting in order things long awry, and not a momentary freak of fancy. (*WT* 206)

However, Darton's hopes are dashed when it becomes clear that Sally will never accept his proposal. As we have noted, in the fate of most Hardy's characters, a bad choice once made, cannot be unmade. This short story clearly indicates how a character's choice of path can have a significant effect on their life and marriage partner.

This kind of choice is echoed in *Two on a Tower*, when Swithin, on encountering the fork in the road after returning from his studies, hesitatingly chooses the path to his house, rather than Welland House. As with Darton, Swithin unexpectedly encounters another woman—Tabitha Lark— who will come to be his bride. As in *Two on a Tower*, his choice of which path to take implies that his unconscious choice of Tabitha as a marriage partner, and it is this that—whether directly or not—causes Viviette's death.

The way that Hardy describes the characters' spaces in the two places also tells us about their respective characters. Ring's Hill Speer where Swithin observes the stars is associated with 'night', 'walking', 'desire' and 'private', while Welland House in which Viviette dwells is associated with 'daytime', 'carriage', 'social convention' and 'public'. The path that connects these two conflicting spots is, as it is depicted in the opening scene before Viviette has visited the tower, 'a winding path' (3); and it symbolizes their

difference in social standing, generation, and understanding of social customs. However, it is Viviette's loneliness that prompts her to ignore the potential dangers and troubles, and instead, continues to walk the path. Indeed, we are told that Viviette walks frequently back and forth between these two estates, and Hardy makes it clear that it is her walking that is, in fact, a dangerous and earnest attempt to connect two places, which represent two different sets of values, morals and class consciousness. Her entry to the tower via the roads other than the public road functions as a symbolic remainder to the reader that Viviette is trespassing on private property—she is walking somewhere where she should not belong. The 'winding path' that Viviette takes to the tower represents the 'winding' love that is doomed to unfold between Viviette and Swithin. We can track her tragic and conflicted fate by following her path; it is clearly foreshadowed by her attempts—often on foot—to meet Swithin, even if it means breaking her promise to her husband.

Section Four

Tess's 'unhappy pilgrim'

Introduction

Tess of the d'Urbervilles, like *The Mayor of Casterbridge* and *The Woodlanders*, opens with the common Hardian motif of people traveling a path. As we have discussed in detail, the frequency with which Hardy's novels begin with characters treading on foot reveals Hardy's intensely idiosyncratic interest in the walking, and how this symbolizes life choices and destinies. Tess Durbeyfield is characterized in typical Hardy's style through her style of movement. Unlike Viviette, Tess is physically active and a prodigious walker; she continues to walk alone through the crises that arise in her life. Her movement throughout her tragic life exemplifies Hardy's understanding of 'life-as-journey'. This chapter examines how the act of walking is represented in *Tess of the d'Urbervilles* and analyzes what function walking performs in the development of the narrative, especially in terms of the Tess's walking and the loungers' lascivious gaze it invites.

First, as we have discussed, in Hardy's novels, walking is often indicative of a character's social status, gender, and age; moreover, it also often serves to give the reader a hint as to his or her character and intentions. Second, Hardy's characters are often the subject of gossip and assumptions by those with whom they walk. To be witnessed walking with someone of the opposite sex was, at that time, considered to function as a declaration of romantic intention. However, in *Tess of the d'Urbervilles*, despite Tess's attempt to walk discreetly, out of public view, both Tess's lonely wanderings across the Wessex countryside and her walks with her lover still attract the invidious

gaze of strangers. Finally, walking is used to construct and represent hierarchies of class and status among the characters. Just as Tess is incessantly followed by the vicious gaze which passers-by turn to her, so is she followed by the wheels of vehicles spun by middle-class people who are intent to capture and exact retribution of her sin. As an inevitable consequence, therefore, what finally drives Tess to her death is d'Urberville Coach and Ixionian wheels.

Chapter 1

Three different modes of movement

Interestingly, in *Tess of the d'Urbervilles*, each of the three main characters — Tess, Angel Clare, and Alec d'Urbervilee — are clearly characterized according to their three different ways of movement from the very start of the story. Their different modes of movement do not equally coexist, but collide with each other. The traditional May Day club-walking is a ritualized procession embodied by Tess, and is held by the slow-moving pedestrian way that Tess often utilizes to move from place to place. In contrast, Angel utilizes style of a walking that is associated with being a tourist; the kind of walking that is undertaken by, for instance, 'three young men of a superior class' who spend 'their Whitsun holidays in a walking tour through the Vale of Blackmoor' (14). [1]

As Jeff Nunokawa, who analyzes Hardy's parody of travel-guide literature and rhetoric in the opening sections of *Tess of the d'Urbervilles*, points out, 'Tess's "to-be-looked-at-ness" results, at least in part, from her location in a tourist fantasy: the "pretty face and shapely figure" are

illuminated as inhabitants of traveler's panorama, an erotic vision of rural England' (Nunokawa 72). Hardy places Tess in the 'engirdled and secluded region' (9) of Wessex, and it is here that we first come across her, as she is engaged in the May Day club-walking. The scene where Tess is adopted at the Marlott club-walking hints at the fact that Tess continues to be regarded in terms of the way she is seen by male strangers. Among the onlookers of this pagan ritual are Angel and his two older brothers.

Angel Clare, accompanied by his two brothers, is walking in the Wessex countryside as part of a walking tour; walking tours were regarded as a healthy vacation suitable for young men of middle class. Indeed, when these travelers first come across the unknown community's ritual, it is, for them—with their knapsacks, walking sticks, and refined manners—clearly a tourist spectacle. They stop to observe the spring festivities. Their walking is for their exercise and education through travel, like Jude in *Jude the Obscure*. In traveling, they pass the dancing village women by chance. Angel's aim in walking tour is to engage in a tourist activity that rewards him with enjoyment; this separates him from Tess's community. From his vantage point, he views the women as a spectacle, as he stands apart from the dancing figures. His distance from the community is highlighted by Hardy's description of him as an observer and outsider. It is made clear that 'Angel Clare is a tourist' (Rode 70).

Angel proposes to his brothers that they should take part in the dance, but this suggestion is refused by his two brothers, whose middle-class authority is repulsed by any kind of alliance with the working-class rustic women. It is clear here that while Angel's brother's relationship to the rural

women is that of observer, Angel himself transgresses the boundaries that they are anxious to uphold. On a whim, or perhaps out of resistance to his brothers, Angel decides to participate in the dance. This episode foreshadows the conflict that will dog Angel throughout the novel; he is constantly shown as being torn between opposite extremes. Hardy clearly contrasts Angel with his two brothers in the following description: 'uncribbed, uncabined, aspect in his eyes and attire, implying that he had hardly as yet found the entrance to his professional groove' (14). We are told that Angel's life plan is inconsistent and disoriented: 'something nebulous, preoccupied, vague, in his bearing and regard, marked him as one who probably had no very definite aim or concern about his material future' (147). His only aim is to flee from his own community, distracting himself from, and attempting to escape the inevitable pressure to enter the university as a step to ordination. 'In introducing Angel', Rosemary Sumner argues, 'Hardy has emphasized his escape from the pressures of family and the Church' (Sumner 130). Angel hopes to realize his dreams and separate himself from his family by enrolling on an agricultural apprenticeship. However, his motivation for choosing this precise occupation is also vague: 'he had wasted many valuable years; and having an acquaintance who was starting on a thriving life as a Colonial farmer, it occurred to Angel that this might be a lead in the right direction' (150-1). Hardy makes it clear that Angel's choice of occupation is made irresponsibly. Angel's interaction with the club-walkers, thus, remains only a superficial encounter, a caprice from which the disobedient Angel acts in order to provoke his peevish brothers.

It is at the dance that Tess meets Angel for the first time; it is significant

that during the dance, Angel does not dance with Tess because she remains 'unobserved' (158). He does not see her until after he slips out of the dance. The fact that Angel initially does not see Tess is significant here, as Hardy places a significant emphasis on Tess's physical attractiveness throughout the novel, and the fact that Angel is not instantly riveted to her is significant. Hardy is careful not to draw too much attention to her sexuality at this stage as 'a mere vessel of emotion untinctured by experience' (13). The role of Tess as an only object of observation is clearly articulated in this episode:

> . . . few knew, and still fewer considered this. 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. (13-4)

It is exactly in this manner that Angel observes Tess throughout their relationship; he views her as a tourist. Angel's touristic and idealizing vision fails to recognize Tess's sexuality and profound humanity from the outset. The fact that, at the dance, Angel and Tess are in such proximity and yet fail to meet prefigures the relationship between Tess and Angel that develops throughout the novel: their lives never manage to intersect. Instead, Hardy is clear from the outset that their paths run close but never really touching, as at the dance; their relationship is destined to remain detached and distant. Yet, it is also possible that this relationship in some way represents the love between them that remains forever unfilled. It is only when he looks back from afar that he notices her: a 'white shape stood apart by the hedge alone' (16). Elisabeth Bronfen argues that 'the text presents Tess as standing apart

from her companies . . . because she is noticeable in her superiority only when seen from a distance' (Bronfen 74). From this distance, Angel can only see her as a reflection of his own ideology; she is for him an image filtered through his touristic and restricted eyes.

Later in the novel, when Angel meets Tess at Talbothays, his 'abstracted eyes' (147) translate the dairymaid Tess into a 'fresh and virginal daughter of Nature' (155). During their courtship, Angel creates an image of Tess in his mind as one who is 'no longer the milkmaid, but a visionary essence of woman—a whole sex condensed into one typical form' (167). As Hardy makes clear to us, Angel loves her 'ideally and fancifully' (260). When he calls her 'Artemis, Demeter, and other fanciful names' (167) of pagan goddesses, she asks him to call her Tess; it is clear here that she is aware that Angel loves not her real self 'but one in [her] image; the one [Tess] might have been (273). At this point Bronfen puts it:

> . . . his desire for her spiritualized figure suggests that the more divested she is of bodily substance and specific meaning the more entirely is she available to his libidinal investment without threatening the construction of his self-image. (Bronfen 78-9)

Angel tries to distance himself from her corporeal reality by spiritualizing and mythologizing her only in his imagination:

> Clare's love was doubtless ethereal to a fault, imaginative to impracticability. With these natures, corporeal presence is sometimes less appealing than corporeal absence; the latter creating an ideal presence that conveniently drops the defects of the real. (312)

Angel 'conveniently drops the defects of the real' (312) in favor of an ideal.

Interestingly, Rosemary Sumner also uses the Jung's theory in order to explain Angel's idealization of Tess:

> She is his anima. ... According to Jung, so long as men are unconscious of their 'anima', they project this image on to various women they are attached to, with disastrous results since they are projecting their own picture on to some one who is very different. (Sumner 133)

Accordingly, when Tess gives Angel an account of her past on her wedding night that violates this ideal he has constructed of her, she is transformed in his mind from 'a child of nature' to '[a]nother woman in [her] shape' (293).

The destruction of the image of untraced purity which Angel had been superimposing on Tess makes Angles now regard Tess as 'a guilty woman in the guise of an innocent one' (293). The fact that Angel's conception of Tess is based entirely on an idealized image of purity means that Angel's only response to the shattering of this ideal is complete rejection of Tess. Angel's response to Tess's confession clearly suggests that his adoration is based more on an obsession with 'maidenhood' than — as in Henry Knight's response to Elfride Swancourt's milder confession in *A Pair of Blue Eyes*— an obsession with 'untried lips' (*PB* 333). Therefore, it is clear to us the obsessive Angel is only capable of viewing Tess in terms of ideal characteristics that he had consciously projected on to her since he first met her at Marlott. He views Tess as a tourist from a safe distance, and the fact that his idealization of Tess that crystallizes around a representation rather than her true self enables him to maintain his distance from her real self and her past relationship with Alec. Angel is limited by his exclusive perspective: for him, Tess is only an image constructed by his own middle-class view.

Therefore, the conviction that Tess's ideal image must not be tarnished means that Angel is unwilling to consummate their marriage. For Angel, 'Love lives on propinquity, but dies of contact' (*LTH* 220).

One of the ways that Angel keeps his distance from crude reality is by sleepwalking. Despite Angel's unwillingness to consummate their marriage, during sleepwalking, he touches Tess and carries her to a stone coffin and places her in it. His unwillingness to accept Tess as she really is, is represented by this symbolic episode while, for Angel, she is 'dead' (315). Angel refuses to acknowledge the reality that Tess has a past. He regards Tess as being permanently tainted by her early experience, and she has compromised entirely the socially accepted idea of what constitutes 'a pure woman'. As a result, Angel finds himself only able to break the taboo of touching her while he sleeps. It is only in sleeping that he can express his love for Tess; he firmly represses these thoughts while he is awake. Despite this sign of his true love, Angel is unable and unwilling to acknowledge that his idealized symbol of rustic innocence could be replaced by a real living woman.

After separation from Tess, Angel encounters an unnamed stranger in Brazil. It is too expedient that the stranger's 'cosmopolitan mind' (434) induces him to accept her past. What is important here is that Angel can keep a long distance enough to put the past out of his mind:

> . . . the figure near at hand suffers on such occasions, because it shows up its sorriness without shade; while vague figure afar off are honoured, in that their distance makes artistic virtues of their stains. In considering what Tess was not, he overlooked what she was (338)

Before their separation, he says to her that '[he] think[s] of people more kindly when [he is] away from them' (313). By regarding things or people through the eyes of a tourist, he is able to see them in more kindly way, but not in their reality.

Angel's participation in the dance also symbolizes the intrusion of middle-class into the rustic community. His intrusion and ignorance of Tess disrupts the fabric of rusticity and causes Tess to detach herself from the harmony of the dancers. The departure of Angel—the polished stranger—causes Tess to lose interest in the dance: '[s]he had no spirit to dance again for a long time, though she might have had plenty of partners; but, ah! They did not speak so nicely as the strange young man had done' (18). The fact that Angel does not observe Tess at this initial meeting directly leads Tess into the exploitative gaze of Alec d'Urbervilles.

As we have examined, the modes of transport that Hardy's characters use resonate with their character. Alec d'Urberville uses a carriage or a horse to move around, and he is always shown as someone who moves quickly.[2] He is also often associated with the horses: he is a 'handsome, horsey young buck' (59). As Tony Tanner explains, 'Life is movement, and movement leads to confusion. Tess's instinct is for placidity, she recoils from rapid movements' (Tanner 209). Tess makes it clear that she prefers 'the humble cart' (60) to Alec's gig when Alec calls for Tess. Tess always retains her slow-walking pace, as she did during the May Day dance, as in this way she can avoid life's confusion. However, at times, she must relinquish her slow pace; indeed, at several crucial moments in her story she finds herself going herself in men's carriage or upon the horseback or working on men's machines.

This conflict between rapidity and slowness is forcefully dramatized from the outset of the narrative in the episode in which Tess's family's horse, Prince, who is also their main economic asset, is killed. One night, Tess is forced to drive the wagon to deliver the family's beehives to market; she must undertake this task because her father is too drunk to drive the wagon himself. As Tess drives, because 'Prince required but slight attention, lacking energy for superfluous movements of any sort' (34), she falls into deep reverie. 'A sudden jerk' (35) shakes Tess awake and it is clear that she has failed to hear the mail-cart

> . . . with its two noiseless wheels, speeding along these lanes like an arrow, as it always did, had driven into her slow and unlighted equipage. The pointed shaft of the cart had entered the breast of the unhappy Prince like a sword, and from the wound his life's blood was spouting in a stream, and falling with a hiss into the road. (35)

The slow-moving Prince is contrasted with and defeated by the speed of the cart. The death of Prince drives her family to the brink of financial disaster. Speed embodied by the mail cart proves to be the tragic impetus for Tess to 'claim kin' (28) with the d'Urbervilles at Trantridge.

Prompted by feeling of guilt for the death of Prince, Tess agrees to her mother's proposal that she should seek out their newly-found lineage and gain materially from making themselves know to the d'Urbervilles. Hardy makes it clear to us that this will involve an exchange of Tess's sexuality for the financial security of her family.[3] Subsequently, when Tess is forced to accept a job as a poultry-keeper at The Slopes, Alec offers to drive her in his gig. Driving Tess in his one-horse cart from Marlott to The Slopes, Alec

employs speed to allow him to exploit Tess's body. When they reach a long, steep descent, Alec recklessly whips the horse so that cart goes dangerously fast on the downhill run. This violent driving enables Alec to force Tess to put her arms around him. Eventually, after she has begged him to slow down, he extorts a kiss as the price for slowing down. Despite Tess's pleas not to kiss her, 'd'Urberville [gives] her the kiss of mastery' (65). As this episode makes clear, Tess's fatal involvement with Alec seems to be literally determined by a force beyond her control. Alec's gig is 'a symbolic expression of the way in which Tess is to be deprived of control over her own body' (Jacobus 326). Moreover, it is important to note that the horse that Alec is able to manipulate is the mare: 'If any living man can manage this horse I [Alec] can:—I won't say any living man can do it—but if such has the power, I am he' (63). Alec's dominance over the horse is transferred to Tess.

When Alec attempts one further time to use this strategy in order to get another kiss, the only way Tess can persuade him to slow down is by agreeing to let him kiss her. However, she completely defeats him by deploying a counter strategy whereby she allows her hat to blow off and then insists that she will walk the rest of the way 'at a slow pace' (67). 'Alec uses the seductive nature of speed while driving his cart recklessly, while Tess values slow pedestrian movement associated with knowable community and the ritualized experience of place' (Rode 67).

Tess, however, is not always prepared to walk, and this is proven most clearly in the rape/seduction scene at The Chase, which is foreshadowed by the scene in the gig. The scene begins when Tess, who is walking back with fellow workers from a dance in Chaseborough at night[4], is drawn into a fierce

quarrel with Car Darch, one of her companions. As the argument becomes threatening, Alec appears suddenly on a horse, and offers Tess as opportunity to escape the danger. He urges her to jump onto the horse. Tess accepts his invitation, seeing a chance to 'triumph' over 'the contentious revelers' (84). 'The pair were speeding away into the distant gray by the time that the contentious revelers became aware of what had happened' (84 underline mine).

This 'triumph' fades quickly into a feeling of defeat. As Car Darch's mother's remarks 'Out of the frying pan into the fire' (84), it becomes clear that the true winner here is not Tess. Alec takes advantage of Tess's obligation to him for rescuing her. He ingeniously exploits her gratitude to him so that he can fulfill his desire for her. When he attempts to put his arm around her waist, she pushes him away rudely. Alec reproaches her with his logical rhetoric and manipulates her into a 'defensive' (86) position. This manipulative strategy that Alec adopts in order to cajole Tess out of her indignation enables him to have the desired result. Just as she had no control of her own movement on his horse, Tess is completely defeated: 'He settled the matter by clasping his arm round her as he desired, and Tess expressed no further negative' (87). If Tess had chosen to remain with her fellow-workers, in spite of her squabble with Car, then she would have been safe from Alec's rape/seduction at The Chase. However, she chooses the speed of Alec's horse over walking slowly with her companions, in the hope that this will secure her 'triumph' over Car, and it is this choice that, unwittingly, sets in motion the actions that lead Tess to her tragic destiny.

In contrast to Angel, who is unwilling to engage sexually with Tess, Alec

takes advantage of every chance he comes across to exploit Tess's sexuality. In the famous scene in which Angel, who is rescuing Tess and other milkmaids from a flooded lane, is about to kiss her, he stops himself, believing that this would be 'somewhat unfairly taking advantage of an accidental position' (185). On another occasion, when Tess and Angel are milking together, he is suddenly 'on the point of kissing that too tempting mouth, but he [checks] himself, for tender conscience' sake' (193). When Tess refuses his proposal, he feels 'unfair to her to exercise any pressure of blandishment which he might have honestly employed had she been better able to avoid him. He [releases] her momentarily-imprisoned waist, and [withholds] the kiss' because 'her determined negative [deters] his scrupulous heart' (232). Angel's hesitancy in engaging with Tess's sexuality is in stark contrast to Alec's aggressive attitude towards her sexuality. Alec never fails to utilize any exploitive opportunity that he comes across to engage in sexual relations with her. Alec moves swiftly from kissing Tess to depriving her of her virginity. Alec has committed the ultimate act that robs her of control of her ability to move freely and have control over her body.

Significantly, it is when Alec purposely gets them lost in the wood that Tess loses her virginity. As in all of Hardy's works, once a character has chosen to stray from the path, there is no way for them to recover their way. When Tess loses her virginity, she essentially loses her Angel. These incidences consequently disorientate her so much that she wanders, rootless and lone, across the Wessex countryside.

Chapter 2

The masculine gaze

Hardy's emphasis on the centrality of movement in *Tess of the d'Urbervilles* is absolutely clear. Indeed, most of the major narrative development in the novel occurs while Tess is on a journey. Daniel R. Schwarz argues that

> The ingredients of the destruction of central characters are implicit in the novel's beginnings. That the language, plot, and narrative comment of the opening are frequently echoed throughout, especially at the ending, enhances this sense of inevitability. (Schwarz18)

The destiny of Tess is repeatedly hinted at as visible omens begins to accumulate. Whenever Tess walks, she, like all of Hardy's heroines, ineluctably attracts the gaze of men. Men are never subjected to such a gaze, as is clear from the depiction of the procession of men that is described in *Under the Greenwood Tree*: 'People don't care much about' (*UGT* 24) the choir on Christmas Eve. Instead, it is the boot of Fancy Day that is focus of the characters and the reader. Fancy Day 'first appears as the absent owner of a "small, light, and prettily shaped" boot, which, as the "interesting receptacle of the little unknown's foot", leads the assembled members of the village choir to speculate on her beautiful face and enigmatic character' (Wright 43). This boot arouses in the male readers a curiosity to know more about her. Fancy soon reveals herself

> to thirty concentrated eyes a young girl framed as a picture by the window architrave, and unconsciously illuminating her countenance to a vivid brightness . . . She was wrapped in a white robe of some kind, whilst down her shoulders fell a twining profusion of marvelously rich

hair, in a wild disorder which proclaimed it to be only during the invisible hours of the night that such a condition was discoverable. (*UGT* 29)

Clearly, Fancy's boot is a far more worth object of consideration than the procession comprised of men. Women in Hardy's novels are placed as an object of the male gaze, including the reader.

That women are far more worthy of consideration than men is also clear from the episode where Tess first appears in the narrative. In the opening scene, where all the young girls are all dressed in white gowns, carrying a peeled willow wand in their right hand and a bundle of white flowers in their left, it is clear that Tess is marked out as different. Significantly, it is only Tess who wears 'a red ribbon in her hair' (12). This red ribbon distinguishes her from the other girls and marks her out as the object of the masculine gaze. As the narrative makes clear, Tess functions as a May Day spectacle to be gazed upon by Angel; the scene is described as a 'the spectacle of a bevy of girls dancing without male partners' (14-5). In addition, Angel is clearly an onlooker who regards the proceedings—and Tess—from a tourist's point of view, as a spectacle that is there to be viewed. He stands apart as an observer. In contrast to the unexciting procession of men in *Under the Greenwood Tree*, we can see—both from the contrast with Fancy Day's boot in the same novel, and in the way in which the procession of women are depicted in *Tess of the d'Urbervilles*—that, in Hardy's novels, women are always cast as objects of the male gaze.

As the episode at the dance makes clear, Tess, 'unaccustomed to many eyes' (12), has become mentally tormented by the masculine gaze which

seems now to follow her whenever she moves everywhere. In the van from Chaseborough to Shaston, after her first encounter with Alec, 'she became aware of the spectacle she presented to their (fellow-travelers') surprised vision: roses at her breasts; roses in her hat; roses and strawberries in her basket to the brim' (50); these are all things that Alec has given her at The Slopes. Similarly, she is also shown as the object of the gaze of strangers in one episode where she spends the day amusing herself one Sunday in Chaseborough.

> Being graceful and interesting, standing moreover on the momentary threshold of womanhood, her appearance drew down upon her some sly regards from loungers in the streets of Chaseborough; hence, though sometimes her journey to the town was made independently, she always searched for her fellows at nightfall, to have the protection of their companionship homeward. (76)

In many of Hardy's novels, the physical mobility of women is circumscribed by their gender and those who try to limit them. If Tess is to walk alone at night freely, then she has to understand that she may have to pay for it with her body. Many men perceive women's sexuality as partly defined by their location. Thus, Tess cannot walk home alone.

'Tess is the object of the erotic male gaze' (Wright 109), and this is clear from the scene where Tess, on the way to Talbothays, feeling that she is engaged in a more troublesome walk than she anticipated, accepts a lift from an unknown farmer who is driving in her direction: 'Though he was a stranger to her she accepted his offer of a seat beside him, ignoring that its motive was a mere tribute to her countenance' (132). Tess constantly attracts

male attention because of 'an attribute which amounted to a disadvantage' (47): her beauty or sexual appeal. The threat of being seen and evaluated is one of the most objectifying processes to which the female body can be submitted.

After the incident at The Chase, when she returns home, Tess makes great efforts '[t]o be as much out of observation as possible for reasons of her own, and to escape the gallantries of the young men' (107). Despite her efforts to remain unnoticed, when she works at the fields, we are told that 'the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. ... Perhaps one reason why she seduces casual attention is that she never courts it, though the other women often gaze around them' (111). She is afraid of walking in the daytime because the strangers often stop to look inquisitively at her:

> The only exercise that Tess took at this time was after dark; and it was then, when out in the woods, that she seemed least solitary. She knew how to hit to a hair's- breath 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. It is then that the plight of being alive becomes attenuated to its least possible dimensions. She had no fear of the shadows; her sole idea seemed to be to shun mankind—or rather that cold accretion called the world, which, so terrible in the mass, is so unformidable, even pitiable, in its units. (107-8)

Significantly, Tess's walks always draw attention from strangers — regardless of whether she is alone on the country paths or with her beloved.

Indeed, when Tess and Angel spend the day before their wedding making a few purchases in the nearest town—an act that, as we have discussed, is tantamount to a pronouncement of an official courtship, Tess still 'paid the penalty of walking about with happiness superadded to beauty on her countenance by being much stared at as she moved amid them on his arm' (264). This 'penalty' is the fact that there are 'invidious eyes upon her' (133) from some strange men in the town. Her attractiveness, albeit unintentional, seems to bring with it some guilt, because of the reactions it arouses in others. Tess is doomed because she inevitably attracts the erotic gaze from men.

The fact that Tess attracts the gaze of the general public, especially unspecified men, when she is walking, must be interpreted in the light of how women's walking and presence in public were regarded in Hardy's day. In the Victorian period, especially on the urban streets, any beautiful woman like Tess who walked or stood alone on the street would have been regarded as a prostitute or unrespectable woman.[5] In contrast to prostitutes, who stood in the hope that they will attract potential customers, Tess walks away from men, who approach her, in order to protect herself from 'aggressive admiration' (356). Ironically, her attempts to escape further notice, in fact, attract invidious stares from several young men who are 'troublesomely complimentary to her good looks' (356).

Moreover, Tess's walks also reflect, in part, her movement throughout the social strata. After more than eight months subsequent to the parting of Angel and Tess, she leaves Marllot, and, wanders from place to place to look for a job.

> Among the difficulties of her lonely position not the least was the attention she excited by her appearance, a certain bearing of distinction, which she had caught from Clare, being superadded to her natural attractiveness. Whilst the clothes lasted which had been prepared for her marriage, these casual glances of interest caused her no inconvenience, but as soon as she was compelled to don the wrapper of a fieldwoman, rude words were addressed to her more than once (351)

Thus, while Tess is dressed in the middle-class clothes that were prepared for her marriage, and while she retains the 'certain bearing of distinction', she is protected somewhat from the rough addresses and bodily danger she later encounters when she is forced to don her working-class clothes. Thus, it is clear that Tess's middle-class appearance adopted from Angel acts as a deterrent to a certain extent, but when she dons her shabby working clothes, she is almost equally treated like the prostitute on the London street who Angel 'plunged into eight-and forty hours' dissipation with' (296). When she marches afoot towards the village of Chalk-Newton, she is accosted by 'the well-to-do boor whom Angel had knocked down at the inn for addressing her coarsely' (352). She, being afraid of a disclosure of her past with Alec and the fact that this might prompt contempt from the boor toward Angel, takes refuge in a coppice where some wounded pheasants have also taken refuge. 'With the impulse of a soul who could feel for kindred sufferers as much as for herself' (355), Tess has to kill them to put them out of their misery. These dying pheasants symbolically reflect the miserable fate of Tess. After escaping from the male strangers' and Alec's gaze, she is, after all, put to

death by hanging like the pheasants.

Of all the aspects of Tess's life that violate Angel's middle-class values, it is her loss of virginity that is the most decisive on her life. Tess's sexual encounter with Alec, and the baby she has subsequently, violates Angel's middle-class values and forces Tess to avoid the masculine gaze. She attempts to escape from her own past by avoiding the gaze of others, whose inquiring eyes might dredge up memories she is trying to forget. She knows that she must keep her past a secret from Angel to avoid losing him, even though we later find out—when Tess and Angel confess their truths to each other — how flagrantly hypocritical Angel's double standards of sexual morality really are. *Tess of the d'Urbervilles* is deeply concerned with the way that the human past determines the present. The notion that the present is merely a repetition of the past recurs like a refrain throughout the story. This is reflected in the conversation that Tess has with Angel, where she expresses her unwillingness to study history:

> . . . what's the use of learning that I am one of a long row only—finding out that there is set down in some old book somebody just like me, and to know that I shall only act her part; making me sad, that's all. The best is not to remember that your nature and your past doings have been just like thousands' and thousands', and that your coming life and doings 'll be like thousands' and thousands'. (162)

So strong is her conviction of the irresistible power of the past that she is carefully to put her irrevocable past out of sight.

In the scene in which she trudges in the direction of Flint Comb-Ash to seek a job, Tess herself comprehends the reason why her walks often draw

the attention of the pedestrians to her. The threat to Tess has consistently been expressed in terms of being looked at, so that Tess has become obsessed with repelling the masculine gaze. The best she can do is to spoil her beauty mercilessly in order to avoid 'casual lover' (356).

> Tess resolved to run no further risks from her appearance. As soon as she got out of the village she entered a thicket and took from her basket one of the oldest field-gowns, which she had never put on even at the dairy. ... She also, by a felicitous thought, took a handkerchief from her bundle and tied it round her face under her bonnet, covering her chin and half her cheeks and temples, as if she were suffering from toothache. Then with her little scissors, by the aid of a pocket looking-glass, she mercilessly nipped her eyebrows off, and thus insured against aggressive admiration she went on her uneven way. (356)

This physical self-torment successfully changes her beautiful figure into 'a figure which is a part of landscape; a fieldwoman pure and simple' (357). This attempt of Tess's to disguise her sexuality means that the female sexuality, not under one man's protection and sexual control, is not a private concern but essentially a public one. Compared with the companionable walks she took with Angel, which pronounce their public courtship, Tess's lonely walks openly displays the absence of her specific lover. As a result of her walking alone, Tess may be available to strange pedestrians as an erotic object, and she may be inadvertently inviting them to look at her. Therefore, she requires a material barrier rather than her will to make her inaccessible to the other passersby.

Unfortunately, Tess's situation fails to improve even when she returns her home in Marlott, as the community remembers her 'haunting episode of bygone days' (246). After the episode with Alec, she never feels at home, and she is terrified of the judgments of those around her, that she sees as a 'cloud of moral hobgoblins' (108). The villagers' inquisitive eyes compound her wish to 'escape the past and all that appertained thereto' (126). Indeed, she flies away from Marlott and then meets Angel again at Talbothays, but she is mentally afraid of the 'ghost of the past' (266) prowling beyond the circle of light in which she seems magically to walk, even in the idyllic days of his courtship: 'A spiritual forgetfulness co-existed with an intellectual remembrance. She walked in brightness, but she knew that in the background those shapes of darkness were always spread' (249). Her 'implacable past' (391) follows her everywhere like a shadow.

When Tess again returns to Marllot after her separation from Angel, '[t]here was no place here for her' (328). The villagers in Marlott make her realize that 'the break of continuity between her earlier and present existence, which she had hoped for, had not, after all, take place. Bygones would never be complete bygones till she was a bygone herself' (391). Indeed, the fact that Tess is associated with 'queer unions' (450)—with first Alec and then Angel—makes it clear that the villagers regard her as an immoral influence on the order of stable working community, especially of girls. She represents the violent incursion of the past into the present, and this forces her unwittingly to be a representative of the destruction of rural society. 'By some means the village had made kept pure. So on this . . . the Durbeyfields were expellable' (450).

Chapter 3

Turn of the wheel

Tony Tanner in his 'Colour and Movement in *Tess of the d'Urbervilles*' observes the novel's obsessive sequence of color red images that reflect a systematic allusion to sun mythology; he describes the images as visible omens that apply to Tess. Like Tanner's red color, the wheel functions in a similar way; its repeated presence throughout the novel functions as an ominous sign for Tess. Wherever Tess goes, she is persistently pursued not only by the distracted masculine gaze that emanates from Alec, Angel, and various strangers, but also by the turning wheel of carriages and other machines.

It is significant that the movement dichotomy between wheel and walk reflects a fundamental distinction between those in the middle class like Alec and Angel and those in the working class like Tess. This class distinction is revealed clearly in the first episode of the narrative, which features John Durbeyfield who evidently belongs to the working class. In this episode, he hears an account that leads him to believe that he is, in fact, descended from nobility, that his ancestors were the well-known d'Urbervilles; with this in mind, he begins to view himself as 'Sir John' (3); he decides to stop walking and, instead—as befits his view of his new social status—he hires a cart and rides back to his basic cottage 'in his triumphal chariot' (14). This clearly indicates the association between walking and social class. As Rebecca Solint notes, 'traveling any distance on foot was the political radical in England, expressing an unconventionality and a willingness to identify and be identified with the poor' (Solnit 109), and clearly John believes that walking

is suitable only for those who are lower class and then he drinks too much to drive his wagon for delivery.

It is not only the wheel of John Durbeyfield's carriage that leads Tess to her tragic destiny. Indeed, after the death of Prince, again Tess's destiny becomes tied up with the turning of the wheel. As the wheels of Tess's slow and trusted cart come to an abrupt halt in the accident that kills Prince, so another sets of faster wheel—which belongs to Alec—enter and disrupt the path of her life. The fatal accident causes the ill-fated meeting of Tess and Alec, and this results in a separation between Tess and her own class and community. Eventually, her encounter with Alec and her subsequent loss of her virginity mean that she is no longer able to live comfortably in her home. Her wheel of fortune is now destined to travel the path of tragedy, rather than the wheel of Prince's wagon, which can keep her on the right path.

After Prince's wheel comes to a halt in the accident, the wheel motif is always associated with those in the middle class. When middle-class Alec drives Tess in his cart at a dangerous speed, we can see that it represents, in some way, the fact that Tess's destiny is en route to destruction. As Andrew Radford notes, 'Hardy stresses descent' (Radford 165): 'Down, down, they sped, the wheels humming a top' (13); appropriately, the name of Alec's country estate — The Slopes — is also reminiscent of descent. The more recklessly he drives, the more she becomes terrified, and is forced to allow Alec to kiss her. Here, the fast-turning wheels prompt a very awkward position for Tess.

The wheel motif is also deployed by Hardy when describing the threshing machine. The machine is described in a manner reminiscent of the lascivious

Alec. Indeed, the effect of Alec and the machine on Tess are virtually the same. At Flintcomb Ash Farm, Tess uses the machine; it is referred to as 'the red tyrant' (414), and it clearly induces in Tess physical fatigue and mental stupefaction: 'the inexorable wheels continuing to spin, and the penetrating hum of the thresher to thrill to the very marrow all who were near the revolving wire-cage' (416). The threshing machine helplessly forces her to speed up her work in order to keep up with the constant pace. There are clear parallels drawn between the machine and Tess's body: the violation and 'the ceaselessness of the work which tried her so severely' (416), and 'the whirling ceased; whereupon Tess left her post, her knees trembling so wretchedly with the shaking of the machine that she could scarcely walk' (418). Indeed, as soon as Tess takes a rest from her work, Alec appears and bullies her again to come with him. No sooner has Alec disappeared than the threshing machine starts again; for Tess, there is no escape. The machine and Alec continually conspire to inflict physical and mental pains on Tess. Tess's inability to escape is clearly alluded to in the rat-catching episode:

> The time for the rat-catching arrived at last, and the hunt began. The creatures had crept downwards with the subsidence of the rick till they were all together at the bottom, and being now uncovered from their last refuge they ran across the open ground in all directions . . . The rat was at last dislodged, and, amid the barking of dogs, masculine shouts, feminine screams, oaths, stampings, and confusion as of Pandemonium. (426-7)

Like the rats, she is forced into a tight corner—by the continual male gaze of others, by her past, and by the turning wheels.

Of all the turning wheels that influence Tess's life, it is the d'Urberville Coach that casts the most ominous shadow on Tess's life. On the eve of Old Lady-Day, when Alec is riding down the street by the Tess's residence, Tess hardly notices him. It is not until Alec touches the window with his riding crop that she becomes aware of him.

'Didn't you see me?' asked d'Urberville.

'I was not attending,' she said, 'I heard you, I believe, though I fancied it was a carriage and horses. I was in a sort of dream.'

'Ah! You heard the d'Urberville Coach, perhaps.' (452)

This reference to Tess's ability to hear or see the mythical, ghostly d'Urberville Coach of the legend suggests that she does have the fatal blood of the d'Urbervilles in her veins. Indeed, as Alec explains to her, the sound of the coach is said to be an ill omen for those who hear it:

> One of the family is said to have abducted some beautiful women, 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—I forget which. Such is one version of the tale. (452)

The d'Uberville Coach is, for Tess, a fateful vehicle that carries 'the sins of the fathers upon the children' (91). Alec's sudden emergence is always associated with the turning wheel and reminds her of 'a retribution lurking in the present catastrophe' (91).

It is not only Alec who is associated with the wheel. It is Angel who hints at the legend of the d'Urberville Coach to Tess for the first time. Moreover, it is in a spring-wagon that Tess finally accepts Angel's proposal, as he feeds her with blackberries plucked from the bushes they pass. The scene is

reminiscent of the scene at The Slope, where Alec feeds her with strawberries. Indeed, the ominous combination of Angel and the wheel is also clear from the episode where Angel returns to England to look for Tess by way of the train to Sandbourne: 'The last train to Sandbourne left shortly after, and it bore Clare on its wheels' (479). It is clear that Angel, as well as Alec, bring only misfortune on their wheels.

The wheel motif is also clear in the scene where Tess murders Alec. Tess, having been persuaded by Alec to live with him, stays with him at The Herons in Sandbourne. Angel's early morning visit to The Herones prompts the suspicion of Mrs Brook, the householder, and, as she listens in at the conversation between Tess and Alec, she hears 'one syllable, continually repeated in a low note of moaning, as if it came from a soul bound to some Ixionian wheel' (486). Ixion, the mythical figure, was tied to a burning wheel in Hades that revolved for all eternity, for boasting he had seduced Hera, Zeus' wife. Despite the fact that Tess's tale inverts the genders of this mythical motif, the symbolism resonates clearly with the narrative of *Tess of the d'Urbervilles*. Tess's penalty for cuckolding her legal husband Angel by having sexual relations with Alec is for herself to be fastened to the Ixionian wheel. She has irreparably violated the sexual morality of the middle-class values and, thus, must be punished. The Ixion wheel's perpetual turnings also remind us of Hardy's conviction that 'once lost always lost' (126). The end of the turning of the wheel represents the end of Tess's torture.

Chapter 4

Tess's journey as pilgrimage

After Tess leaves Marllot, she is forced to always be on the move; mostly, she moves to places that are severer and more merciless than the last. She is always aware of the danger of exposure to public scrutiny and of her past. The longer she walks alone, the more irksome becomes the burden she has to carry on her shoulder. As Irving Howe notes:

> *Tess of the D'Urbervilles* can, in fact, profitably be regarded as a fiction in the line of Pilgrim's Progress . . . for its structure is that of a journey in which each place of rest becomes a test for the soul and the function of plot is largely to serve as an agency for transporting the central figure from one point to another. (Howe 103)

Hardy, in fact, repeatedly represents Tess's journeys as pilgrimages to redeem the family poverty and her purity. Tess has to walk 'a long and stony highway which she had to tread, without aid, and with little sympathy' (105) throughout the novel in order to find work. This quest for work is also a quest for material security so that she can help her family and escape her own past; her wanderings doom her to a rootless life. She is ostracized from her community because her position as a 'fallen woman' means she has violated Victorian social conventions. As she wanders, she becomes increasingly '[n]ot quite sure of her direction' (136) in 'the maze of lanes' (441).

The most telling episode that reflects how tragic Tess's movements are occurs on her abortive journey to the distant Emminster Vicarage in order to receive some support from Angel's parents. This journey seems a pilgrimage rather than a social visit to claim kin. Because of the severe working conditions at Flintcomb-Ash and Tess's knowledge that Angel has proposed

Izz that they go together abroad, she sets off in the hope that Angel's parents might sympathize with 'her heart-starved situation' (377):

> . . . to start on a brisk walk, and on such an errand as hers, on a dry clear wintry morning, through the rarefied air of these chalky hogs'-backs, was not depressing; and there is no doubt that her dream at starting was to win the heart of her mother-in-law, tell her whole history to that lady, enlist her on her side, and so gain back the truant. (378)

However, in the middle of her journey, her courage fails her:

> . . . as the mileage lessened between her and the spot of her pilgrimage, so did Tess's confidence decrease, and her enterprise loom out more formidably. She saw her purpose in such staring lines, and the landscape so faintly, that she was sometimes in danger of losing her way. (379)

When a character in Hardy's novels loses their way, this is usually an ominous sign. As Tess walks to Angel's parents' house, her journey gets increasingly hard. She wears her walking boots, but she carries her dress shoes in anticipation of meeting with Angel's parents. On approaching the parsonage, Tess changes her footwear and hides her walking boots in a hedge. Tess at last arrives at the parsonage, while Angel's parents are out, and before she has met Angel's parents, she happens to see Angel's brothers. She overhears them make scornful remarks about Angel's 'ill-considered marriage' (382), and then can only observe them helplessly as they take her walking boots. Having heard the brothers, she now knows that she cannot enter the vicarage. 'Thereupon she began to plod back along the road by

which she had come not altogether full of hope, but full of a conviction that crisis in her life was approaching' (384). On her way back, her only footwear now are 'her pretty thin [boots] of patent leather' (379) that Angel bought for her; without her walking boots, the walk becomes increasingly hard.

> Her journey back was rather a meander than a march. It had no sprightliness, no purpose; only a tendency. Along the tedious length of Benvill Lane she began to grow tired, and she leant upon gates and paused by milestones (384)

Her journey unfortunately ends with another fateful encounter with Alec.

Later in the novel, when Angel meets Tess again in Sandobourne where she lives with Alec, Angel has 'a vague consciousness of one thing; though it was not clear to him till later; that his original Tess had spiritually ceased to recognize the body before him as hers—allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will' (484). Just as she once talked of staring at the sky, losing her need for body and becoming a spirit in the breakfast scene at Talbothays, it seems as if her soul had left her body again at the very moment of meeting Angel again. During Angel's absence, Tess's life goes 'in a direction dissociated from its living will'. However, Angel's return reminds Tess of the time when her body and soul were connected, and she recognizes that she should follow the direction associated with her living will. It is this awakening to her true self, precipitated by Angel's return, that prompts Tess to murder Alec.

Tess's role as the 'unhappy pilgrim' (160) ends symbolically with Stonehenge. For the homeless Tess, Stonehenge is the logical destination; now she no longer needs to walk any further. Tess explains to Angel thus:

'One of my mother's people was a shepherd hereabouts, now I think of it. And you used to say at Talbothays that I was a heathen. So now I am at home' (502). This 'home' is 'the Stone of Sacrifice' (504), and Tess lies on it, creating a scene that completes the sacrificial images of Tess that Hardy puts to the symbolical use throughout the novel. When Tess and Angel encounter Stonehenge, it is in darkness; they sleep there until the next morning when the sun flashes a theatrically penetrating spotlight on the sleeping Tess, and then she awakes: 'Soon the light was strong, and a ray shone upon her unconscious form, peering under her eyelids and waking her' (505). As the light of day grows, the last male gaze that Tess is submitted to in the novel— that of sixteen policemen— rests upon Tess. Angel gives way to these representatives of British justice who stand 'watching her' (504).

Thus, Tess's pilgrimage ends. As was implied in the May-Day walking scene, the gaze of the masculine observers pursues her to the end. Despite Tess's efforts to walk as an attempt to escape from the male gaze, her walks continue to attract it. The male gaze and the turning wheels—both of which are associated with the middle-class values — continue to follow her tenaciously all her life until she atones for her violation of these values—her loss of virginity before marriage—with her life. At Stonehenge, once she has stopped walking, her miserable journey of life comes to an end: 'Angel, I [Tess] am almost glad—yes, glad' (505).

All of Tess's actions are prompted by an urgent desire to escape from the masculine gaze and avoid the visible omens that doom her to a life of tragedy. That is, she feels a strong desire to change her spatial location to escape her destiny by moving places. Throughout the novel, the narrative shows Tess as

incessantly questing after an escape from the ill omens that dog her. Finally, as she stops her walking, as she finds a tragic peace, we know her quest is over; she has fulfilled her narrative destiny.

Conclusion

In the analysis of *The Return of the Native*, Jean Brook contends:

> Much of action consists of solitary journeys across the heath to keep up communications or assignations, to spy out the land, or pursue erring mortals who have lost their way literally and figuratively on the dark criss-crossing paths that become symbolic of their antagonistic purposes (Brooks 181).

This can be said of most of Hardy's works. In Hardy's novels, walks are constructed culturally and historically and they play very important parts in the development of the narrative. His obsessive interest in the walk is clear from the fact that many of his novels' openings make frequent use of the figure walking the path. Almost always in Hardy, the main characters' walks begin, develop, and end the story. Eustacia repeatedly takes a futile walk in pursuit of a path that leads to Paris, even though she walks entirely in the closed space. Clym and Jude, ignoring the harsh realities of life, wander in their idealized world of the past because they are not able to accommodate the realistic demands made upon them by the situation, while Swithin is permitted to walk the straight path to his prosperous future, thanks to Viviette's self-sacrifice. This sacrifice stands in stark contrast to the actions of Eustacia, Arabella, and Sue, whose selfishness leads to destruction. As for Tess, she continues to flee from place to place, in an attempt to rid herself of the visible omens that dog her path; however, the only place she finds peace is on her deathbed, when she walks no more. Hardy uses the lives of his characters to exemplify his concept of 'life-as-journey', a concept that clearly represents his view of life.

Notes

Introduction

1. In chapter 1 in *Tess of the d'Urbervilles*, the narrator has his eyes set on the appearance of John Durbeyfield in detail and then implies the various attributions of the character, while narrator's point of view, from a series of panoramic view images to a close-up of an individual character, shifts constantly. Silverman develops the argument that the differences of perspectives between in chapter 1 and chapter 2 are very important. Her argument does not only focus on the description of John's walking figure.

Section One

1. All further quotations in Section One from *The Return of the Native* will be identified by page number.

2. According to the cultural habit of walking, Victorian 'tradition was all against "respectable" female taking even short walks in the country' (Marple 85).

3. For further detailed arguments for the function of the dance in Hardy's works, see Irwin, pp.82-87. In 'The Fiddler of the Reels', Hardy practically equates the dance with walking. Car'line Aspent, the heroine, passes before Mop Ollamoor, the seducer, playing a violin, but she is utterly fascinated with his melody: 'when closer her step grew timid, her tread convulsed itself more and more accordantly with the time of the melody, till she very nearly danced along' (*LLI* 168).

4. Hardy foregrounds the sexual aspect of the dance especially in 'The Fiddler of the Reels': She (Car'line) continued to wend her way through the figure of 8 that was formed by her course, the fiddler introducing into his

notes the wild and agonizing sweetness of a living voice in one too highly wrought; its pathos running high and running low in endless variation, projecting through her nerves excruciating spasms, a sort of blissful torture. (*LLI* 181).

5. For a more discussion of the opposition between Clym's verticality and Eustacia's horizontality, see Rode pp.50-55.

6. Rode remarks 'Clym seems consistently associated with vertical retrieval and with moving back into his own boyhood past through his return to Egdon' (51). Clym, in fact, descends vertically into the earth on an occasion. Before his relationship with Eustacia deepens, he walks to Mistover where he sees a few villagers attempting to recapture the bucket Eustacia has dropped into the well. He takes the rope, leans over into the well, and catches the bucket. 'Clym's desire to meet and do a good deed for the fascinating Miss Vye takes the form of his willing engagement with vertical and subterranean depths' (Rode 51). From the beginning, Clym's association with vertical is contrary to Eustacia's association with horizontal.

7. Goode p.59.

Section Two

1. For more discussion of the railway in Hardy, see Simon Gatrell's *Thomas Hardy's Vision of Wessex* and *Thomas Hardy and the Proper Study of Mankind.* pp168-171, or Charles Lock's "Hardy and the Railway" in *Essay in Criticism.* pp.44-66.

2. In the analysis of the manuscript of *Jude the Obscure*, John Paterson remarks 'Jude's fatal fascination for Christminster was to have been generated not by Phillotson but by Sue Bridehead' (89), and concludes that

once the novel was launched, the theme with which Hardy started—the 'Struggles and ultimate failure' of a young man to make a place for himself in the academic world—was forced by the dynamics of the author's imagination to give way to another and more dangerous theme, to an attack on the stringency of the marriage laws and on the narrow Christianity responsible for their stringency' (98). Conversely, Patricia Ingham argues that 'the manuscript evidence does not show such a change, but rather that the story starts off already concerned with the relationship between Sue and Jude and with their possible marriage. Furthermore, it seems also to show that the stringency of the laws concerned Hardy only superficially, and that in dealing with the marriage he was engrossed by the nature of human relationship. Nor does it seem adequate to describe the academic theme merely as struggle and failure: Jude aspires to and to some extent struggles for a delusion and the academic world itself is ironically criticized' (159). Finally, he concludes that 'the evolution of *Jude the Obscure* is not linear: form the beginning it had an obsessive core to which other elements were attracted and by which they were transmuted' (169).

3. All further quotations in Section Two from Jude the Obscure will be identified by page number.

4. Peripatetic 'meant "to walk around" and was aptly derived from a school of Greek philosophers who walked as they philosophized' (Amato 7).

5. The Grand Tour constituted a fitting finale to class and cultural education. The tourists explored nature, discovered hidden pasts, encountered nations' native people, and widened their knowledge through the Tour. The experience of the tour became a vehicle for social identity.

Hardy adopts the Grand Tour in his 'Barbara of the House of Grebe.' Sir John sends Edmond Willows to the Grand Tour in the company of a tutor to accept the misalliance between his daughter, Barbara, and Willows. Willows undertakes 'to lend himself with the utmost diligence to the tutor's instructions, till he became polished outwardly and inwardly to the degree required in the husband of such a lady as Barbara' (*GN*64).

6. For more arguments of the relationship between the Romantic school and walking, see Amato pp.101-124, Solint pp.104-117, or Jarvis pp.89-154.

7. In Victorian era, because even the mode of transportation had the hierarchy, the movement by van should be considered to be almost equated with the movement on foot.

8. Milberg-Kaye p.56.

Section Three

1. All further quotations in Section Three from *Two on a Tower* will be identified by page number.

2. Adam pp.71-75.

3. Wallace p.30.

4. Millgate p. 225.

5. Allusions to the 'Fall' are penetrated through the text. The narrator equates Viviette and Eve, Swithin and Adam 'living on in a primitive Eden of unconsciousness' (12). According to Shanta Dutta, during the early relationship with them, 'Viviette is obviously the eternal 'femme fatale'—of Christian myth and classical legend. She is the woman who distracts, who is an impediment, who opposes sensual delight to intellectual pursuit, who traps the innocent man in the web of her female enchantment' (59).

Section Four

1. All further quotations in Section Four from *Tess of the d'Urbervilles* will be identified by page number.

2. This point is argued by Rode, who summarizes the vivid contrast between Alec's speed and Tess's slowness at club-walking on the road: 'Alec is enamored by the seductive nature of speed while driving his cart recklessly and later by the road as the means to facilitate his proselytizing, ... Where Alec uses speed, Tess values slowness. ... The characteristics of both speed and touristic distance are associated with Victorian patriarchy's construction of the feminine while slow-moving community represents an ancient and more traditional use of the road' (Rode 67).

3. Bronfen pp.66-69.

4. In the scene where Tess who has news from Liza-Lu that her mother is dying must return home from Flintcomb-Ash, the narrator remarks that 'marauders were wanting now' (440). This means that it is dangerous for men and women to walk alone at night in those days. Marple suggests a German pastor named Carl Philipp Moritz visited England and traveled alone, but he 'seems to be considered as a sort of wild man or an out-of-the-way being who is stared at, pitied, suspected, and shunned by every body that meets him' (30). In addition, Wallace notes Carl Philipp Moritz 'contrasts 'the highwaymen, who ride on horseback, and often, in their desire to relieve the traveller of his purse, put him in terror with an unloaded pistol', with pedestrian thieves' (30). Victorian people on foot had possibilities both to meet the highwaymen and to be considered as a highwayman.

5. The female walking alone in the wrong time and place could put a woman under danger and suspicion. It makes woman's sexuality a public matter, and equates visibility with sexual accessibility. Deborah E. Nord and Susan Buck-Morss point out all women who walked around alone risked being seen as whores (Nord 1-18, Buck-Morss 119). Similarly, Wallace remarks that the 'tradition was all against 'respectable' female taking even short walks in the country' (Wallace 85), and that '[s]pecial difficulties faced women walkers, especially if they walked alone, because their peripateia translated as sexual wanderings' (Wallace 29). Women's travel was inevitably sexual, or their sexuality was transgressive when they walk. Therefore, the female walk 'is often construed as performance rather than transport, with the implication that women walk not to see but to be seen, not for their own experience but for that of a male audience, which means that they are asking for whatever attention they receive' (Solint 234).

Works Cited

Austen, Jane. *Emma.* Ed. Fiona Stafford. New York: Penguin Books, 1996.

Alvarez, A. "Jude the Obscure" in *Thomas Hardy: A Collection of Critical Essays.* Ed. Albert J. Guerard. N. J.: Prentice-Hall 1963, pp. 113-122.

Amato, Joseph A. *On Foot: A History of Walking.* New York: New York UP, 2004.

Bagwell, Philip S. *The Transport Revolution from 1770.* London: B. T. Batsford, 1974.

Boumelha, Penny. *Thomas Hardy and Women: Sexual Ideology and Narrative Form.* Sussex: The Harvester Press, 1982.

Brady, Kristin. *The Short Stories of Thomas Hardy: Tales of Past and Present.* London and Basingstoke: Macmillan Press, 1982.

Brofen, Elisabeth. "Pay as You Go: Exchanges of Bodies and Signs" in *The Sense of Sex: Feminist Perspectives on Hardy.* Ed. Margaret R. Higonnet. Urbana and Chicago: University of Illinois Press, 1993. pp. 66-86.

Brooks, Jean R. *Thomas Hardy: The Poetic Structure.* London: Elek Books, 1971.

Buck-Morss, Susan. "The Flaneur, the Sandwichman and the Whore: The Politics of Loitering" in *New German Critique.* 39 Fall, 1986. pp. 99-140.

Casagrande, Peter J. *Unity in Hardy's Novel.* London: Macmillan, 1982.

Daleski, H. M. *Thomas Hardy and Paradoxes of Love.* Columbia and London: University of Missouri Press, 1997.

Defoe, Daniel. *Robinson Crusoe.* Ed. Angus Ross. New York: Penguin Books, 1985.

Devereux, Joanna. *Patriarchy and Its Discontents: Sexual Politics in Selected Novels and Stories of Thomas Hardy.* New York and London: Routledge, 2003.

Dickens, Charles. *Great Expectations.* Ed. Charlotte Mitchell. New York: penguin Books, 1996.

Duncan, Nancy. "Renegotiating Gender and Sexuality in Public and Private Spaces" in *Body Space: Destabilizing Geographies of Gender and Sexuality.* Ed. Nancy Duncan. London and New Yorl: Routledge, 1996. pp.127-145.

Dutta, Shanta. *Ambivalence in Hardy: A Study of His Attitude to Women.* London: Palgrave, 2000.

Eliot, George. *Middlemarch.* Ed. Rosemary Ashton. New York: Penguin Books, 1994.

- - - . *The Mill on the Floss.* Ed. Gordon S. Haight. Oxford and New York: Oxford UP, 2008.

Enstice, Andrew. *Thomas Hardy: Landscapes of the Mind.* London and Basingstoke: Macmillan Press, 1979.

Firor, Ruth A. *Folkways in Thomas Hardy.* Philadelphia: University of Pennsylvania Press, 1931.

Fisher, Joe. *The Hidden Hardy.* London: Macmillan, 1992.

Garson, Marjorie. *Hardy's Fables of Integrity: Women, Body, Text.* Oxford: Clarendon Press, 1991

Gatrell, Simon. *Thomas Hardy's Vision of Wessex.* London: Palgrave

Macmillan, 2003.

- - - . *Thomas Hardy and the Proper Study of Mankind.* London: Macmillan, 1993.

- - - . *Hardy the Creator.* New York: Oxford UP, 1988.

Goode, John. *Thomas Hardy: The Offensive Truth.* Oxford: Basil Blackwell, 1988.

Hardy, Anne. "Commentary: Bread and Alum, Syphilis and Sunlight: Rickets in the Nineteenth Century" in *International Journal of Epidemiology.* 32, 2003. pp.337-340.

Hardy, Thomas. *Under the Greenwood Tree.* London: Macmillan, 1920.

- - - . *A Pair of Blue Eyes.* London: Macmillan, 1920.

- - - . *The Return of the Native.* London: Macmillan, 1920.

- - - . *Two on a Tower.* London: Macmillan, 1920.

- - - . *The Mayor of Casterbridge.* London: Macmillan, 1920.

- - - . *The Woodlanders.* London: Macmillan, 1920.

- - - . *Tess of the d'Urbervilles.* London: Macmillan, 1920.

- - - . *Jude the Obscure.* London: Macmillan, 1920.

- - - . *Wessex Tales.* London: Macmillan, 1920.

- - - . *A Group of Noble Dames.* London: Macmillan, 1920.

- - - . *Life's Little Ironies.* London: Macmillan, 1920.

Hardy, Florence Emily. *The Life of Thomas Hardy.* London: Macmillan, 1962

Hasset, Michael E. "Compromised Romanticism in *Jude the Obscure*" in *Nineteenth-Century Fiction.* 25, 1971. pp.432-443.

Holloway, John. *Victorian Sage: Studies in Argument.* London: Macmillan,

1953.

Houghton, Walter E. *The Victorian Frame of Mind 1830-1870.* New Haven and London: Yale UP, 1985.

Howe, Irving. *Thomas Hardy.* London: Weidenfeld and Nicolson, 1968.

Ingham, Patricia. "The Evolution of *Jude the Obscure*" in *The Review of English Studies.* Vol.27, February Number 105, 1976. pp.159-169.

Irwin, Michael. *Reading Hardy's Landscape.* New York: Palgrave, 2000.

Jacobus, Mary. "Tess's Purity" in *Essays in Criticism.* 26, 1976. pp. 318-338.

Jarvis, Robin. *Romantic Writing and Pedestrian Travel.* London: Macmillan, 1997.

Keith, W. J. "A Regional Approach to Hardy's Fiction" in *Critical Approaches to the Fiction of Thomas Hardy.* Ed. Dale Kramer. London and Basingstoke: Macmillan Press, 1979.

Kern, Stephen. *The Culture of Love: Victorians to Moderns.* Cambridge, Massachusetts, London: Harvard UP, 1992.

Kiely, Robert. "The Menace of Solitude: The Politics and Aesthetics of Exclusion in *The Woodlanders*" in *The Sense of Sex: Feminist Perspectives on Hardy.* Ed. Margaret R. Higonnet. Urbana and Chicago: University of Illinois Press, 1993. pp. 188-202.

Leed, Eric J. *The Mind of the Traveler: From Gilgamesh to Global Tourism.* Basic Books, 1991.

Lock, Charles. "Hardy and the Railway" in *Essay in Criticism.* 50, 2000. pp.44-66.

Lodge, David. *The Art of Fiction: Illustrated from Classic and Modern Texts.* London: Penguin Books, 1992.

Malton, Sara A. "The Woman Shall Bear Her Iniquity: Death as Social Discipline in Thomas Hardy's *The Return of the Native*" in *Studies in the Novel.* Vol. 33, Summer 2000. pp. 147-164.

Marples, Morris. *Shanks's Pony: A Study of Walking.* London: J. M. Dent & Sons, 1959.

Milberg-Kaye, Ruth. *Thomas Hardy: Myths of Sexuality.* New York: The John Jay Press, 1983.

Miller, J. Hillis. *Thomas Hardy: Distance and Desire.* Cambridge, Massachusetts: The Belknap Press of Harvard UP, 1970.

- - - . *Topography.* Stanford, California: Stanford UP, 1995.

Millgate, Michael. *Thomas Hardy*: A Biography. Oxford: Clarendon Press, 1982

Morgan, Rosemarie. *Women and Sexuality in the Novels of Thomas Hardy.* London: Routledge, 1988.

Neill, Edward. *The Secret Life of Thomas Hardy: 'Retaliatory Fiction'.* Hampshire: Ashgate, 2004.

Nord, Deborah Epstein. *Walking the Victorian Street: Women, Representation, and the City.* London: Cornell UP, 1995.

Nunokawa, Jeff. "*Tess*, Tourism, and the Spectacle of the Woman" in *Rewriting the Victorians: Theory, History, and Politics of Gender.* Ed. Linda M. Shires. New York and London: Routledge, 1992. pp.70-86.

Page, Norman. *Thomas Hardy: The Novels.* New York: Palgrave, 2001.

Paterson, John. "The Genesis of *Jude the Obscure*" in *Studies in Philology.* 57, 1960. pp. 8798.

Phillips, Adam. *On Kissing Tickling and Being Bored: Psychoanalytic Essays*

on the Unexamined Life. Cambridge, Massachusetts: Harvard UP, 1993.

Purdy, Richard Little, and Michael Millgate. , ed. *The Collected Letters of Thomas Hardy*. vol. 1. Oxford: Clarendon Press, 1979.

- - - . *The Collected Letters of Thomas Hardy*. vol.2. Oxford: Clarendon Press, 1980.

Radford, Andrew. *Thomas Hardy and the Survival of Time*. Hampshire: Ashgate, 2003.

Rode, Scott. *Reading and Mapping Hardy's Roads*. New York & London: Routledge, 2006.

Rose, Gillian. *Feminism & Geography: The Limits of Geographical Knowledge*. Cambridge: Polity Press, 1993.

Russett, Cynthia Eagle. *Sexual Science: The Victorian Construction of Womanhood*. Cambridge, Massachusetts and London: Harvard UP, 1989.

Schwarz, Daniel R. "Beginnings and Endings in Hardy's Major Fiction" in *Critical Approaches to the Fiction of Thomas Hardy*. Ed. Dale Kramer. London and Basingstoke: Macmillan Press, 1979. pp.17-35.

Solint, Rebecca. *Wanderlust: A Hisory of Walking*. New York: Penguin Books, 2001.

Sumner, Rosemary. *Thomas Hardy: Psychological Novelist*. London and Basingstoke: Macmillan Press, 1981.

Swift Jonathan. *Gulliver's Travels*. Ed. Peter Dixon and John Chalker. New York: Penguin Books, 1967.

Taplin, Kim. *The English Path*. Sudbury: Perry Green Press, 2000.

Thompson, F. M. L. *The Rise of Respectable Society: A History of Victorian Britain 1830-1900.* Cambridge, Massachusetts: Harvard UP, 1988.

Tomalin, Claire. *Thomas Hardy: The Time-Torn Man.* London: Viking, 2006.

Tanner, Tonny. Appendix. *Mansfield Park.* By Jane Austen. Ed. Kathryn Sutherland. London: Penguin Books, 1996. pp.440-464.

- - - . "Colour and Movement in Tess of the d'urbervilles" in *Thomas Hardy: The Tragic Novels.* Ed. R. P. Draper. London: Macmillan, 1991. pp.191-215.

Theroux, Paul. "Mobility and the Imagination" *Mobility for Man and Society: the IATSS Symposium on Traffic Science 1978.* Tokyo: Kokusaikoutsuanzengakkai, 1978. pp.107-110.

Turner, Paul. *The Life of Thomas Hardy: A Critical Biography.* Oxford: Blackwell Publishers, 2001.

Vigar, Penelope. T*he Novels of Thomas Hardy: Illusion and Reality.* London: The Athlone Press, 1974.

Wallace, Anne D. *Walking Literature, and English Culture: The Origins and Uses of Peripatetic in the Nineteenth Century.* Oxford: Clarenden Press, 1993.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding.* London: Chatto & Windus, 1957.

Wotton, George. *Thomas Hardy: Towards a Materialist Criticism.* Goldenbridge: Gill and Macmillan, 1985.

Wright, T. R. *Hardy and the Erotic.* London: Macmillan, 1989.

「歩く」という行為は人間の常識的な行動様式としてあまりにも自明視されてきたので、その歴史的意味合いについてはあまり考えられてこなかった。ここで言う「歴史的意味合い」というのは、性をめぐる単なる「肉体的行為」が歴史上のあらゆる形で表象され、歴史的、文化的意味を賦課されてきたのと同様、「歩く」という行為もまたそのような表象の歴史の中に位置づけられたと見ることも可能ではないかと言うことである。トマス・ハーディの小説には、ある登場人物の歩く描写から始まり、主人公が歩いて行き着いた先に死が待ち構えているという小説がいくつかある。また、彼の描く小説冒頭は、他の作家と異なり、登場人物の歩く描写が頻繁に描かれている。小説冒頭という重要な場面で、単なる歩行の描写を頻出させることには何かしらの意味が込められていると考えられる。そこでハーディ小説の中でも特に「歩く」行為に重要な意味合いが賦課されていると考えられる小説、『帰郷』、『日陰者ジュード』、『塔上の二人』、『テス』を中心に、「歩行」がどのような意味を持っているのか、また物語の展開においてどのような機能を果たしているのか、そして登場人物が歩く道や空間にはどのような役割が与えられているのか、その歴史的、文化的意味合いを研究したい。

第一章では、『帰郷』において、ヒロインの歩くことの意味について考察する。限られた空間の中を歩き回るヒロインは女性であるが故に、道を歩く際に様々な障害を受ける。それにもかかわらず彼女が歩き続ける理由は何かについて考え、さらに女性の歩く行為がいかに困難であるかを男性の登場人物との比較によって明らかにしたい。男女間では歩行の意味や描かれ方に大きな違いが生じることを考察する。

次に、『日陰者ジュード』を、主人公ジュードが学問・宗教と結婚の二つの道を選択する小説として読み直す。ジュードが歩む道は本来学問の都クライストミンスターに通じているはずであったが、それをアラベラに邪魔され、結婚

へと導かれる。再び学問・宗教の道へ進もうとするが、今度もスーに邪魔され、結婚へと導かれる。ただし、スーとの結婚は完遂せずにジュードは根無し草の状態でさ迷い歩き、死を迎える。男性の学問が女性によって妨げられる姿がジュードの道の選択によって描かれていることを明らかにしたい。

そして、『塔上の二人』では、十九世紀イギリスで「歩行」がどのような意味を与えられていたのかを吟味し、それが小説内で重要な意味を持っていることを示す。男女が並んで歩くことは求愛行動、あるいは二人が男女の仲にあることを公に示すことである。ヒロインの結婚を公にするべきかどうかの葛藤が恋人と一緒に歩く姿を公に示すかどうかの葛藤につながっていく。また、『日陰者ジュード』と違って、このヒロインは男性の学問を妨げる障害とはならずに、自らの身を犠牲にして男性の目標を達成させる。

最後に、『テス』では、ヒロインのテスの移動によって小説が展開していくことからも明らかなように、移動(歩行)が重要な役割を果たしている。彼女が歩く先々で、不吉な前兆—男性の眼差し、車輪の回転、スピード—が彼女について回る。この不吉な前兆に苦しめられながらもテスは歩き続け、最後にストーン・ヘンジにたどり着く。彼女の人生はまさに“life-as-journey”を体現するものであり、ハーディの描く「歩行」の意味を身をもって表した人生である。