

Chapter 1

Introduction

1.1- Introduction:

a Victorian era (1837- 1901) witness the time of the queen Victoria and consider as the Gloria age in England. This era witness the explosion in different ways like literature, theater, economical situation and industrial revolution.

(*Tess of the d'Urbervilles*) By Thomas Hardy, and (*Jane Eyre*) by Charlotte Bronte both novels are considered as the greatest and attractive novels which reflect the landscape and description of countryside and weather in England.

Thomas Hardy as a creative writer he is enable to encounter the peasant woman through the character of Tess D'Urbervilles and what she faced when she lost the prince (horse) the main source which the family depend on mainly. The incidents follow this accident make Tess wonder from place to another looking for money.

First, Tess works in D'Urbervilles housekeeper for the poultry, then left this house because she does not find comfort. From here and over the crisis follow, Tess travels from place to place. She works under very bad conditions, and the weather itself is so harsh for her, and she works from early morning up to the end until she falls in love with Angel Clare. Then her life extended with her up she was executed by the government.

(*Jane Eyre*) by Charlotte Bronte is one of the greatest novels during the Victorian era. Actually the writer describes the atmosphere of that era and how far the capitalist play a great role of destroying a poor family. When Jane Eyre lost her father she becomes under the authority of her uncle, but the bad luck accompanied Jane Eyre, her uncle dramatically pass a way. Then her aunt treats her by very badly, punishes her always and finally sends her to a boarding school.

After she was completed school, she appointed as a teacher in private institution. Then her life extended until she meets Mr. Rochester and she falls in love Jane left him to John, and returns to Mr. Rochester and she marries with him and stays in the Garden of Eden.

1.2- Thesis Statement:

T. Hardy and Charlotte Bronte have a distinguished style, both they use the language in very prominent way. The languages of both which describe the peasant woman or – the rural woman- are so attractive.

This research is intended to examine the setting used by both writers (Thomas Hardy and Charlotte Bronte) as to highlight these important aspects of both.

1.3- Questions of the Study:

The present study intends to answer the following questions:-

- 1- How far both writers describe setting during Victorian era?
- 2- How does Thomas Hardy use setting and weather in Tess?
- 3- How does Charlotte Bronte use setting and weather in Jane Eyre?

1.4- Hypotheses of the study:

- I. The destiny of Tess and Jane Eyre due to capitalist society and it is unavoidable.
- II. The ending of Tess and Jane Eyre is differs because of the difference of educational background.
- III. Both Tess and Jane Eyre reflects the ideology of the industrial revolution and thought of T. Hardy and C. Brontte.

1.5- Objectives of the study:

The researcher aims to achieve the following objectives:

The objective of this research is to study the use of setting in both Thomas Hardy and Charlotte Bronte's novels.

Setting as an important place of both writers and will concentrate on setting that includes the main themes of the two novels both.

1.6- Methodology of the study:

“Methodology” implies more than simply the methods you intend to use to collect data. It is often necessary to include a consideration of the concepts and theories which underlie the methods.

There are many different ways to approach the research that fulfils the requirements of a dissertation. The most basic matter for the researcher is to have a checklist of the references that help in collecting the data in a fair systematic manner.

The researcher depends on data for obtaining information for the research. Primary and secondary resources were consulted to collect the data of the research. The method of treating the data in content analysis (Description, comparison and contrast) enables the researcher to shift through large volumes of data with relative ease in systematic fashion.

The internet plays an important role in the research; it provides a lot of data and references.

1.7- Significance of the study:

The significance of this study is that, it may pave the way for other researchers in our national universities, to tackle the literary analysis field which is rarely studied by them.

The study also highlighted the important setting in both novels (Tess D'urbervilles by Thomas Hardy and Jane Eyre by Charlotte Bronte) for any researcher interested in 19th literature and as rich area for studying setting.

Thomas Hardy and Charlotte Bronte, as consider of 19th century leading writers have a rich contribution in the literature field, deserve studying their writings particularly researches in English literature are a very limited.

1.8- Limits of the study:

Within the abroad area of study, the researcher limits the study to the influence of setting as literary term in the two novels.

The researcher believes that there is no stylist who can count all the setting areas inside the two novels, or even short story. Therefore the

researcher concentrates this study on the setting that encompasses the main of T. Hardy and C. Brontte is setting among rural woman.

Chapter Two

Literature Review

Introduction: Victorian era:

The Victorian era of British history (and that of the British Empire) was the period of Queen Victoria's reign from 20 June 1837 until her death, on 22 January 1901. It was a long period of peace, prosperity, refined sensibilities and national self-confidence for Britain. Some scholars date the beginning of the period in terms of sensibilities and political concerns to the passage of the Reform Act 1832.

Within the fields of social history and literature, Victorianism refers to the study of late-Victorian attitudes and culture with a focus on the highly moralistic, straitlaced language and behaviour of Victorian morality. Culturally there was a transition away from the rationalism of the Georgian period and toward romanticism and mysticism with regard to religion, social values, and arts.

The Victorian period formally begins in 1837 (the year Victoria became Queen) and ends in 1901 (the year of her death). As a matter of expediency, these dates are sometimes modified slightly. 1830 is usually considered the end of the Romantic period in Britain, and thus makes a convenient starting date for Victorianism. Similarly, since Queen Victoria's death occurred so soon in the beginning of a new century, the end of the previous century provides a useful closing date for the period.

The common perception of the period is the Victorians are “prudish, hypocritical, stuffy, [and] narrow-minded” (Murfin 496). This perception is (as most periodic generalizations are) not universally accurate, and it is thus a grievous error to jump to the conclusion that a writer or artist fits that description merely because he or she wrote during the mid to late 19th century. However, it is also true that this description applies to some large segments of Victorian English society, particularly amongst the middle-class, which at the time was increasing both in number and power. Many members of this middle-class aspired to join the ranks of the nobles, and felt that acting “properly,” according to the conventions and values of the time, was an important step in that direction.

Another important aspect of this period is the large-scale expansion of British imperial power. By 1830, the British Empire had, of course, existed for centuries, and had already experienced many boons and setbacks. Perhaps the most significant blow to its power occurred in the late 18th century with the successful revolt of its 13 American colonies, an event which would eventually result in the formation of the United States as we now know it. During the 19th century, the British Empire extensively expanded its colonial presence in many parts of Africa, in India, in the middle-east and in other parts of Asia. This process has had many long-term effects, including the increased use of the English language outside of Europe and increased trade between Europe and distant regions. It also, of course, produced some long-standing animosity in colonized regions.

2.1- Literature of the Victorian Period:

It is important to realize from the outset that the Victorian period is quite long. Victoria's reign lasted over 63 years, longer than any other British monarch. The Victorian era lasted roughly twice as long as the Romantic period. Keeping in mind that even the relatively short Romantic period saw a wide variety of distinguishing characteristics, it is logical that much longer Victorian period includes even more variety. Below are a few of the noteworthy characteristics which appear often enough to be worth mentioning, but certainly do not encompass the entirety of the period.

- The drive for social advancement frequently appears in literature. This drive may take many forms. It may be primarily financial, as in Charles Dickens's *Great Expectations*. It may involve marrying above one's station, as in Charlotte Bronte's *Jane Eyre*. It may also be intellectual or education-based. Typically, any such attempt to improve one's social standing must be accompanied by "proper" behavior (thus helping to provide the period with its stereotype).

- The period saw the rise of a highly idealized notion of what is "English" or what constitutes an "Englishman." This notion is obviously tied very closely to the period's models for proper behavior, and is also tied very closely to England's imperial enterprises. Many colonists and politicians saw it as their political (and sometimes religious) duty to "help" or "civilize" native populations in colonized regions. It was thus important to have a model which provides a set of standards and codes of conduct, and the idealized notion of what is "English" often provided this model.

- Later Victorian writing saw the seeds of rebellion against such idealized notions and stereotypical codes of conduct. These “proper” behaviors often served as subjects of satire; Oscar Wilde’s plays are an excellent example. The later years of the Victorian period also saw the rise of aestheticism, the “art for art’s sake” movement, which directly contradicted the social and political goals of much earlier Victorian literature. One of the fascinating ways of approaching the Victorian period is to examine the influence of these later developments on the Modernist period which follows.

2.2- Tess of the D'Urbervilles Overview:

Tess Durbervilles is a country girl living in the late 19th century in an English village. Her father is lineal descendent of the D'Urbervilles. Tess is a very pretty girl, and very "womanly" (i.e., sexy) for her age, and the son of the wealthy D'Urbervilles, Alec, tries to seduce her. He finds her too proud and modest to fall into his snares, and so he tricks her into accepting a ride from him back to the family house at night, and cuts through the woods. After getting lost (possibly on purpose), Alec leaves Tess to fall asleep under a tree while he tries to find the path. He comes back, and, finding her asleep, takes advantage of their solitude to rape her under the trees.

She's had a baby as a result of her connection with Alec, and has isolated herself from her former friends out of a combination of shame and pride. She works a few odd jobs to make money, and things are going OK until her baby suddenly gets sick and dies. Tess is more worried about the baby's soul

than anything else, so she buries it in the churchyard on the sly. So she decides to go to a neighboring county to work at a dairy farm where nobody knows her. One of the other workers at the dairy, Angel Clare, is the son of a gentleman.

Tess wants to tell Angel about her past, but she can't bring herself reveal it to him. Finally, the night before they're supposed to get married, she slips a note under his door confessing everything. When he doesn't say anything about it the next morning, she assumes all is forgiven. But Angel doesn't see it that way, and runs off to South America. Alec runs into her on the road, he becomes obsessed with her again. Eventually he persuades her to live with him, even though she's legally married to Angel. But she's given up hope that Angel will ever come back to her.

But he does come back to her, and when she sees Angel, she stabs Alec in their hotel room. They flee together across the countryside, and are finally caught by the authorities at Stonehenge, an ancient monument of huge stones in the English countryside that was built by the druids or even earlier. "Justice" catches up with Tess, and she is hanged.

2.3- Jane Eyre Overview:

Jane Eyre is a young orphan and she was sent to the Lowood School. The school's headmaster is Mr. Brocklehurst, a cruel, hypocritical, and abusive man. At Lowood, Jane be friends a young girl named Helen Burns, who's strong, martyr like attitude toward the school's miseries is both helpful and displeasing to Jane. A massive typhus epidemic sweeps Lowood, and Helen dies of consumption. The epidemic also results in the departure of

Mr. Brocklehurst by attracting attention to the insalubrious conditions at Lowood. After a group of more sympathetic gentlemen takes Brocklehurst's place, Jane's life improves dramatically. She spends eight more years at Lowood, six as a student and two as a teacher.

After teaching for two years, Jane yearns for new experiences. She accepts a governess position at Thornfield, where she teaches a lively French girl named Adèle. The distinguished housekeeper Mrs. Fairfax presides over the estate. Jane's employer at Thornfield is a dark, impassioned man named Rochester, with whom Jane finds herself falling secretly in love. Jane sinks into despondency when Rochester brings home a beautiful but vicious woman named Blanche Ingram. Jane expects Rochester to propose to Blanche. But Rochester instead proposes to Jane, who accepts almost disbelievingly.

The wedding day arrives and as Jane and Mr. Rochester prepares to exchange their vows, the voice of Mr. Mason cries out that Rochester already has a wife. Mason introduces himself as the brother of that wife—a woman named Bertha, she was the real cause of the mysterious fire earlier in the story. Knowing that it is impossible for her to be with Rochester, Jane flees Thornfield.

She was introduced for new man he called St. John (pronounced "Sinjin") Rivers, and Jane quickly becomes friends with him. St. John is a clergyman, and he finds Jane a job teaching at a charity school in Morton. He surprises her one day by declaring that her uncle, John Eyre, has died and left her a large fortune: 20,000 pounds. When Jane asks how he received this news, he shocks her further by declaring that her uncle was also his uncle:

Jane and the Riverses are cousins. Jane immediately decides to share her inheritance equally with her three newfound relatives.

St. John decides to travel to India as a missionary, and he urges Jane to accompany him—as his wife. Jane agrees to go to India but refuses to marry her cousin because she does not love him. One night she hears Rochester’s voice calling her name over the moors. Jane immediately hurries back to Thornfield and finds that it has been burned to the ground by Bertha Mason, who lost her life in the fire. Jane travels on to Rochester’s new residence, Ferndean.

At Ferndean, Rochester and Jane rebuild their relationship and soon marry. At the end of her story, Jane writes that she has been married for ten blissful years and that she and Rochester enjoy perfect equality in their life together.

2.4- Definition and of types of settings:

A) Definition:

Setting is the time and place at which the action of a novel or a short story takes place. The description of the setting informs you a great deal about what is happening or about what is to come. When the details of the setting are given in the beginning of the story, then this will enable you to understand what is to come later on the story. The details of the setting are very helpful clues to what the story will be about.

B) Types of settings:

1. The act of a person or thing that sets.

2. The surroundings or environment of anything:

The garden was a perfect setting for the house.

3. The mounting in which a jewel is set.

4. A group of all the articles, as of china, silver, or glass, required for setting a table or a single place at a table.

5. The locale or period in which the action of a novel, play, film, etc., takes place:

The setting of this story is Verona in the 15th century.

6. Also called stage setting, stage set. The scenery and other properties used in a dramatic performance.

7. Music.

a) A piece of music composed for certain words.

b) A piece of music composed for a particular medium, or arranged for other than the original medium.

2.5- Previous studies:

A) Tess of D'Urbervilles:

In the novel Tess of the D'Urbervilles by Thomas Hardy, Tess is faced with many different levels of happiness, from pure joy to absolute unhappiness. As she moves from location to location, the setting of these places portrays Tess' joy. From her

pure happiness at Talbothay's Dairy, to the turning point of Tess's joy at the old D'Urberville house, to her most unforgiving stay at Flintcomb-Ash, to her final contentness before her death at Bramshurst Court, the reader sees atmospheric changes that diminish then climb back up.

Hardy thoroughly demonstrates through his descriptions of her surroundings how Tess will feel while stationed in each place. After Tess's life has been torn apart by Alec D'Urberville she needs to seek refuge. By leaving her home town of Marlott, she is able to start her life anew. She escapes to the jovial atmosphere of Talbothay's Dairy. As Tess crosses over the ridge of the hill it seems as though she is switching worlds. Hardy's description portrays the field as "a billiard table of indefinite length" (Hardy P. 98) with "a carpeted level, which stretched to the east and the west as far as the eye could reach" (Novel P.97).

The land is described as being as limitless as Tess' joy. The area is plush and beautiful, and here, Tess is able to relax and be free of her past. Tess' "whimsical eye" (P.98) sees "vivid green moss" (P.98). This gives the area a childlike appeal, as though you can be young and happy while at Talbothay's Dairy. Tess feels warm as she watches the "shadows... with as much care over each contour as if it had been the profile of a Court beauty on a palace wall" (P.98). Even the cows have a majestic magnetism as the "white [of their horns] reflected the sunshine in dazzling brilliancy" (P.99). Talbothay's Dairy is glowing with joy and this warmth finds its way to a well-needing Tess. Tess is able to feel happy again and "that she really had laid a new foundation for her future. The conviction bred serenity" (P.101). This happy feeling continues throughout Tess' stay, as she remeets Angel, and falls in love. After their marriage, Tess and Angel go to live in an old D'Urberville house near Wellbridge Mill. As they are leaving Talbothay's Dairy

they hear a cock crow. The crowd immediately thinks of the old wife's tale of an afternoon cock meaning bad luck. While they try to dismiss it saying that it's "not what you think: 'tis impossible!" (HardyP. 202), it sets the backdrop for what is to come.

The mood and setting upon their arrival to the D'Urberville house are ominous, continuing the cock's effect. Tess is depressed by the house, exclaiming "Those horrid women!" (Hardy P.203) when she sees portraits of her ancestors. As the night grew longer "the restful dead leaves of the preceding autumn were stirred to irritated resurrection, and whirled about unwillingly, and tapped against the shutters. It soon began to rain" (Hardy P.204). Tess' happiness begins to falter with the rain. She proceeds to tell Angel the story of her past, while "the ashes under the grate were lit by the fire vertically, like a torrid waste" (Hardy P.211). Hardy describes the coals in the fire as having "a Last Day luridness" which penetrates to Tess, and results in her separating from Angel. This mysterious atmosphere is portrayed by Hardy in order to be a turning point and start the decrease of Tess' joy.

As a result of her past, Angel leaves Tess, and Hardy sends her to work at Flintcomb-Ash. Flintcomb-Ash is shown as a brutally unforgiving place. It is through this dismal atmosphere that Hardy shows when Tess hits the bottom of her happiness. Even while Tess is heading towards Flintcomb-Ash Hardy shows the change. The 'air was dry and cold and the long cart-roads were blown white and dusty within a few hours after the rain" (P.263). Tess becomes part of the "stroke of raindrops, the burn of sunbeams, and the stress of winds. There is no passion in her now" (P.262). Tess finds herself approaching an area of "irregular chalk -table land" (P.263) compared to the lush, green fields of Talbothay's Dairy. She enters

the "remains of a village... in a slight depression" (P.263). The land is horrid with its "stubborn soil" (P.264) and Tess realizes that "the walls [seem] to be the only friend she [has]" (P.264). It is appropriate that the village is filled with melancholy descriptions, as this is exactly how Tess feels. Her loneliness like that of the village "was excessive" (P.264). This gloom remains with her for as long as she stays at Flintcomb-Ash.

It is significant of all the hardships Tess has passed through, from her experiences with Alec to her strife with Angel, that Tess sees the "desolate drab" (P.267) of a land in different "degrees of dampness" (P.267). Tess' heart is as cold as the land. Flintcomb-Ash makes Tess spiritless. She is dismal without Angel and will remain so for as long as she stays. After Alec's death, Tess and Angel sneak happily off to an empty cottage snug in the woods of Bramshurst court. While here Tess is able to become happy once more, especially due to the rejoining of herself and true love. The cottage is penetrating with good qualities, just as Tess feels; she is free and in love. "The weather was serenely bright and during the afternoon it was quite warm" (P.365). After entering the cottage "a shaft of dazzling sunlight glanced into the room" (P.366) and Tess' burdens are able to "rest at last!" (P.366). The next morning, though "wet and foggy... apparently had no sign of sorrow" (P.367). "Not a sight or sound of human being disturbed their peacefulness, such as it was" (P.367). They were free to love each other in peace. The entire cottage was draped in amiable warmth. Upon their leaving Tess sighs, "Ah, happy house-good-bye!" (P.369). It is while at Bramshurst court that Tess feels her greatest joy and peace, and Hardy shows that well through his light and joyful descriptions.

B) The Settings of Jane Eyre:

Throughout *Jane Eyre*, as Jane herself moves from one physical location to another, the settings in which she finds herself vary considerably. Brontë makes the most of this necessity by carefully arranging those settings to match the differing circumstances Jane finds herself in at each. As Jane grows older and her hopes and dreams change, the settings she finds herself in are perfectly attuned to her state of mind, but her circumstances are always defined by the walls, real and figurative, around her. As a young girl, she is essentially trapped in Gateshead. This sprawling house is almost her whole world. Jane has been here for most of her ten years. Her life as a child is sharply defined by the walls of the house. She is not made to feel wanted within them and continues throughout the novel to associate Gateshead with the emotional trauma of growing up under its "hostile roof with a desperate and embittered heart." Gateshead, the first setting is a very nice house, though not much of a home. As she is constantly reminded by John Reed, Jane is merely a dependent here.

When she finally leaves for Lowood, as she remembers later, it is with a "sense of outlawry and almost of reprobation." Lowood is after all an institution where the orphan inmates or students go to learn. Whereas at Gateshead her physical needs were more than adequately met, while her emotional needs were ignored. Here Jane finds people who will love her and treat her with respect. Miss Temple and Helen Burns is quite probably the first people to make Jane feel important since Mr. Reed died. Except for Sunday services, the girls of Lowood never leave the confines of those walls. At Lowood, Jane learns that knowledge is the key to power. By learning, Jane earns greater respect and eventually, she becomes a

teacher there, a position of relative power, all the more so compared to what she left behind at Gateshead. Jane stays inside the walls of Lowood for eight years. She has learned a great deal but all she finds for herself, when she does finally decide to leave, is "a new servitude." The idea that she might be free in an unbounded world is not yet part of her experience -- in a sense, it never will be. Once again, Jane changes setting and circumstance and into a world that is completely new to her experience. Thornfield is in the open country and Jane is free from restrictions on her movements. Jane has always lived within confining walls and even as a teacher at Lowood had to get permission to leave. She is still confined, in a sense, but now she is living with relative freedom, but as she will discover later, Jane is not equipped to live utterly free. Jane is an adult but to live she must be employed. .

After Mr. Rochester arrives, Jane feels it is finally time to have a family of her own, but unwittingly, Jane becomes Mr. Rochester's mistress, not his wife. With that in mind Jane decides to leave Thornfield even though Rochester tries desperately to convince Jane to stay. At her stay at Thornfield, Jane learns what it feels like to be needed, by both Adele and Edward Rochester. What she finds next is that, in the free world which she often only could dream of, she is incapable of surviving totally independent. At Thornfield, or even Gateshead, she had the financial support to make mistakes as forgetting money without too much a consequence. The world outside those walls is not so forgiving. She resolves to live with Nature, but the next day she is found "pale and bare". She quickly ends up a common beggar, eating food given to her because "t" pig doesn't want it." Guided by unknown forces, she stumbles upon Moor House and is taken in. Soon she regains her health and is allowed to stay. The companionship of Mary

and Diana is perhaps the best suited to her intellect and temperament than any she has had before and the walls that she finds herself within are attractive. At Moor House, Jane is exposed to a way of living she had never quite seen before and, having seen the reality of the world she had previously only imagined. She then takes a job as a teacher -- the only skill she truly has. She finds another home, and again it suits her prospects.

The cottage is "a little room with white-washed walls and a sanded floor" and a bed to sleep in. Here at Moor house is where Jane learns what it is to be an independent woman. Of course the twenty thousand pounds from John Eyre's inheritance doesn't hurt.

In the final setting of the book at Ferndean, this is the place at where Jane will settle down. At the ends she concludes at Ferndean where she has now been cast into the role of a mother and from here so concludes the book.

Chapter3

Description of Tess D'Urbervilles and Jane Eyre

Introduction:

Tess is the protagonist, and not just because she's the title character. She's also the moral center of the novel. Early critics of the novel believed that Tess was morally culpable for being raped, as well as for everything else that happened to her – up to and including, of course, the murder of Alec.

Hardy knew how critics would respond to her, and he is on the defensive throughout the novel. The narrator is Tess's only constant friend and sympathizer. Angel, her "true" husband and supposed soul mate, doesn't understand her until it's too late. Even her own mother doesn't understand her, as she admits to Angel towards the end of the novel: "I have never really known her" (C.5).

Jane Eyre the protagonist of the novel. The creativity of the writer C. Brontë to reflect the current life during the Victorian era represent for Jane Eyre. When she lost her caretaker she wonder from her uncle to her aunt and after that settled down at a boarder school. The main issues which make her character distinguish from other she was educated and she struggled for surviving until she was completed her academic studies. Finally she was married Mr. Rochester.

3.1- Description of Tess' physical appearance:

Tess's physicality is referred to so frequently in the novel that it's hard not to think of her attractiveness as her defining characteristic:

She had an attribute which amounted to a disadvantage just now; and it was this that caused Alec D'Urberville's eyes to rivet themselves upon her. It was a luxuriance of aspect, a fullness of growth, which made her appear more of a woman than she really was. (C 5)

The "luxuriance of aspect" and "fullness of growth" is a polite way of saying that Tess is curvaceous, and surprisingly developed for her age. With euphemisms: she has big chest. Later on, when Alec runs into Tess again, he can't stop talking about her mouth: "Surely there never was such a maddening mouth since Eve's!" (P.125). Why does Hardy mention this? Because it's important to point out that Alec's obsession with Tess is purely physical, and his physical attraction to her has to do with her beauty.

But Angel is physically attracted to Tess, too. This is the passage in which Angel is staring at Tess (unbeknownst to her) and studying her face:

How very lovable her face was to him. Yet there was nothing ethereal about it; all was real vitality, real warmth, real incarnation. And it was in her mouth that this culminated. Eyes almost as deep and speaking he had seen

before, and cheeks perhaps as fair; brows as arched, a chin and throat almost as shapely; her mouth he had seen nothing to equal on the face of the earth. To a young man with the least fire in him that little upward life in the middle of her red top lip was distracting, infatuating, maddening. (P.24)

Angel is generally an ethereal, spiritual person – less interested in physical realities than he is in the spiritual or ideal aspects of things. And in general, that's how he views Tess – until he really looks at her face, and especially her mouth. Notice the "yet" in the second sentence. The "yet" suggests that her face is "lovable to him" *in spite of* the fact that it's physical, and not ethereal. So, yes, he's sexually attracted to her, because no "young man with the least fire in him" could help it, but she is lovable to him *in spite of* it, and not *because of* it.

Tess herself views her own physical beauty with pride, only to think that Angel is proud to have a pretty wife. At other times, she is self-conscious and embarrassed about her good looks. When she travels alone after Angel has left her, she goes so far as to disguise herself so that she'll be able to avoid the unwanted remarks and leers of men on the road. She snips off her eyebrows and ties a bandage around her chin (P.52). She somehow sees her own physical attractiveness as a sin – it's something she cannot help, but her physicality tempts men, and causes them to accuse her of deliberately tempting them, as Alec does: "You temptress, Tess; you dear witch of Babylon!" (P.125).

Tess's eyes are "neither black nor blue nor gray nor violet; rather all those shades together, and a hundred others, which could be seen if one looked into their irises – shade behind shade – tint beyond tint – round depths that had no bottom; an almost typical woman" (P.24). Her eyes are every color of the rainbow, and then some? How does that work? Her eyes are somehow universal – they make her an "almost typical woman." Looking into her eyes is like looking into the eyes of any woman, anywhere – and from any time – but only "almost." Hardy backs away from saying that she *is* a "typical woman," and says she's only *almost* a "typical woman." Tess is too complicated to be summed up as either of those characteristics – as an "earth goddess" or as the "goddess of chastity." Neither one of them is really true, and neither one of them gets at her complexity as a person. Her desire to be called by her own name is her way of asserting her own individuality – she's not an ideal woman, and she's not reducible to a single term or idea. Her own name is the only way to capture her complexity as a character.

3.2- Tess's Spirituality: Christian and Pagan:

Part of what early critics of *Tess of the D'Urbervilles* objected to was Tess's lack of traditional Christian doctrine. If she blamed herself for being raped, and spent the rest of her life shunning men and trying to atone for her "sin," they might not have objected to her so much. In that case, the novel would have become a cautionary tale about the dangers of being too sexy.

Tess realizes that what happened to her really wasn't her fault – she didn't

even know what sex *was* before she went to Trantridge. She had no way of defending herself against Alec because she didn't fully understand what he wanted. She realizes that she's the victim and, in a moment of mental anguish, she asks herself why she should suffer so much:

Never in her life – she could swear it from the bottom of her soul – had she ever intended to do wrong; yet these hard judgments had come. Whatever her sins, they were not sins of intention, but of inadvertence, and why should she have been punished so persistently? (P.51)

So Tess doesn't blame herself. In addition, she is not all that well schooled in Christian doctrine. She goes to church regularly, but doesn't always understand what she hears there. Her faith pertains more to what she sees in Nature (with a capital "N") than what she hears in church. Tess feels connected to the pagan history of Britain through her mother's family, and that's an association that Hardy has stressed from the beginning of the novel.

3.3- How do we interpret Tess?

The whole tragedy of her life seems to have been caused by "misreading" of Tess – Alec's failure to see past her physical beauty to her complex spiritual core; Angel's failure to see her human side or to acknowledge that she has a history.

3.4- Description of Jane Eyre:

The story starts as Jane suffers life under Mrs. Reed who hates her and treats her poorly. At the age of 10, Jane is sent by Mrs. Reed to a boarding school called Lowood. Jane goes to the school and despite efforts by Mrs. Reed to make her life hard, Jane enjoys the school and excels in her studies. She stays at the school making many friends (one of whom died of an illness) and becoming a teacher for two years. At the end of the two years, her favorite teacher, Mrs. Temple, gets married and leaves the school. Jane finds little purpose in staying at the school and advertises for a position as governess. She finds a job working for Mr. Rochester teaching a young French girl named Adele at Thornfield. As she teaches there a while, she falls in love with Mr. Rochester, and he falls in love with her. They plan to get married, but on the wedding day, it is found out that Mr. Rochester has a living wife. He confesses it but shows them that his wife is a lunatic. Jane leaves during the night as is homeless and destitute for a few days. She is taken in by the Rivers and lives with them for a while. St. John Rivers finds her a job teaching at a local country school and she does so for a while. St. John Rivers eventually informs Jane that a close relative of hers had died and left his fortune of 20 thousand pounds to her. Finding out that she and the Rivers are cousins, she splits the fortune between the four of them. St. John plans to leave for India as a missionary and wants to take Jane with him as a wife. Jane refuses. After John leaves to say bye to some acquaintances, Jane leaves in search of Mr. Rochester, only to find Thornfield burned down by Rochester's lunatic wife. Jane inquires about him and finds out that he is living at Ferndean, another of his houses. She goes there and finds Mr. Rochester blind and crippled. They fall in love and get married.

3.5- Comparison between Tess and Jane Eyre:

Jane Eyre and Tess, two famous literary characters in the Victorian Period, there are many similarities and diversities between them. It is very helpful to mention their similarities and diversities.

3.6- Comparison of their Background:

In Charlotte Bronte's *Jane Eyre*, the heroine's family was very poor, and she lost both of her parents when she is very young, then she became an orphan girl and had to living rely on her aunt Mrs. Reed.

Jane Eyre's life was destitute, but she never lost her dignity, although her social background was very inferior in that snobbish capitalist community. She was come from the inferior classes of people, and it predestined that she will live through all sorts of unimaginable misery, but she was never conquered by the bitterness. Obviously she is very strong.

Let's see Thomas Hardy's *Tess of the D'Urbervilles*. Tess, the novel's heroine, was an absolute tragic character. She was also comes from the lower classes of people, like Jane Eyre. Under the author's writing, Tess is a beautiful, innocent peasant girl, but her family was very poor. John Durbeyfield, her father and a guzzler, and her mother Joan was much attenuated.

The poverty of the family forced Tess to claim kinship with the sham but rich D'Urbervilles. Alec, the young master of the D'Urbervilles, a dandy, pretended to be a kind man and had Tess in his care due to her beauty. At first, he made Tess to feed chickens in his house and treated her

very well, but he seduced Tess and impregnated her three months later. Then Tess's horrible tragedies started.

It is very simple to find several similarities and diversities between Jane Eyre and Tess's background, these factors is very important to the research. In the first place, they have similar family situation, both of them was born in a poor family and had to live on relatives. They were all come from the lower classes and it determines that they were unavoidable to be oppressed by the rich men. However, Jane Eyre was ever studying in the school and then became a governess, but Tess was never had these experiences. As a well educated woman, Jane Eyre expressed a strong revolted spirit and pursued freedom, finally she won. On the contrary, Tess was weak and obedient in her character, she didn't have any educational backgrounds, factor determines which she could did nothing to the cruel fate but to bear; it is one important root of her later nightmare.

In a word, Jane Eyre and Tess's similar family condition decides their like destiny, and their different cultural level determines their entirely different character, then causes their opposite ending.

3.7- Comparison of their Characters:

Jane Eyre is a poor but aspiring, small in body but huge in soul, obscure but self-respected girl. However, the girl who was small and fragile in physical struggled for her happiness, and longed for spirit free without hesitation. She is very kind and punctilious, in everybody's eyes; Jane should be gratitude to her aunt for her kindness. However, Jane chose

another way. These a series of matters embodies that Jane Eyre is a kind, rugged, punctilious and ambitious woman.

By comparison to Jane Eyre, Tess is a weak woman in some sort. She is a pure, pretty and diligent peasant girl, she was struck by hypocrisy and evil while her dream of life's truth and kindness. In Thomas Hardy's ideal world, Tess is the symbol of beauty and the embodiment of love; she stands for all the good characters of the Wessex people: beautiful, pure, kind, plain, benevolent and tolerant. But these good characters cannot changes her dark destiny, she is very weak when her suffering of secular public opinion and traditional moral's persecution. So after all, she is destroyed by the cruel capitalist world like a fragile flower.

There are several obvious similarities and diversities between Jane Eyre and Tess's character. Firstly, both of them are very kind and attractive, and these factors are their gifted wealth. But on the contrary, their difference in character is also very evident, Jane Eyre has a strong and punctilious heart, and she is never stop pursuing the true love and spiritual freedom. In her eyes, everybody on world is equal; she is even dared to love her male master and loudly claimed to him. "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?—You think wrong!—I have as much soul as you—and full as much heart!—it is my spirit that addresses your spirit, just as if both had passed through the grave, and we stood at God's feet, equal—as we are!" (Bronte 308). The sharp shout expressed Jane Eyre's inner voice, and made her getting her happiness in the end. However, it is very difficult to find these characters on Tess. She cannot defeats the weakness of her self's character, unlike Jane Eyre, Tess

cannot dares to seek the beautiful dream and sweet love, she is even hesitant to accept Angel's sincere love, all of these derives the source of her dark fate.

In brief, Jane Eyre and Tess's similar characters bring them true love, but their opposite characters make them to face the utterly different ending.

3.8- Comparison of their Life:

As a little girl, Jane Eyre had been a disobedient girl that her aunt disliked her fixedly and thoroughly. Jane should have had a happy family, but the disaster came without prophesy. Both her parents died of typhus fever when Jane was just a little child, so she was are sent to her aunt's. At there, her cousins beat her, her aunt treated her hard. No one cared about her except a servant called Bessie. Jane wished for equal, but all of them told her that she was under obligations to her aunt and cousins.

At the age of ten, Jane Eyre had a chance to go to school; she was so happy that she could leave her aunt's. But she soon found out that, the school was not as good as she thought it should be, but even worse than she could imagine. The girls worked for more than ten hours each day while bearing coldness and hunger, for the owner of the school didn't offer enough food or clothes. Many of them died, and Jane lived on, stayed there for ten years, she was really tenacious of life.

When she graduated, she refused the suggestion of becoming a teacher in her school, but intended to go into the world. She soon found a job in Thornfield as a governess; at there she met Mr. Rochester, her master.

They got on well, and Jane helped Mr. Rochester a lot, then Jane found that she had fallen in love with him.

When Mr. Rochester announced that he was going to be married with another young lady, Jane felt hurt; she packed her things in silence, and refused to remain when Mr. Rochester asked her not to leave. She didn't consider herself as servant, but she thought she and Mr. Rochester was equal, that's why Mr. Rochester respected her.

Living at moor house was another turning point in Jane's life. At there she found her sisters and brother, which was the most treasure thing to her. But things were changeable, to be the wife of Mr. River tortured her so much, what she knew was that Mr. River did not love her and would never love her, she was just a tool to him. At the same time, she still could not forget Mr. Rochester. As a result, leaving became the best way.

It seemed that God liked to play tricks on her, for when she at last made it possible to return to Thornfield, she found that it was burnt and Mr. Rochester was blind. At last, after much suffering, Jane became Mr. Rochester's bride, and they had a child—the fruit of their love.

Overlooking some important passage of Jane's life, she never forgot her faith—spirit free, which molded her a plain but glorious woman.

Tess Durbeyfield is the peasant daughter of Haggler John. She is partaking in a local dance with other girls when three young brothers wander along—Angel, Felix, and Cuthbert Clare. Angel wants to join in the dance, but his older brothers are basically a bit snobby about dancing with country

girls, so Angel dances with all of the girls save for the pretty Tess, which he regrets, while she feels snubbed by him.

When a local parson tells the rather vain John that he is actually the descendant of the D'Urbervilles, an old rich family, John goes todrunk in celebration and ends up so hammered that he's too ill to take some stuff which he has to sell in the horse and cart. He gets Tess and her little brother to do it instead. Tess falls asleep and the horse ends up in an accident and is killed. As a result, the overly sensitive Tess feels guilty not realizing it is really John's fault.

Meanwhile her mother Joan has learned that a Lady D'Urberville lives in a neighboring village, she wants toTess to claim kin and learning that there is a master D'Urberville, has notions that Tess, being a beautiful girl, will marry him. Tess really doesn't want to go but does out of guilt of the death of the horse. Alec, the young D'Urberville, is, to put it politely, a nasty sleazy Git who needs to be castrated and lusts after Tess. Eventually he rapes Tess and she ends up pregnant. She goes home after Alec tries to buy her off.

Not long after, Tess gets work at Talbothays, a large dairy farm a good way away from her home town, and she heads off there,marks a happy spell in Tess's life. She meets Angel Clare who had been at the spring dance. His father is a parson but Angel does not want to be involved in the church and is learning the ways of farming instead. They fall in love with each other, but Tess's horrible experience and weak character makes her cannot expresses anything to Angel's love. "She was angry with herself afterwards, thinking that he, unaware of her grave reasons for likingseclusion, might

have mistaken her meaning. She had spoken so earnestly to him, as if his presence were somehow a factor in her wish” (Hardy 301). The above description reflects Tess’s hesitant idea. On their wedding night, Tess confesses to Angel the affair of Alec. Angel, himself is a sinner who has had some affair with another woman, casts her off. Soon he leaves for Brazil.

Tess in the meantime ends up working with some of her old dairymaid friends for a horrible farmer. She runs into Alec who accuses her of tempting him and guilt trips Tess into living with him, because her family is on the verge of homelessness and need the money. Having given up on Angel and realizing his hypocrisy, she agrees. Angel comes home from Brazil having realized the error of his ways and tracks Tess. On finding her, he learns that she thinks it’s too late for them. He takes off and Tess gets into a fight with Alec, which ends in her stabbing him. She runs after Angel, and they spend time together in an old mansion. After wandering the countryside for a while, Tess finds they are at Stonehenge, and feels at home, having been described as a heathen in her home village. She tells Angel that should she be caught she wants him to marry her sister Liza-Lu. The police catch up to her, and shortly after Tess is hanged.

Jane Eyre and Tess’s life misfortune is very analogous, both of them are live in poverty, and they are all oppressed by the upper classes. However, theirs reaction to the dark life is different. Jane Eyre definitely chooses to strive against the unfair destiny and gets finally victory, but Tess is conforms to the fate and bears the inhuman torture, at last, she is destroyed by the cruel capitalist society.

3.9- Comparison of their Endings:

Jane Eyre and Tess are two most famous characters in English literature, their life misfortune is very similar but the ending is utterly different.

The social discrimination Jane experiences first as a dependent at her aunt's house and later as a governess at Thornfield, and the false social convention as concerning love and marriage. At the same time, it is an intense moral fable. Jane, like Mr. Rochester, has to undergo a series of physical and moral tests to grow up and achieve her final happiness.

But Tess, as a pure woman brought up with the traditional idea of womanly virtues, is abused and destroyed by both Alec and Angel, agents of the destructive force of the society. And the misery, the poverty and the heartfelt pain she suffers and her final tragedy give rise to a most bitter cry of protest and denunciation of the society. In a way, Tess seems to be led to her final destruction step by step by fate.

Chapter4

Influence of Setting in Both Novels

4.1- Settings in Tess of the D'urbervilles:

Setting in this case refers to the specific surrounding environment and it is atmosphere in which a character exists at a specific point in time. The particular setting in which a character exists reflects the character's moods, actions, reactions, and their rationale for these, whilst the setting also influences how a character behaves.

Hardy's comprehensive description of these settings also conveys to the reader the significance of individual characters in relation to the social atmosphere in which they live as a whole. Upon the commencement of chapter two, Hardy describes the county of Marlott and the surrounding Vale of Blackmoor in terms of its rural beauty and cultural atmosphere whereby a May Day dance is being held. This description of setting reflects the peaceful atmosphere of the county at that time, much like that of Tess and her family, creating suspense for the events to come. Prior to Alec's violation of Tess, Hardy describes the setting of Chaseborough as "a decayed market town" (Chapter 10) where Alec, Tess, and their companions have chosen to spend their evening drinking.

An atmosphere of chaos and disorder has thus been set with Tess's intoxicated and unruly companions turning into "satyrs clasping nymphs" (Chapter 10). This creation of a embroiled and uncomfortable environment

for Tess alerts the reader to advancing events. Hardy makes note of the fog in the woods which is regarded as a metaphorical representation of entrapment. It is during this tumult that Alec takes advantage of the sleeping Tess. In the second phase of the novel, Tess is seen making her way back to Marlott at which point she is overtaken by Alec. Tess refuses to converse with him and leaves him to go down the "crooked lane" (chapter 12). It is here where we realise that Hardy's created topography of Wessex represents the moral condition of the characters. Two distinct settings placed in stark contrast to each other are Tess's journey to The Slopes where Alec lives and Tess's journey to Talbothay's dairy. Upon departing for The Slopes, Tess is reluctant and indisposed to her impending situation. She does not enjoy the journey in the least, feeling that her excursion will result in unwanted consequences. However travelling to Talbothays Tess's ride is swift and pleasant. Tess feels a sense of purpose in beginning a fresh new chapter of her life, and considers the journey more of a "pilgrimage" (chapter 16). Upon arriving at the dairy, Tess observes that this place of good spirits where "she appeared to feel that she really had laid a new foundation for her future" . Hardy juxtaposes the residences of both Alec and Angel, contrasting Alec's estate on The Slopes and Angel's elevated dwelling. This contrast in setting reflects Tess's respective relationships between herself and both Alec and Angel. In the midst of the blossoming relationship between Tess and Angel at the dairy, Hardy describes the setting as "oozing fatness and warm ferments... the hiss of fertilisation... The ready bosoms existing there were impregnated by their surroundings". This description of setting reflects the relationship between Tess and Angel and the atmosphere in which their relationship matures, however this was not to last. Following the demise of Tess and Angel's marriage, Tess arrives at Flincomb Ash.

Such a name conveys the impression of a stark and desolate setting which reflects Tess's on misery and suffering. The land is harsh and barren, possibly representing the love of lack thereof between Tess and Angel. The work is onerous and toilsome, contrasting considerably with Tess's joyful labour at Talbothay's. Tess's depression reaches its climax here in the barren wasteland and "the joyless monotony of things" (chapter 46). It is amidst this desolate and destitute environment where Alec surfaces again to declare his love for Tess. Tess refuses his pleas, still hoping for the return of her beloved Angel. When Angel finally does return, it is amidst the luxurious seaside resort at Sandbourne whereby Tess is described as being expensively dressed and living in affluence.

This setting conveys the impression of both an inappropriate environment for Tess, representing her union with Alec, but also a prosperous environment representing her reunion with Angel. Hardy's effective use of dynamic setting is used in order to allow Hardy to convey the moods and feelings of his characters which are reflected by the setting in which the specific characters exist at that time.

Hardy's characters are greatly influenced by the religious and social environments in which they live.

A: TESS

In the panoramic perspective, the novel is Hardy's search for the reason for human suffering but the reader is apt to overlook this because the plight of Tess moves and draws the reader so directly. The novel is intense; the words rich and profuse, serving to parallel Tess's experiences and to accentuate the correlating settings of those experiences.

Thomas Hardy believed that we live in an 'amoral universe'; the landscape therefore, is often harsh, sinister, alienating and indifferent. At other times the landscape is very much alive, lush and beautiful - reflecting and complementing Tess's emotional and physical experiences.

Correlative to the above is that one of the broader structures of *Tess of the D'Urbervilles* is a seasonal background which serves as an accompaniment to, and an accentuation of, the inner fluctuations of the emotions: innocence replaced by experience, illusion by discovery, happiness by unremitting tragedy

The landscape is serene and pleasing to the eye. The words are full of hope; they are light and springy. There are sweet smells in the air and new life is appearing. The words have a steady poetic rhythm which carries the reader along in hopeful expectation. Tess has launched herself into life again. A few paragraphs later it is apparent that Hardy wants the reader to see a relation between the season and Tess's mood:

The irresistible, universal, automatic tendency to find sweet pleasure somewhere,

Which pervades all life, from the meanest to the highest, had at last mastered Tess.

[Chapter 16]

The optimism here, is still alive in Tess, 'The Rally' also underlines the rallying of Tess's spirits and her emotions as she becomes increasingly aware of Angel Clare's love for her and her love for him.

Throughout the novel, Tess's moods are continuously reflected in the setting. She does find 'sweet pleasure' when she works at Talbothays as a dairy-maid during the summer:

They met daily in that strange and solemn interval, the twilight of the morning,

in the pink and violet dawn.

Love, like the sun, has not yet fully dawned. The pair are in a strange, enchanting interval between the first light of affection and the full beams of love. As the summer unfolds, the love between Tess and Angel matures, Setting matches mood. Chapter 24 begins:

Amid the oozing fatness and warm ferments of the Var Vale, at a season when the rush of juices could almost be heard below this hiss of fertilization, it was impossible that the most fanciful love should not grow passionate.

Words and phrases such as 'oozing', 'fatness', 'rush of juices' and 'fertilization' have strong sexual anticipation. Correlatively, the land is voluptuously fertile; pregnant with life.

There is a sense of security and homeliness at Talbothays. Dairyman Crick provides accommodation for his milkmaids and they seem to enjoy a reasonable standard of living. The setting appeals to all the senses in the secluded bread-baking, butter-churning valley. Here, the cows are touched tenderly; they have individual names and the milkmaids adapt themselves to

each individual creature's peculiarities. Everything is ripe for positivity, love and life during the long, lovely summer at Talbothays.

In sharp contrast, we learn of the cold, bleakness of Flintcomb Ash, where the rain sticks into Marian and Tess 'like glass splinters'. Angel has deserted Tess. On her wedding evening, she confessed to him about the seduction/rape by Alec and the resulting baby. Tess is not forgiven by Angel. Worse, Tess cannot forgive herself. Her profound sense of guilt, abandonment, bereavement and ensuing destitution drive her to that 'starve-acre' place; a place as hard as flint, her dreams turned to ashes. The course of the pair's relationship has turned horribly awry. The pathos is profound. Flintcomb Ash farm is a miserable, neglected place. It is devoid of love:

.....the whole field was in colour, a desolate drab; it was a complexion without feature, as if a face from chin to brow should be only an expanse of skin. The sky wore, in another colour, the same likeness; a white vacuity of countenance with lineaments gone.

[Chapter 43]

We visualise the analogy drawn between Tess and the landscape. Her relationship with Angel is destroyed. She feels nameless and faceless; the disturbing image of a featureless face reflecting Tess's feelings of lack of identity. The landscape is forlorn, almost surreal and virtually devoid of life, hanging on the brink of death; in Tess's case, the death of her soul.

Nature itself plays a vital part in the novel. Psychologically, 'nests' are important. Like birds, Tess spends a great deal of her time outdoors. The

nests are symbolic of Tess's search for security. The incident with Alec in the Chase is synonymous with the violation of the birds which Tess kills in the wood. She is emotionally disturbed by that memory and the domino effect of the aftermath. She is lost, alienated from herself. She feels she will never have love, never have a home, all is desolate and bleak; any scrap of self-confidence she ever possessed has gone. She feels like a non-person. She is betrayed. She can trust nobody. She is cut adrift from God and equilibrium so in a moment of madness she kills the innocent birds just as her innocence, trust and soul have been murdered

Tess and landscape are cut adrift. Due to her poor, rural environment and parental influences, she is full of apprehension and superstition. At times, Hardy's language and landscape are haunting and threatening to her:

She plunged into the chilly equinoctial darkness as the clock struck ten.

[Chapter 50]

4.2- The Settings in Jane Eyre:

'The settings in Jane Eyre represent stages in the development of Jane's character'. Bronte is a great believer in pathetic fallacy and throughout the novel we can see how the settings and the weather represent Jane's feelings and character. Even the names of the places she stays at can show this, for example, at Lowood she is at a low point in her life. The setting is also particularly important during the three proposals Jane receives and it represents how her life would be were she to accept, for example Rochester's first proposal takes place in a tempting orchard under a passionate sunset

showing us that she would lead a passionate life of sin with Rochester were she to accept.

The setting at Thornfield does admittedly represent Jane's growing happiness and independence and shows the development in Jane's character; however Lowood does not initially show us Jane's growth as a person because of its dismal surroundings and 'unhealthy' nature and her first descriptions of Lowood are of 'drizzling yellow fog' and 'brown decay'.

Lowood is the first point when Jane has escaped from Mrs Reed and Gateshead and the setting is more obviously dismal than that of Gateshead implying that Lowood is worse. It is true that Bronte later on describes it as a 'pleasant site' of 'beautiful woodland'. This does not however dull completely our first impression of the place that is where Jane learns all the accomplishments that allow her to be independent in life. This could be representative of the snobbery of the time and the fact that many readers of the time may have felt this to be a bad decision because it meant that Jane lost her social position. Then again when Jane is wandering the moors Bronte describes the setting quite beautifully with 'romantic hills' and a 'sunny lea' and this description contradicts the fact that this represents the worst period in Jane's life that she 'can scarcely bear to review' it.

B - JANE EYRE:

Jane Eyre contains many vivid landscape descriptions and a great deal of imagery which influence and reflect Jane's emotions. It is a novel about great courage in the face of adversity. It is an account of Jane's

determination not to end up a victim despite her traumatic childhood and her search for love.

The settings in which the proposals occur reveal a lot about Jane's impressions and feelings concerning these two suitors. Rochester proposes in an orchard on a warm summer's evening:

No nook in the grounds more sheltered and more Eden-like; a very high wall shut it out from the court on one side; on the other a beech avenue screened it from the lawn. At the bottom was a sunk fence, its sole separation from the lovely fields ; a winding walk, bordered with laurels and terminating in a giant horse-chestnut, circled at the base by a seat, led down to the fence. Here, one could wander unseen. While such honeydew fell, silence reigned, such gloaming gathered, I felt as if I could haunt such shade forever.[Chapter 23]

The landscape reflects Jane's feelings for Rochester. She perceives him as a larger than life figure. She idolises him; places him on a pedestal; consequently, the setting is cut off from the world in romantic isolation. It is as if Jane and Rochester are in the Garden of Eden; cocooned in their love oblivious to the external world beyond the screen of the beech tree avenue.

Jane's perception of St John Rivers is in sharp contrast. There is a great contrast between the secluded Eden-like place in which Rochester proposes to the bleak open moorland surrounding Moor House which St John chooses for his marriage proposal to Jane. One detail of the setting in this chapter [34] is of particular significance:

...we reached the first stragglers of the battalion of rocks, guarding a sort of pass, beyond which the beck rushed down a waterfall.

The landscape is depicted in military terms – “a battalion”, “guarding a pass”, indicating coldness; the coldness of the water falling over hard rock; military discipline, austerity. These are the images that reveal that St John’s personality. He is a man of iron self-discipline. Further on in the same chapter, Jane states that St John has:

...no more of a husband’s heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge.

[Chapter 34]

St John is actually *like* a river; he rushes on at his own speed, never changing direction, waiting for nobody and invariably cold .

Charlotte Bronte’s depiction of moorland also emphasises Jane’s feelings of desolation, the vastness of space; a sensation of living in a void when she leaves Thornfield; a feeling of being *a wanderer on the face of the earth* as often an orphan does. Moorland and bleakness intensifying the separation and severing of Jane’s relationship with Rochester, in addition to her overall feelings of loneliness in her profound mental isolation at that particular time.

The following landscape descriptions reflect Jane’s feelings of belonging to nowhere and nobody; perhaps also, new crossroads of her life. Which way should she go now? How will she survive?

Whitcross is no town, not even a hamlet, it is but a stone pillar set up where four roads meet: whitewashed.....

I see no passengers on these roads; they stretch out east, west, north and south – white, broad, lonely, they are all cut in the moor, and the heather grows deep and wild to their very verge.

[Chapter 28]

We are with Jane on that moor. We feel her loneliness, her dilemma, her destitution and her desolation.:

Nature seemed to me to be benign and good; I thought she loved me, outcast as I was; and I, who from man could anticipate only mistrust, rejection, insult, clung to her with filial fondness.....

What a still, hot, perfect day! What golden desert this spreading moor! I wish I could live in it and on it. I saw a lizard run over the crag; I saw a bee busy among the sweet bilberries...

[Chapter 28]

The setting of Thornfield Hall, although surrounded by beauty in summer, has hawthorn bushes scattered here and there, symbolic of happiness pierced with pain. The interior of Thornfield Hall seems in the main, gloomy, haunting and mysterious. Compare:

A very chill and vault-like air pervaded the stairs.... [Chapter 11]

With:

...a cosy and agreeable picture presented itself to my view. [Chapter 11]

With forebodings that something is terribly wrong, Jane:

....sought the orchard, driven to its shelter by the wind which all day had blown strong and full from the South [Bertha – the Caribbean], and:

..no glimpse of blue sky had been visible that July day

[Chapter 25] Consider the tragic image of the split trunk of the tree in the beautiful setting of the ‘Paradise Garden’.

Although not as deep or questioning as *Tess of the D'Urbervilles*, *Jane Eyre* is a very romantic and beautifully written novel, typical of the era. The ‘mad woman in the attic’ is also of course, for dramatic effect and provides the novel with a Gothic feel. Jane ultimately triumphs over adversity. She is united in love and happiness with her Mr. Rochester. The key to the outcomes of these Victorian novels reside in the respective author’s dispositions. In *Tess*, Thomas Hardy is a searching septic whereas Charlotte Bronte had faith [Her father was a clergyman]. In the context of the novels, Tess had too much responsibility as a child due to her parent’s abdication of it. Moreover, not only was Tess in a disadvantaged social situation but she received no proper guidance in life. She did not possess any firm foundations; consequently, weak psychological boundaries caused her to develop a guilt-complex. Although we see snippets of spiritedness in Tess, overall, she had little or no faith in herself inevitably causing her to be acted upon.

Unlike Tess, Jane possesses strong psychological boundaries and most importantly, faith in herself despite her appalling childhood. Both Tess and Jane are passionate and sensitive owing to their yearning for love. Jane is essentially middle class and has had access to education. This better prepared her for navigating her way through life. Charlotte Bronte's Jane *does* learn to balance passion with the "pale throne" of self-repression. Her self-mastery is due to her own will, her consistency of education and the influences provided by Miss Temple and Helen Burns at Lowood. Tess has no such influences and never finds her way.

Chapter5

Conclusion, Recommendations and Suggestions

5.1- Conclusion:

First of all, Jane Eyre and Tess's similarity is they're all lived through a great deal of suffering, and the cause of these is the dark capitalist society, their misfortune is various of reflection of the capitalist society, it's unavoidable.

Secondly, Jane Eyre has defeated the fate and won her happiness but Tess was ruined by Alec and Angel, their different ending is concerned with the social background and the heroine's character. It's obvious to see that Jane Eyre's rigidity on the seeking of happiness and freedom, she is such a stout woman and all of these could be due to her good educated experience. But beautiful Tess, she had not any good education but a weak character, her weak points and even her noble qualities bring her disaster. In some times, Tess was brave, and she has ever revolt to the traditional moral in some sort. However, she cannot entirely casted off the yoke of traditional moral; point reflects her weak side of characters. When she was persecuted by secular public opinion and traditional moral, it's very deplorable that she used same moral standard to judge herself, and these things makes her tragedy more thick and more profound.

Lastly, Jane Eyre's love of freedom and equality, her belief and behavior on her defense of human dignity, reflects rising bourgeoisie's request after the Industrial Revolution. The causes of Tess's tragedy is due to her character, other person's influence and social environment, and these factors are the reflection of Hardy's thoughts on human nature, society and convention.

5.2- Recommendations:

It is obvious that, in our national universities, there are few researches in literature. The researcher recommends for further studies the following:

- 1- Teachers should be focus on the literary works of Thomas Hardy and Charlotte Bronte as the mentor of literature of Victorian era.
- 2- Students should be consider both Thomas Hardy and Charlotte Bronte as a pioneer of the Victorian era.

5.3- Suggestions for further studies:

1. Victorian era witness the time of prosperity, and the researcher has not covered all the achievement of Victorian era. Accordingly researchers should expand data about it.
2. Study about the effects of capitalist upon literature in the Victorian era.
3. Wessex, which it linked by the writings of Thomas Hardy and Charlotte Bronte.
4. Landscape it is the natural seen which describe the moor of the countryside in England.

5. Gothic it is super natural phenomena distinguish the writing of Charlotte Bronte

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