



Sudan University of Science & Technology



College of Graduate Studies

**Portrayal of Nature in Thomas Hardy's novel Tess of the
D'Urbervilles**

تصوير الطبيعة في رواية تيس ديربافيلز لكاتبه توماس هاردي

**A Research Submitted in Partial Fulfillment for the Requirements
for M.A in English Literature**

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Dedication

To my lovely family

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Abstract

This study aimed at demonstrating features of portrayal of nature as depicted in Thomas Hardy's novel *Tess of the D'Urbervilles*. The study was set out to map the occurrence of nature descriptions and their allusions for issues and incidents occurring in the Victorian era Hardy inexplicitly revealed them. The study has been conducted through a close reading on the texts of the novel and then through the use of descriptive analytical method we concluded that Hardy's descriptions of nature attitude to certain issues skillfully portrayed through the description of nature. This study consists of four chapters. The first chapter is a general instruction and the research plan. The second chapter denotes the literature review and previous studies on the research subject matter. As for the final chapters, Chapter three and chapter four, an analysis from critical point of view has concluded that Hardy's depictions of nature in *Tess* reflect views on his surrounding changes in an artistic portrayal.

مستخلص البحث

تهدف هذه الدراسة الي ابراز الجوانب الوصفية للطبيعة كما صورها الروائي توماس هاردي في كتابه تيس ديربافيلز. ويجري هذا البحث من خلال بيان الصور المتعددة للطبيعة والتي يمكن أن تسهم في فهم الاحداث والقضايا أثناء فترة العصر الفكتوري والتي أشار اليها هاردي بطريقة ضمنية. أوضحت الدراسة ,من خلال القراءة المتأنية لنصوص الرواية وتبني المنهج الوصفي التحليلي, أن أوصاف الطبيعة عكست اهداف ومواقف الكاتب تجاه أمرما .تتكون هذه الدراسة من أربعة فصول .الفصل الأول يحتوي علي المقدمة والخطة العامة للبحث.والفصل الثاني يشمل الخلفية التاريخية للعصر الفكتوري بصورة عامة وخصائص الادب فيه بصورة خاصة وكذلك الدراسات السابقة حول موضوع البحث. أما الفصلين الآخرين الثالث والرابع فيحتويان علي الدراسة النقدية لبعض النصوص المختارة من الرواية والتي خلصت الي الكشف عن نظرة توماس هاردي الي ما يجري حوله من متغيرات عمل علي عكسها عن طريق اسلوبه الأدبي التصويري.

List of definitions and abbreviations

1. Nature: according to Longman Dictionary of Contemporary English is anything in the physical world that is not controlled by humans, such wild plants and animals, earth and rocks, and the weather.
2. TDU: Tess of the D'Urbervilles

CHAPTER ONE

INTRODUCTION

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INTRODUCTION

1.1 Overview

Thomas Hardy's novel *Tess of D'Urbervilles* is inescapably an evocative reflection about the quality of life in a rural community. This is a fact we come to know that it does relate to the condition of rural England in the latter half of the nineteenth century as acknowledged not only by some of Hardy's famous critics but by Hardy himself. Therefore, Hardy's literary works have been undertaken by researchers and they viewed them through debatable concepts; whether placing them to reveal a historical fact, a bare ongoing truth, or they were just a fictional products. Thus, much of the wonder of Hardy's enduring fictions depends on the way in which they extend, complicate, and wrestle with the meaning of these concepts.

We cannot neglect the fact that it is of importance to consider the concepts mentioned for convenient but problematic conclusions about Hardy literary products and their beyond on one side. It is also necessary on the other side to have a single focus through a deep looking into work of art. This will reserve a sufficient attention to Hardy's employment of perception to address certain issues of his time.

Hence, this study is a try to stress to the extension that Hardy's artistic skills and astute techniques for pictorial narrative are important for rendering the indirect modes Hardy used to reflect his attitudes and judgments on a subject matter. More specifically, this study aims at a close reading to investigate the reasons behind Hardy's nature portrayal in his novel so as to reveal its effect of "impression" like writing as stated by Hardy himself.

1.2 Statement of the problem

As a general tendency, Thomas Hardy's 'Tess of D'Urbervilles' has been critically received with utmost focus on thematic judgments drawn either by placing the work to the conventionality and norms of subject matters, or by the classification with reference to the author background. However, neglecting the writer's handcraft with its interwoven entities may widen the gap of a clear cut of interpretations. Hence, a careful consideration by a close looking to the prosperities of the fiction may try to manifest such judgments with concrete and logical interpretation of the text being investigated.

1.3 The Questions of the Study

1. To what extends nature is thoroughly visualized and manipulated in Hardy's "Tess of D'Urbervilles"?

2. What are the effects of nature Hardy intended to portray in his novel “Tess of D’Urbervilles”?
3. How nature can be featured in Hardy’s “Tess of D’Urbervilles”?

1.4 The hypotheses of the study

For the purpose of this study, the following are the hypotheses:

1. Thomas Hardy uses his tendency to nature within his novel to demonstrate his innate and human need to make sense of the surroundings subject matter in humanly understandable terms.
2. The portrayal of nature reflected in Tess of D’Urbervilles is due to underlying change in environment Hardy intended to depict through his writings.
3. Nature is used to characterize a diverse and comprehensive treatment of issues in Hardy’s time.

1.5 The objectives of the study

Hardy's professional art in fiction is widely explored but his mode of writing and thoughts is vague in a superficial sense in spite of the many efforts exerted to obtain a convenient comments corresponding to Hardy aims of fiction, whether to

express a life experience or something else beyond our reach, his novels remains his own privacy. My core object in this study are as follows:

1. To define Hardy's attempts to portray the varying ideas concerning Nature in his novel *Tess of the D'Urbervilles*.
2. To deepen our thinking to interpret Hardy's judgments, attitudes on how he portrayed a subject matter in terms of his artistic potentialities coined in writing and,
3. Also, to try to uncover reasons behind Hardy's using of inexplicit literary skills, artistic allusion and powers of language.

1.6 The significance of the study

Thomas Hardy's "*Tess of the d'Urbervilles*" is acclaimed from different perspectives to be unique among Hardy's works for only its single focus and concern -on skillful depictions- with the fortunes of single figure, as Tess, and subjective interpretations. A close looking to the artistic prosperities the writer manipulated may make a sense to a wide explication not a burden one. Hence, this study is an attempt to decipher some of Hardy's narrative in term of descriptions, images, comments to reveal his idea about nature mentioned in the novel.

1.7 The methodology of the study

The present study will adopt the Humanist Formalism approach as a new literary criticism. More specifically will adapt Ian Gregor's method which strengthens the focus on "the series of seemings" to describe and analyze how the novelist uses his fiction to determine a truth (Harvey 2003:163). Focusing on the form of the novel, the study will be conducted through a descriptive analytical method by focusing on the expressive notions about nature as portrayed in Hardy's novel *Tess of D'Urbervilles*.

1.8 The limits of the study

This study will be limited to analyzing, evaluating and critically investigating the concept of nature as portrayed in Hardy's *Tess of the D'Urbervilles*. However, it is beyond the capacity of this study to go through all the literary themes coined by study of Hardy's novels about nature. The extracts will be exclusively drawn from *Tess of the D'Urbervilles*. These extracts will be critically analyzed and interpreted as particularly important to decipher the reasons behind Hardy's portrayal of nature in the novel.

CHAPTER TWO

Literature Review and Previous Studies

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Literature Review and Previous Studies

2.1 Introduction

This chapter is divided in two parts. The first part is the theoretical framework which is intended to explore and authenticate a set of broad ideas and theories that form the theoretical framework for the study by investigating how Thomas Hardy's *Tess of the D'Urbervilles* is characterized in terms of its publication, the historical background of the story and the time it was produced, as well as how his work was received by readers and critics in different periods of time. The second part presents the previous studies and scientific papers relevant to the research topic. The data in this chapter will be contrasted sharply with the later discussions in which a close analysis on the texts of the story to reveal Hardy's own views on nature interwoven in the story.

Part One: Theoretical Framework

2.2 Background of Victorian era

The Victorian time was a period of great advancement and flourishing. There occurred great changes in many fields that affected and formulated England as a whole through the influence of variable issues. A remarkable fact was that the Victorian age as Sally Mitchell(1996) argued that it “was enormously long and there significant changes in almost every aspect of England; its politics, law, economic and society” (Mitchell,1996, p.xiii). The era was called *Pax Britannica*, which means a great and powerful empire. It was a period of Industrial Revolution too, which changed the economical and social conditions of people. There was also

a period of enlightenment where many scientists, theorists, artist, philosophers and writers emerged publishing new theories and changed people's insight towards many believes. Historians related the Victorian era to the beginning of Queen Victorian's reign that last about thirty –six years; the new colonial expansion from which England had earned profits and a great wealth. To make a general overview on Victorian age we need to tackle-with some details- the followings of its prominent areas and features and hence to render the effects of each factor.

2.3 Victorian era and the continental upholds

Victorian era is said to be the buy products for the emergence of scientific inventions occurred in Europe. One of which is so called the Industrial Revolution; an influential factor on the social aspects of life in that time. This factor is described that it marked the most fundamental transition of human life in the history of the world recorded in written documents. It refers to the shift of society from a rural and commercial state to an industrial and modern one. England relied on more complex and elaborated machinery and means of work.

Many changes occurred during the era such as agricultural, manufacturing, and transportation, which in turn had strong impact that were widespread in all aspects of society. The Industrial Revolution created a new universe to the Victorian in the sense that they moved to work in factories and mines with advanced machinery instead of working in fields or using traditional means. However, in a certain way, the Industrial Revolution created distinct social classes. First, the Bourgeoisie class which was wealthy and dominant and on the other hand, the middle class and working class that underwent various social problems. However, virtually, the revolution was not the sole reason behind dividing society into rich or poor classes. As a matter of, the position that any member of the society held, “did not depend

on the amount of money people had-although it did rest partly on the source of their income, as well as on the birth of the family connections. Most people understood and accepted their place in the class hierarchy” (ibid, p. 17).

In fact, though the area was known as the period of enlightenment, the laws and regulations that governed peoples’ life, especially the labours were oppressive.

Thus the Victorian society is a society of contradictions and controversies. The period denoted at the same time as stated by Sally Mitchell(1996) the ” exploitation and class division” and “ values of hard work and self –help, moral certainties about family life, and a wide variety of arrangements intended to solve public problems” (ibid, p. xiii).

2.4. Victorian as a new era for the Empire.

In 1837 with the ascension of Queen Victoria to the throne, a new period of British history called the Victorian era had commenced. For many people Victorian period had set forward England into a remarkable political change and prosperity. Also during the Victorian age, Britain could assert to be the world’s most powerful nation. Victory over Napoleon Bonaparte in 1815 left Britain without any stronger enemy, therefore it had originated British progressive domination overseas. By the end of Queen Victoria’s reign, the British Empire enlarged over many new colonies: New Zealand, Canada, Australia, India, Burma and southern tip of Africa. And its population almost doubled in second half of nineteenth century.

Victorian era was marked by both social and political events. Major subject matters were progressing. Societies in Europe and America had commenced to transform

from agricultural type to industrial in the course of this period. Great Britain represented the world's colonial power. Its colonies provided a source of raw materials and also demanded products manufactured in England. Large amount of demand led to increase of mechanization and mass production.

Development of capitalism caused decrease of small-scale and family businesses. Growth of huge factories initiated the deepening of social differences among individual classes. Many people of particularly middle and upper-class were positively influenced and their standard of people's living had risen. Whereas conditions rapidly diminished for lower working-class, causing craftspeople being replaced by machines. Unskilled people were forced to work long hours in jobs with minimal security and were easily replaceable concurrently. Due to financial distress children were urged to be part of working labour.

In 1840 presumably only twenty percent of children in London were attending a school of any kind. Situation improved distinctly till the end of the century. Industrial progress entailed migration from countryside to towns and cities. System could not keep surge of arriving workers, causing poor living conditions and spreading diseases. People lived in overcrowded houses in unhygienic terms, which supported expansion of diseases such as tuberculosis. Cumulating of industry on small area amplified air and water pollution. The consequence of all these effects combined all together was premature death and low life expectancy. Various labour reforms issued by British government and opportunity to form trade unions slowly improved conditions for working-class during second half of nineteenth century.

2.5 Thomas Hardy and Wordsworths' romantic ties

Hardy's preference for Wordsworthian settings and subjects, however, reflects feelings similar to Wordsworth's about the value of life in the country as opposed to city life. A comment in Hardy's notebook illustrates his feelings about the superiority of country life: Rural low life may reveal coarseness of considerable leaven; but that libidinousness which makes the scum of cities so noxious is not usually there. Another note indicates his specifically negative impressions of city life: In the City. The fiendish precision or mechanism of town-life is what makes it so intolerable to the sick and infirm. Like an acrobat performing on a succession of sweeping trapezes, as long as you are at particular points at precise instants, everything glides as if afloat; but if you are not up to time" Hardy's reference to the effect of city life on the sick and infirm is very much like Wordsworth's lines from The Prelude in which he comments on the inability of love to develop.

Among the close and overcrowded haunts of cities where the human heart is sick, And the eye feeds it not, and cannot feed. Wordsworth's concern is that people are crowded into cities and nature is pushed out; Hardy's concern, on the other hand, is the mechanistic quality of city life. Both poets are led, for slightly different considerations, to value the rural way of life and to celebrate it in the settings and characters of their poems.

In the English countryside Wordsworth and Hardy also developed a keen interest in the natural world. Many of Wordsworth's lyrics extol the beauties of nature. "My Heart Leaps Up," "To a Butterfly," "To the Small Celandine," "To the Daisy," "The Green Linnet," "I Wandered Lonely as a Cloud," and "To a Sky-Lark" are titles which illustrate Wordsworth's enthusiasm for nature's beauty. Hardy's lyrics also reflect his interest in the natural world and its inhabitants. "At a Lunar Eclipse," "The Bullfinches," "The Caged Thrush Freed and Home Again," "The Darkling Thrush," "Yell'ham-Wood's Story," "To the Moon," and "The Blinded Bird" are titles which indicate Hardy's inclination toward Wordsworthian subjects. Hardy's lyrics, however, do not usually extol nature's beauties, but rather they ponder its mysteries. One of the shifts from Wordsworth's theme of natural beauty to his theme of nature's mystery, Hardy commented in his notebook, in 1887: "I feel that Nature is played out as a Beauty but not as a Mystery."

2.6 Nature in Thomas Hardy's earlier works

Far from the Madding Crowd is Hardy's fourth novel published in 1874. It can also be referred to as a pastoral tale, dealing with nature, shepherds and sheep, which are believed to be traditional pastoral features. This novel depicts portrait of rural life, containing appeals of pastoral, however, with all its difficulties. Hardy employed his knowledge of actual rural and agricultural world into this story. But

he does not portray this world as some serene and steady place. Instead, his world is filled up with actual rural life, including adversities and worries. Main characters have to face to destroying storms, dying sheep, loosing roof over the head and love misfortune, of course. As Michael Squires imparts, it is not traditional pastoral, but its modified version.

Hardy did not want to provide an accurate picture of real rural life to his readers, but rather to emphasize its essential values and attributes. He tries to accentuate the value of pastoral world apart from urban society. Also the title of this novel indicates that the plot is set into the place, which is far away from the crowded cities. *The Far from the Madding Crowd* may be considered as a modern version of pastoral, or modified pastoral, hence it differs from traditional pastoral in several ways. Nonetheless, the pastoral underwent through many attempts to define during the twentieth century, comprising of almost as many critics as its definitions.

In essay *Far from the Madding Crowd as Modified Pastoral* Squires summarizes these attempts to define pastoral in one level. He defines it as:

The genre of literature which idealizes country life, through sharp contrast between city and country, the implied withdrawal from a complex to a simple world, the urban awareness of rural life and the resulting tension between value systems,.....and the creation of circumscribed and remote pastoral world characterized by harmony between man and nature and by an atmosphere of idyllic

contentment – a world in which country life, stripped of its coarsest features, is made palatable to human society. Following this definition, Squires see *Far from the Madding Crowd* as a “modified version of traditional pastoral.”

2.7 Samples of criticism in Victorian era

2.7.1. The Naturalism

The literary style of naturalism developed in the nineteenth century, more precisely in its second half. This was an era during which many rapid and radical changes took place. The whole character of Western Europe and North America was determined by the impact of the Industrial Revolution. In the working processes, people were replaced by machines. The basic substance of the century was formed especially by the scientific discoveries, their impact made people change their mind about the so far known views.

People also had to re-evaluate their contemporary view of themselves especially from moral point of view they could not consider themselves masters of the world, they were no longer sure of their prominent position. All revolutionary and scientific changes caused great uncertainty within a short time interval. The social, scientific, philosophical and ethical trends of the nineteenth century are not just the background to Naturalism; they are the crucial shaping factors that gave the movement its content, its method, its direction and even its mood. (ibid) During the period of the industrial revolution towns and cities began to grow, different kinds of factories were established and also first steam-locomotive was introduced. New kinds of sciences were developed during

this period and one of the most crucial influences on the naturalistic movement was the theory of evolution.

With the arrival of the industrial revolution with all its technological consequences, the society turned away from agriculture and rural ways of life. The former rural Britain gradually became an industrial country. The agriculture was not in the first place any more as far as the state's economy was concerned. This transformation caused that peasants had to face a crisis because there was a great migration of inhabitants to cities in search of labour. The industry then required full attention and the farmers were left thrown back on themselves, since the manpower was not concentrated in the country anymore.

The greatest shock came upon the human race with the publication of Darwin's *Origin of Species by Means of Natural Selection* in 1859. Darwin's theory of evolution immediately after its publication became the most controversial idea of the age. It basically violated all religious beliefs widespread around Europe and North America. Man as such was no more a part of the divine plan, he/she was rather made a part of the biological world and its processes of evolution. This theory became the turning point of the nineteenth-century science.

According to the principal thought of the theory people were forced to think about themselves in a completely new light. Instead of being creatures made by God itself, they had to understand themselves as comparable to animals. Life itself was then perceived as a continuous struggle. By this aspect the naturalists were appealed. "The Naturalists' view of man is directly dependent on the Darwinian picture of his descent from the lower animal...The Naturalists deliberately reduced him to animal level, stripping him of higher aspirations." (ibid,pp.15-16) This must have been really difficult for people, it basically meant that everything they lived in was a false image and their self-esteem must

have suffered a lot, especially as many people at that time were so dependent on their religious belief.

Another very important factor that influenced naturalism was the Industrial Revolution. The Industrial Revolution brought sharp contrasts into human society. On the one hand, it had its bright sides: the human race was convinced to be conquering the world; new natural resources were found; new forms of communication were introduced. On the other hand, prosperity abundance only reached those layers of inhabitants who owned manufacturing resources and estate properties. The lower classes were by no means financially and materially secure. All these aspects of the Industrial Revolution, the good ones as well as the bad ones, featured in the literature of naturalism. The naturalistic authors portrayed the increasing wealth of the owning group, as well as the struggle of lower classes. These subjects did not appeal in the then literature often.

The Naturalists expanded the thematic and particularly the social range of the arts by dealing with a greater variety of people and problems, including many drawn from “the newly emergent urban working classes.” (ibid,pp.11-12) It was not only the theory of evolution or the industrial revolution that influenced naturalist writers. There appeared other theories that were essential in the works of naturalists, such as the theory of heredity that greatly affected Naturalists’ view of man and the theory of heredity occupied an important position within naturalistic literature.

So to the Naturalists man is an animal whose course is determined by his heredity, by the effect of his environment and by the pressures of the moment. This terribly depressing conception robs man of all free will, all responsibility for his actions, which are merely the inescapable result of physical forces and

conditions totally beyond his control." (ibid,pp. 17 -18) Naturalists believed that destiny could be imposed on the individuals from the outside world.

For this reason, naturalistic characters may have acted however they wanted but they always found themselves spelled under the outer influences.

2.7.2 Naturalistic Novel

The most typical genres that naturalists chose for their portrayal were the novel in the first place and drama in the second place. There will be only the novel discussed in this chapter. All the factors mentioned in the previously were of course comprised in the naturalistic novels. In these novels we could distinguish the nineteenth century scientific discoveries and theories - the introduction of the scientific methods and its influence upon human beings. Naturalists believed that imaginative literature (especially the novel) should be based on scientific knowledge and that imaginative writers should be scientifically objective and exploratory in their approach to their work.

This means that environment should be exactly treated and that characters should be related to physiological heredity. Naturalistic novels, like naturalism as such, in fact grew from the realistic tradition. Naturalistic novels combined the realistic methods of objectively described reality, precisely depicted people and their social and natural environment, with the typical naturalistic elements of scientific novelties and their influence on the society and the theme of heredity. Naturalists depicted the outer world of human race where all people were deprived of their free will and were determined by their genetics and milieu with the maximal objectivity and scientism. In their point of

view the naturalists were straightforward, they did not tend to say things in a roundabout way and this attitude was reflected into their novels. The narrative technique rarely departed from nineteenth-century conventions. Its 'experimentation' is directed towards man, who is manipulated as in an experiment in the scientific laboratory. This leads to an emphasis on content.

All the objectivity and the impact of social environment and order upon an individual made it clear that the best suitable stratum to write about was the working class, as those people were most influenced by the negative impacts of the industrial revolution. The naturalists shared with earlier realists the conviction that the everyday life of the middle and lower classes of their own day provided subject worthy of serious literary treatment. For that reason, in their literary works naturalistic writers focused on the working class individuals. They portrayed them in their milieu much affected by the social and economic changes. As many of them lost their jobs because human labour was substituted by industrial machinery.

Many working class people were dependent on the agriculture and thanks to the Revolution, the importance of agriculture receded to the influence of industry. Life of the working class people was most affected during the Industrial Revolution; the fates of many of them were rather tragic. As the naturalists were deeply interested in the appalling sides of human life, they chose to focus on these people in their works.

Part two: Previous studies

2.8 Introduction

This part attempts to provide previous studies that had been written about Hardy's themes, and how his fiction was undertaken from variables perspectives by researchers.

2.8.1. Study One

Elsadig.A. (2015).Impact of setting in Thomas Hardy's 'Tess of D'Urbervilles' and Charlotte Bronte's 'Jane Eyre' .The study attempted to examine the impact of setting in both writers. Though the study was conducted on comparative ground, but it underwent to reflect to what extends the literary work of a writer; his choice of place, environment, and time are of importance in any literary appreciation and criticism.

The writer discussed in depth the underlying factors the writers created to reflect his/her aim through the settings of the story. The study also went further on viewing the general aspects of the story of Tess with reference to a variable locations, social changes, and as well as the relation between the hero's mood and change of seasons. The researcher focused on physical description of Tess, her lack of education, traditional and moral of her community, and how all these factors were interwoven of the writer called "victims of darkness of capitalist society".

Though the study tackled an important tool to interpret a literary work admittedly stated his study still missed a further former investigation of a writer like Thomas

Hardy through which he recommended a further enquiry and reading for researchers.

2.6.2 Study Two-MA

Williams, Hazel (1965): The roles of nature in selected novels of Thomas Hardy.

The study was set out to show the development of Hardy as ambivalent attitude toward Nature in his early novels *Under the Greenwood Tree* (1872), *Far From the Madding Crowd* (1874), *The Return of the Native* (1878), *The Woodlanders* (1887), and *Tess of the D'Urbervilles* (1891). Nature was viewed through the chronological order of the novels. In the early novels, nature was characterized as calm, serene, and beautiful. But in the later works Nature lost much of its tranquility and became a cruel, sinister force whose role was primarily to destroy.

The study found that Hardy portrayed nature that it played a large role in motivating character, developing plot, and in defining the setting of these novels.

The study also found that nature became a definite instrument in Hardy's novels; an instrument chosen to mark the sad progress of man's brief stay' on earth. Also, it showed that nature assumed an impassive, scrutinizing face when man acts, and that it was an impartial observer to whom man is almost always subservient.

2.8.3 Study Three-BA

Laubova, Kristyna (2010). Naturalistic Elements in Thomas Hardy's selected novels: *Tess of the D'Urbervilles* and *Jude the obscure*. The study attempted show naturalistic elements in the two novels. The theoretical part of the study analysed naturalism as such and its effects on literature. It also focused on Hardy's life and his general experience that was captured in his books. The practical part of the work dealt with the features inspired by naturalism that can be found in these novels and the role within their plot construction. Although the study was conducted on comparative basis, but it found that both novels' motifs and themes were inspiring due to their influence of naturalism. The study also found that, naturalism was not the only literary style that was visible in these novels, there were, for instance, elements of romanticism and symbolism.

After the statement of background of this study and its theoretical basis, we will be introduced to the next chapter; chapter three which the analysis from a critical point of view.

CHAPTER THREE

Analysis from A critical Point of View

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Analysis from A critical Point of View

3.1 Methodology

This chapter is meant for the analysis of Thomas Hardy's novel *Tess of the D'Urbervilles* from a critical point of view. The researcher has endeavoured to go by a close reading through the whole novel to pinpoint Hardy's descriptions and manipulations of Nature that are relevant to the research topic. Some texts from different chapters in the novel are highlighted, drawn, and featured to be used as the followings for the interpretations and discussions in this chapter.

3.2 The Veracity of Nature

More recently, *Tess of the D'Urbervilles* has been interpreted rigorously in thematic and metaphorical terms. The thematic critic insists that the subject of *Tess of the D'Urbervilles* is the destruction of the English peasantry. At the other end of the spectrum we have some brilliant analyses of the pattern of imagery and symbol in the novel as constituting its essential core of meaning, its reality. Dorothy Van Ghent and Tony Tanner, to mention just two outstanding critics of the novel, have treated the novel as a tissue of symbolic or imagistic constituents forming a pattern deeper than lines of rational cause and effect. In this study our focus for analysis is the latter critic.

As a matter of fact nature in this novel becomes the focal part of the story. Once we delve into reading, we can measure how the narrator skillfully draws our

attention to the natural geography this part of England. A kind of description as Dorothy Van Ghent has noted that nature in Tess of D'Urbervilles "is primarily not a metaphor but a real thing" whose very "physical surface" is charged with symbolic meaning" Ghent 1953,p.201). Thus, the village of Marlott has a wonderful picturesque quality:

The village of Marlott lies in the beautiful Vale of Blackmoor. Although this valley is only four hours away from London, it has not yet been discovered by tourists and artists. The best view of the vale is from the hills surrounding it; it looks like a map spread out. It is a quiet, sheltered part of the countryside, where the fields are always green and the rivers never dry up.(TDU,3)

The narrator extended the depiction of nature that it would keep its beauty and its lovely sights would last unless there was no, as Hazel Williams stated "intrusion from the outside world"(Hazel 1965,p.19).The narrator implicitly mentioned that the nature in this side of England had not yet disturbed because it " has not yet been discovered by tourists and artists" who are foreigners not like nature's country people or native of the village Marlott and the Vale of Blackmoor.

In another place, the narrator endowed his descriptions to The Valley of Great Diaries. Here nature is seemed, through the eye of Tess, the variable natural prosperities captured in the valley; showing its direction from the Valley of Black Moore and some naturalistic features contrasted to the two valleys:

Here the fields and farms were much larger. She saw more cows at a glance than she had ever seen before. The evening sun shone on their red, white and brown bodies. She thought that this view was perhaps not as beautiful as a view of Blackmoor Vale, which she knew so well. There the sky was

deep blue, the smell of the earth was heavy in the air, the streams ran slowly and silently. But this view was more cheerful.(TD.33)

We might ask ourselves here about how the two valleys been contrasted though each has its natural entity. The answer to such wonder can be signaled through Tess. She preferred one nature to another, The Valley of Great Diaries to her native home; the Blackmoor valley simply, because the nature was disturbed; this time by something against the accepted rules and endorsement of nature. But in her new setting, nature still beholden as beautiful all reflected in the calm of the pastoral Tess experienced and felt by variables o f natural sites of the valley with its cows; diary men; cottages, and how the people of this place did their daily activities with pleasures.

In another space in the story are moments Hardy rose to the heights of excellent pictorial representation. Certainly, the story would be meaningless if it were not for the beautiful background Hardy gives to the love story. His scenes of nature, as the catalytic agent for love, hovers in the mind's eye, and there is the awareness that Tess and Angel continue their love because of Nature's tenderness and under Nature's auspices:

They spent all their time together, as country people do once they are engaged. In the wonderful autumn afternoons they walked by streams, crossing on little wooden bridges. They saw tiny blue fogs in the shadows of trees and hedges, and at the same time bright sunshine in the fields. The sun was so near the ground that the shadows of Clare and Tess stretched a quarter of a mile ahead of them, like two long pointing fingers.(TDU.61)

The descriptions of Tess and Angel's happy time after their engagement are due to the surrounding nature. Autumn, streams, wooden bridges, blue fogs, shadows of trees and hedges, and sunshine in the fields. The sun was so close to the ground; as if it was happy too. Another interpretation is also says that Angel and Tess were conducting in accordance to nature's rules and laws that's why nature interacts positively with them; for Nature appears to be only the "intelligence which guides two submissive fiancé down the path of bliss".(ibid.20)

In our final stance on nature veracity, the scene provided a description of a house that was large in the woods and it was empty. (TDU,107). Tess and Angel climbed into it after a long walk from city Sandbourne (15 miles).After that they left it towards the north to get a port. They passed through the cathedral and reached open land. The weather was windy in a cloudy night. They walked on the grass so as not to make noise. Here a naturalistic feature (grass) is matched to the new change (road); nature is peaceful and quiet not like the modern roads. Nature is the best place, most peaceful, and the most protective.

3.3 The Influence of Nature

In our previous part, we tried to view how nature is interwoven through Hardy's descriptive narration. We tried to analyze, in a conceptual sense, nature as it portrayed or read the narrator picturesque of nature. Now, in this part, we will have

another stance on nature; that is to investigate nature is depicted in terms of its influence whether positively or negatively.

Nature in a rustic sense is so powerful. This fact can be attained through the conversation between Tess and her youngest brother Abraham:

“Did you say the stars were worlds, Tess?”

“Yes”

“All like ours?”

I don’t know; but I think so. They sometimes seem to be like the apples on our stubborn tree. Most of them splendid and sound — a few blighted.” (TDU, 7)

Stars and its beyond reflected that country people were influenced by Nature as they lived with it since long time ago. Nature for them was not like a rational facts Tess learned at school or church but something abstract. As if the scene was giving a clue that: If people looked deeply into nature’s prosperities, unalterable ideologies about life beings could be obtained.

In the following description, nature was featured on how country people have potentialities like their animals (horse Prince):

... We d'Urbervilles don't sell our horses for cat's meat!' he insisted. And the following day he worked harder than usual in digging a grave, where Prince was buried. (TDU,9)

As if the scenes testified that country people would not be influenced by the new intruders who buy their dead animals for cats’ food. They had learned from nature that dead burial is the best reward for him.

In another side, we can see the picture in a natural setting Tess, coming from her home village to a new place (Shaston and Trantridge), described the house of Stock D'Urbervilles and how it drew her amazement:

From Trantridge she walked up a hill, and turning a corner, saw the house. She stopped in amazement. It was large and almost new, a rich red against the green of the bushes around it. Behind it lay the woods called The Chase, an ancient forest. (TDU,11)

The house was unlike the houses of her village .This may help to infer, through Tess's amazement that the red colour of the house was enriched because of the splendid environment around it.

In addition to the above descriptions, people at Trantridge and their desires and movements is different from that of Marlott. Tess here remembered her home town which was depicted in a nostalgic sense.

Another description for the valley of great diaries; time plays an effective role to determine the atmosphere in the valley and how it influenced people, animals, as well as trees. The atmosphere is described like a drug over the diary people. The day had weather conditions such as heavy thunderstorm, but the weather is clear by the sun and air. We can feel an implicit depiction of human nature of the country people who have pure heart. Tess's work mates wished her good luck to her relationship with Angel Clare.

Before we conclude our descriptions about the positive influence of nature portrayed by Hardy, the depiction above presented the worth of the agricultural life; its skills and the worthiness of traditional virtues, chivalry, loyalty, and devotion.

At least but not last nature influence may be seen on Angel returning from Brazil and how “the cruel climate and hard work had changed him:

The country had been a disappointment to him. Many farmers had come here from England hoping to make their fortune, and had died in the fields or on the roads. He knew now he could not farm here. (TDU,97)

Angel was compared to elements of nature like a shadow, thin, bonny with no spring and no enthusiasm in his eyes; a kind of feature that hardly been acclaimed. But it is a nature habit to be good at one time and harsh at another. It is logically no nature to blame in causing death to farmers. May be they went there in the time when weather conditions were bad or Brazil was a bad choice for them in which they did not accustomed to it. However, it was wise for Angel to return to his home’s nature; a decision many of us hoped not was so late!

3.4 The Influences on Nature

In this part we will delve into a deeper analysis to view influences on nature we gave hints to them in the beginning of this chapter as one critic called such influences “the intruding on nature”; things that disturbed the uphold of nature.

Nature was described in a day time for harvest in cornfield near Marlott. The harvesting machine was compared to a grasshopper love-mating sound. The machine was pulled by horses:

One day in August the sun was rising through the mist. In a yellow cornfield near Marlott village it shone on two large arms of painted wood. These, with two others below, formed the turning cross of the reaping-machine. It was ready for today's harvest.(TDU,25)

We can determine a slight change in nature daily course of interaction; a kind of change seen as unwelcomed guest in the realm of nature. Thus, nature elements seemed a bit cautious to a forcing alter in the long-lived traditions. Sun rose behind the mist ;it is not so close to earth as it used to and the heritage of harvest is disturbed by a new urban thing; a threshing machine. It was even new to the horses pulling it, but could not escape it. Let us look closely as the scene extended in another location:

In March the threshing-machine came for a day to Flintcomb-Ash. It was a huge red machine which ate all the corn the farm workers could feed it. Next to it stood the engine which ran it, and the engineer. He lived in a world of fire and smoke, and was permanently black, as if he came from hell.(TDU,93)

In a further description, an image of Flintcomb-Ash farm during the harvesting time .The harvest is made this time by threshing machine; “it was huge red machine which ate all corn the farm- workers could feed it.” The machine is described by its man. The engineer is also described as living in a world of fire and smoke that made him looked like someone who came from hell.

In a last glance at influences on nature, we can see to what extends change of nature became certain:

It was... fashionable holiday town; with parks, flowerbeds and amusements. This new town, a product of modern civilization, had grown up near the ancient Egdon Woods, where the paths over the hills had not changed for a thousand years. (TDU,107)

The description is for a city-(Sandbourne). Angel travelled to by a train and stayed in a hotel. It is described that it was strange for Angel why Tess came to this fashionable holiday town with parks, flowerbeds, and amusements. This new town

is a product of modern civilization that had grown near the ancient Edgemoor Woods where the paths over the hills had not changed for a thousand years. Angel was confused due to his experience of nature that how Tess to come to this “town of relaxation” not for work for cows farm and vegetable digging.

3.5 The Inevitability of Nature

In this final part of the chapter we will tirelessly hold our attention on the portrayal of nature. Nature endowed its beauty in some situation and seemed wayward in another. One may say that the ongoing situations were not in accordance to nature flow of life and then any trial to compromise with nature would be met by a challenge from it:

*Clare almost bumped into a great stone rising up in front of him.
Moving forwards carefully, they found other stones, standing tall and
black against the night sky.(TUD,115)*

Nature seemed as an obstacle before Tess and Angel Clare when they dared to escape due to Tess commit of suicide. Figures, like stones, might be an early warning from nature.

In an ending product of Hardy depiction, nature emphatic power was influential when sun had shown on two figures:

*One July morning the sun shone on two figures climbing the hill
leading out of the fine city of Wintonchester.(TUD,119)*

Nature at the end reconciled with the two figures because they no longer would disturb the accepted rules, nor any stones would straggled their walking. It was long time since the sun light shone in a dim colour. But this time nature tenderly endeared us when the sun shown again on us, city, and hill.##

CHAPTER FOUR

CONCLUSION

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4.1 Conclusion

The aim of this study was to investigate the portrayal of nature as depicted in Thomas Hardy's novel *Tess of the D'Urbervilles*. The study was set out to map the occurrence of nature descriptions in the novel through a close reading. Several topics were highlighted, drawn, and explicated to harness the starting point on solid backgrounds. Thus, the theoretical part and previous studies aimed at viewing the various influences during the period of Hardy; an introduction to Victorian era was provided as well the variable intellectual movements through which only fact-finding data were sorted out in the second chapter of this study.

In the practical part which is chapter three and chapter four, the study was preceded in a parallel with our earlier questions and hypotheses in chapter one. The analysis proved that Hardy was highly influenced by the ongoing change of his English countryside, especially the Southern counties, towns, and villages; many of the pictorial scenes of nature he gave in his novel were vivid recollection of this countryside. Hardy manipulated the concept of nature as a focal point or care-watcher that recorded the influences on the surroundings. Nature appeared to be eminent in certain situations in which its entity or state of being was not yet instigated. Then in another facet, nature's reaction was seen in depictions which elaborately set it as an individual living character; it was taken to have

positive and negative impacts on its milieu. In another stance, Hardy fairly portrayed the out -sided effects on nature conventions. Such influences were pictured as a new violation on the natural being. Factors like: the emergence of unfamiliar conducts, harvesting tools, and new ways of living on earth did not match with the warrant factors in nature.

Finally, Hardy admired nature's magnificence and displayed its strength and ability to affect the development of events. Admittedly, his drawings of nature are not what the conscientious tourist would relate. Instead, Hardy is always the sympathetic partaker of nature-healing balm, fixed with a consciousness that man and Nature are in close proximity to one another. As aforesaid, nature was manifested as catalytic agent for Hardy's artistic vision and portrayal.

4.2 Recommendations

After finishing this study, the researcher recommends that there are many excellent literary works written in English by outstanding Sudanese scholars should included in the curriculums of high schools and colleges. It may help us, as literary remedy, to understand our own local challenges as well as Hardy did for his country. We can take as example Prof.Abdallah Altayeb's "Stories from the sands of Africa", Altayeb Salih's "The Dum tree of Wad Hamid", and Dr. Mahmud Ali Ahmad's "My dreamy Island". The list is endless!

4.3 Suggestions for further studies

Due to the limitation of the scope of this study, the researcher recommends the followings:

1. To conduct a study which can trace the concepts of nature in other literary works written by other Victorian novelists.
2. Further studies should be conducted in the areas not fully tackled by this study.

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Appendices

Thomas Hardy: His life and works

Thomas Hardy (1840-1928), novelist and poet, was born in 1840 in Dorset, which was to become the setting of much of his fiction. A frail child, he did not attend the local school until the age of eight. His ill health did foster in him, however, a love of reading. In his walks in the area, Hardy also came into contact with the local farmers and labourers, whose hardship and poverty deeply touched him. At the age of 15, he was apprenticed to a local architect, a career that would sustain him until he became established as a writer.

In 1862 Hardy moved to London to work with another architect. Always driven, he would rise at five in the morning to complete three or four hours of reading—in Homer, the Greek Testament, the Renaissance poets—before going into the office. On his return from work, he would often stay up reading and writing until midnight. It was during this time that he began writing poetry and short stories. Although he submitted many pieces to various magazines and the editors often wrote that he showed promise, his work was consistently rejected. The hectic schedule that Hardy was following caused his health to deteriorate, and he was forced to return to the countryside in 1867 to recuperate. In Dorchester, he worked as an architect during the day, writing in his spare time. It was in the course of his employment that he met his first wife, Emma Gifford. He had been sent to St.

Juliot to draw plans for a church restoration, and Emma was the sister-in-law of the rector. The two struck up a close friendship and Emma was very supportive of his writing. With Emma's encouragement, Hardy published his first novel *Desperate Remedies* (1871). The novel, which has much in common with sensation fiction, a popular sub-genre of the 1860s, met with mixed reviews, but he continued writing and *Under the Greenwood Tree*, published in 1872, brought him popular acclaim.

In his early novels Hardy began to include real places from the Dorset area, renamed Wessex—and to be praised for his portrayal of the countryside and the people of the region. *A Pair of Blue Eyes* appeared in 1873, and mirrored his own courtship with Emma. The two were married in 1874. That year also saw the publication of *Far from the Madding Crowd*, the first of what are now regarded as his classic novels. It depicts the life and loves of Bathsheba Everdene, and provides a convincing portrait of rural life. The novel also includes one of Hardy's "fallen women": the case of Fanny Robin, who is seduced and eventually dies in a workhouse, shocked many readers. Despite this, the novel was very popular, and allowed him to give up his architectural work and concentrate solely on writing. *The Return of the Native*, published in 1878, was also very successful. All of Hardy's novels were by now appearing in serialized form in monthly family magazines—a development which affected both the way that he wrote and the content of his fiction. Like most serialized writers, Hardy incorporated a steady

flow of incidents in his novels; he was catering to an audience that needed to be encouraged to keep reading and buy the next issue. The “family” nature of the magazines often led his editors (one of whom was Leslie Stephen, the father of Virginia Woolf) to caution him to tone down the racier scenes and rewrite large sections. Because of the strict morality that dominated editorial policy, for example, Hardy could not state explicitly that some of his characters might have been involved in extra-marital activities. Instead, such situations are written vaguely and readers are left to decide for themselves whether or not something illicit has taken place.

Censure of Hardy’s depiction of “immoral” subject matter reached its peak with the publication of his next two major novels, *Tess of the D’Urbervilles* (1891) and *Jude the Obscure* (1895). In the first of these, Tess is raped by and bears an illegitimate child to Alec D’Urbervilles. Both the “seduction” itself and Tess’s attempt to have the illegitimate child baptized shocked readers of the time. Tess eventually marries Angel Clare but is forced back into a relationship with D’Urbervilles when Clare discovers the truth about her past and abandons her. Her husband eventually forgives her, but she kills D’Urbervilles and is hanged for it. Hardy rewrote many of the novel’s explicit or controversial sections for serialization in *Longman’s Magazine*, but when the novel was published as a complete volume the controversial sections were restored. From the mid 1890s,

Hardy concentrated on composing poetry, continuing in a different genre the portrayal of the Wessex region he had made famous in the novels. *Wessex Poems* appeared in 1898, *Satires of Circumstance* in 1914, and *Moments of Vision* in 1917. Hardy's poems form a body of work strongly rooted in the physical details of place—but even more than that, one strongly rooted in the past. Hardy often borrows from traditional poetic forms (such as the ballad), and he often employs archaic diction. In subject matter, too, the poems tend to be strongly rooted in the past—more often than not a very personal past, with love and the loss of love being recalled by the speaker; in very many of Hardy's poems an elegiac tone is pervasive. Hardy's poetry is sometimes discussed as constituting a reaction to modernism; perhaps it would be more accurate to think of it standing as a strong counterweight to modernism. Certainly the strong simplicity and emotional resonance of his poetry have exerted a strong influence on the works of many subsequent poets (Philip Larkin perhaps most prominent among them). So too has Hardy's formal approach. His rhythms, his rhymes, and the way in which he varies quantity are all tightly controlled and finely modulated; the extraordinary degree of technical accomplishment in much of Hardy's poetry does not call attention to itself, and is perhaps all the more impressive for so often being unobtrusive. Hardy's reputation continues to rest on his lyrics and ballads—most of them tightly compact works. His most ambitious poetic work is much longer; *The Dynasts* is an

extraordinary epic poem set in the Napoleonic Wars. It was published in three parts between 1903 and 1908.

The death of Emma in 1912, and Hardy's subsequent remorse for what had become of their relationship, resulted in some of his finest poetry and love poems, which appeared in *Satires of Circumstance* (1914). Hardy remarried in 1914; his second wife, Florence, is listed as the author of a two-volume biography that appeared in 1928 and 1930, but it has since been established that Hardy wrote the work himself. Hardy was awarded the Order of Merit in 1910 and the Gold Medal of the Royal Society of Literature in 1912. When he died in 1928, his body was buried in Poets' Corner of Westminster Abbey, but his heart was buried with Emma in Stinsford, in southern England.