

**SOUL AND SHADOW IN THOMAS HARDY'S
TESS OF THE D'URBERVILLES**

BY

PATRICIA P. BRANDON

SOUL AND SHADOW IN THOMAS HARDY'S

TESS OF THE D'URBERVILLES

A Research Paper

Presented to

the Graduate Council of

Austin Peay State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Patricia P. Brandon

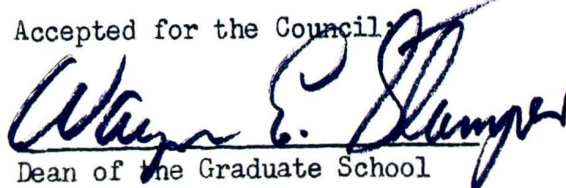
August 1974

To the Graduate Council:

I am submitting herewith a Research Paper written by Patricia P. Brandon entitled "Soul and Shadow in Thomas Hardy's Tess of the D'Urbervilles." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.

Major Professor

Accepted for the Council


Dean of the Graduate School

Tess of the D'Urbervilles has been acclaimed as one of the greatest Thomas Hardy novels. Arnold Kettle calls it "the essential achievement"; William Buckler says it is "the most perennially popular of all of Thomas Hardy's novels"; Irving Howe claims "the book stands at the center of Hardy's achievement, if not as his greatest then certainly his most characteristic."¹ What makes the novel characteristic is the protagonist Tess Durbeyfield. Hardy is well-known for his portrayal of women, but Tess Durbeyfield is an unusual Hardy heroine, for she is more human than she is Victorian. She breaks away from the stereotyped Victorian woman because she is not a chaste woman. She breaks the moral and social standards of her day; yet she struggles to overcome her circumstances and emerges as Hardy implies "a pure woman." The weight of the novel is carried completely by Tess who, even though she doesn't satisfy the world's standards, eventually rises to a full realization of her own.

Tess is a woman struggling to find herself, to find completeness. In this struggle, she tries to bring unity between her personal idealism and her natural sexuality. According to Buckler, she is "entrapped between the ascetic on the one hand and the sensual on the other, she is torn between 'the inherent will to enjoy, and the circumstantial will against enjoyment,' between self-preservation and self-immolation."² The

¹Arnold Kettle, "Introduction," Tess of the D'Urbervilles by Thomas Hardy (New York: Harper and Row, 1966), p. viii; William Buckler, "Introduction," Tess of the D'Urbervilles by Thomas Hardy (Boston: Houghton-Mifflin Co., 1960), p. xiii; Irving Howe, "Let the Day Perish," Thomas Hardy (New York: The Macmillan Co., 1967), p. 108.

²Buckler, p. xiii.

end of Tess's struggle is marked by the emergence of a unified, stable personality. However, this actualization of self in Tess Durbeyfield is the antecedent of her destruction.

In various portions of his Collected Works, C.G. Jung examines and explains literary archetypes. If we apply Jung's theories of personality to this novel, a "double" concept emerges. Based on Jung's theories, Alec d'Urberville can be seen as Tess's shadow while Angel Clare emerges as Tess's animus, or soul. Tess tries to reconcile these two aspects of her personality to the satisfaction of her image of herself or her ego so that she might realize her true self.

According to Jung, the ego is "the conscious mind. It is made up of conscious perceptions, memories, thoughts, and feelings. The ego is responsible for one's feeling of identity and continuity, and from the viewpoint of the person himself is regarded as being at the center of consciousness."³ In other words, the ego is one's own self image: how one views himself in relation to his environment. Hall and Lindzey explain that in order for the self to emerge a balance between the ego or conscious mind and the unconscious must be reached:

The self is the mid-point of personality, around which all of the other systems are constellated. It holds together and provides the personality with unity, equilibrium, and stability.

The self is life's goal, a goal that people constantly strive for but rarely reach. . . . It motivates man's behavior and causes him to search for wholeness, especially through the avenues provided by religion.

³Calvin S. Hall and Gardner Lindzey, Theories of Personality (New York: John Wiley and Sons, Inc., 1970), p. 82.

Before a self can emerge it is necessary for the various components of the personality to become fully developed and individuated.⁴

The self, therefore, is what a person really is, not just what he thinks he is.

The two systems of personality which play a dominant role in the emergence of self in Tess are the shadow and animus:

The shadow archetype consists of the animal instincts which man inherited in his evolution from lower forms of life. Consequently, the shadow to begin with typifies the animal side of man's nature. As an archetype the shadow is responsible for man's conception of original sin; when it is projected outward it becomes the devil or an enemy. The shadow archetype is also responsible for the appearance in consciousness and behavior of unpleasant and socially reprehensible thoughts, feelings, and actions. . . . The shadow, with its vital and passionate animal instincts, gives a full bodied or three-dimensional quality to the personality. It helps to round out the whole person.⁵

This same idea comes into play when, in describing Tess, Hardy says "it was the touch of the imperfect upon the would-be perfect that gave the sweetness, because it was that which gave the humanity."⁶ Alec d'Urberville brings out the shadow in the nature of Tess.

The animus, represented by Angel Clare, is the masculine side of woman's personality and the anima is the feminine side of man's personality. Hall and Lindzey explain: "Man apprehends the nature of woman by virtue of her animus. But the anima and animus may also lead to

⁴Hall and Lindzey, pp. 87-88.

⁵Ibid., p. 87.

⁶Ibid.

misunderstanding and discord if the archetypal image is projected without regard for the real character of the partner."⁷ This misunderstanding is true of the idealized concepts that Tess and Angel have of each other.

Early in the novel Hardy refers to a three-dimensional personality, which can be seen as the ego, shadow, and animus. In describing the first meeting between Alec and Tess, Hardy foreshadows the emergence of a third party: "It was not two halves of a perfect whole that confronted each other at the perfect moment; a missing counterpart wandered independently about the earth waiting in crass obtuseness till the late time came." Dorothy Van Ghent explains the developing relationship between these three:

Both Angel and Alec are metaphors of extremes of human behavior, when the human has been cut off from community and has been individualized by intellectual education or by material wealth and traditionless independence. Between the stridencies of Angel's egoism and Alec's egoism is Tess--with her Sixth Standard training and some anachronistic D'Urberville current in her blood that makes for spiritual exacerbation just as it makes her cheeks paler, "the teeth more regular, the red lips thinner than is usual in a country-bred girl: incapacitated for life by her moral idealism, capacious of life through her sensualism."⁸

As previously mentioned, in this novel Tess is the ego. The novel studies this woman's attempts to find a life where harmony can

⁷Thomas Hardy, Tess of the D'Urbervilles (Boston: Houghton-Mifflin Co., 1960), p. 34. All other quotes from this text have been indicated by placing the page number of each reference in parentheses at the end of each quotation.

⁸Dorothy Van Ghent, "On Tess of the D'Urbervilles," The English Novel: Form and Function (New York: Holt, Rinehart and Winston, Inc., 1953), p. 209.

exist between her ideals and her nature and where her true self can be realized. Albert J. LaValley says she "tries to be true to her sexual feelings, to bring them into accord with her ideals and to construct her own ethic."⁹ The eventual realization of self for Tess Durbeyfield is short-lived. Tess suffers numerous unnecessary sorrows and has to confront cruel and unsatisfactory social attitudes and laws. Unable to endure these hardships, Tess is pushed to the point of committing murder. LaValley says that only then does Tess finally see "herself and humanity with that strange clarity and detachment, breadth of vision, and tone and manner which has belonged to the anonymous narrator throughout the long ordeal of her suffering. 'I am ready,' she says quietly and serenely to Angel and the police who surround the sacrificial slab upon which she lies."¹⁰

Tess Durbeyfield is a natural person. She has all the simplicity and beauty of a country girl with just a touch of eloquence inherited from the d'Urberville blood. She stands out in her first appearance in the novel as the most lively, most eye-catching of the group of celebrators on May Day. Dressed all in white, Tess "wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment (8). In addition to her beautiful face, her well-developed body "made her appear more of a woman than she really was" (33). But in spite of her womanly appearance, Tess was an innocent,

⁹ Albert J. LaValley, "Introduction," Twentieth Century Interpretations of Tess of the D'Urbervilles (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 82.

¹⁰ Ibid., p. 7.

"a mere vessel of emotion untinged by experience" (8). And this is the heart of Tess's problem. She is a girl of nature, subject to all the natural instincts and emotions. To these Tess succumbs, and thus results her suffering.

Feeling guilty for the death of the family's horse, Tess agrees to go to Trantridge to apply to the d'Urberville family there. At Trantridge Tess meets Alec d'Urberville, "a dashing young man of about twenty-four, and despite the touches of barbarism in his contours, there was a singular force in the gentleman's face, and in his bold, rolling eye" (30). Both Alex and Tess are passionate, impulsive, and proud, and both possess those qualities characteristic of the aristocrat. It is Alex d'Urberville who awakens the passionate nature of Tess. Even though Tess is sometimes frightened by the impulsive, dangerous antics of Alec, she is nonetheless flattered by and responsive to his constant attention. After her seduction by Alec d'Urberville, Tess remains with him for two weeks, "temporarily blinded by his ardent manners" (72), and "stirred to confused surrender awhile" (72). Jung explains this rationalization of Tess's behavior thus: "We have an inkling of this foreign personality when, after being possessed by an emotion or overcome with rage, we excuse ourselves by saying, 'I was not myself,' or 'I really don't know what came over me.' What 'came over' was in fact the shadow, the primitive, uncontrolled, and animal part of ourselves."¹¹ Thus Alec d'Urberville is the personification of the primitive instincts, the dark being, the shadow of Tess Durbeyfield.

¹¹Frieda Fordham, An Introduction to Jung's Psychology (Baltimore: Penguin Books, 1966), p. 49.

Tess readily admits that she does not love Alec. She only lusted after him, and her realization of this causes her to despise herself and leave Alec, explaining her feelings thus: "If I had gone /to Trantridge/ for love of you, if I had ever sincerely loved you, if I loved you still, I should not so loathe and hate myself for my weakness as I do now! . . . My eyes were dazed by you for a little, and that was all" (67).

After leaving Alec, Tess begins a period of suffering more at the hands of her own chastisement than of any outside force. Tess sees herself as a social outcast, confronting her mother's outrage at not "snatching at social salvation" (71) by marrying Alec d'Urberville and the social embarrassment of giving birth to an illegitimate child: "She looked upon herself as a figure of Guilt intruding into the haunts of Innocence. . . . She had been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly" (75). Thus Tess suffers alone the agonies of the sin, her pride refusing to let her seek aid from Alec d'Urberville. She tries to put him and the past from her mind for "hate him she did not quite; but he was dust and ashes to her" (72), and "apply to him she would not. But she would often clasp her hands behind her head and muse when she was supposed to be working hard" (86). For truthfully, Tess cannot completely discard Alec. He is a part of her, but escape him she can try.

After the death of her child Tess begins to blossom again into the beautiful, gay young girl she once was. She thinks that she can begin again, can "be happy in some nook which had no memories. To escape the past and all that appertained thereto was to annihilate it, and to do

that she would have to get away" (87). It is important to understand that it is not what has happened to Tess that makes her suffer, but the way in which she feels she is viewed by those around her. Hardy explains that Tess's concern is over the world's view of the situation:

Moreover, alone in a desert island would she have been wretched at what had happened to her: Not greatly. If she could have been just created, to discover herself as a spouseless mother, with no experience of life except as the parent of a nameless child, would the position have caused her to despair? No, she would have taken it calmly and found pleasure therein. Most of the misery had been generated by her conventional aspect, and not by her innate sensation (80).

So Tess embarks upon her second journey from home, going to a dairy called Talbothays, "amid the oozing fatness and warm ferments of the Var Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization" (130). Ironically, Talbothays is close to the former estates of the d'Urbervilles, the family from which Tess inherits a "slight incautiousness of character" (79). She enthusiastically looks forward to a new life with the spirit of "unexpended youth surging up after its temporary check, and bringing with it hope, and the invincible instinct towards self-delight" (88).

In the third phase of the novel, which Hardy aptly entitled "The Rally," Tess begins a new life at Talbothays as a dairymaid. Almost three years have passed since she left Trantridge, and she feels a new sense of freedom and independence.

The irresistible, universal, automatic tendency to find pleasure somewhere, which pervades all life, from the meanest to the highest, had at length mastered Tess. Being even now only a young woman of twenty, one who mentally and sentimentally had not finished growing, it was impossible that any event should have left upon her an impression that was not in time capable of transmutation. And thus her spirits, and her thankfulness, and her hopes, rose higher and higher (91).

Tess's life at Talbothays is idyllic, and part of the pleasure she encounters is in the form of Angel Clare. From their first meeting Angel and Tess have a strange communion. They both suffer from "the ache of modernism" (110). Both have been discouraged by their previous dealings with the world. Clare has become disillusioned with the traditional concepts of religion and society, and, of course, Tess is still trying to forget her past with Alec d'Urberville. Tess and Angel are the personification of each other's dreams and ideals. The fact that Tess and Angel are of opposite sexes makes the concept of the anima and animus more obvious.

Jung considers the anima "to be the soul of man. . . . 'soul' as primitives conceive it to be--namely, a part of the personality."¹² Tess becomes for Angel "a visionary essence of woman--a whole sex condensed into one typical form" (115). Angel first sees Tess as a "fresh and virginal daughter of Nature" (106), and after several friendly encounters at Talbothays she is only "the merest stray phenomenon to Angel Clare as yet--a rosy warming apparition which had only just acquired the attribute of persistence in his consciousness" (114). So Clare lets himself think of her and take pleasure in her company until he realizes "that he loved Tess; her soul, her heart, her substance" (116). The dairy he had come to for a short apprenticeship has a hold on him and "the aged and lichened brick gables breathed forth 'Stay!' The windows smiled, the door coaxed and beckoned, the creeper blushed confederacy. A personality within it was so far-reaching in her influence as to spread into and make the bricks, mortar, and whole overhanging sky

¹²Fordham, p. 54.

throb with a burning sensibility. Whose was this mighty personality? A milkmaid's" (136).

Clare's love for Tess could not match the deeper feelings she had for him. "He loved her dearly, though perhaps rather ideally and fancifully than with the impassioned thoroughness of her feeling for him" (179-80). And here lies the tragedy of their love. D.H. Lawrence says:

Angel Clare has the very opposite qualities to those of Alec d'Urberville. To the latter, the female in himself is the only part of himself he will acknowledge: the body, the senses, that which he shares with the female, which the female shares with him. To Angel Clare the female in himself is detestable, the body, the senses, that which he will share with a woman is held degraded. What he wants really is to receive the female impulse other than through the body.¹³

Angel, on the other hand, personifies the animus or soul of Tess. "He had a mobility of mouth somewhat too small and delicately lined for a man's" (100) and Tess recognizes in him a "controlling sense of duty, . . . a quality which she had never expected to find in one of the opposite sex" (124). Tess's love for Angel Clare is, like his for her, an idealistic one. "There was hardly a touch of earth in her love for Clare. . . . He was all that goodness could be. . . . She thought every line in the contour of his person the perfection of masculine beauty, his soul the soul of a saint, his intellect that of a seer" (170). However, Tess loves Angel passionately and these animal instincts she tries to subdue. "She was embarrassed to discover that excitement at the proximity of Mr. Clare's breath and eyes, which she had contemned in her

¹³D.H. Lawrence, "A Study of Thomas Hardy," Phoenix (New York: Viking Press, 1936), p. 484.

companions, was intensified in herself; and as if fearful of betraying her secret she paltered with him at the last moment" (127).

The spiritual unity of Angel and Tess is manifested in a physical resemblance. On a daybreak walk at Talbothays Tess "looked ghostly, as if she were merely a soul at large. In reality her face, without appearing to do so had caught the cold gleam of day from the north-east; his own face, though he did not think of it, wore the same aspect to her" (180). Speaking of the animus in general, Jung explains that "the animus can in fact stir her to search for knowledge and truth, and lead her into purposeful activity, if she can learn to know him and delineate his sphere of activity."¹⁴ After months of constant companionship Angel's "influence over her had been so marked that she had caught his manner and habits, his speech and phrases, and likings and his aversions" (180); also, "her nature cried for his tutelary guidance" (160). Tess's love for Angel is blighted by her feeling of guilt and unworthiness. She deems it necessary to tell him the whole story of her past, and she is fully prepared to take the consequences of the revelation. She only wants "to make herself his, to call him her lord, her own--then if necessary, to die" (187). She realizes that Angel sees her as pure and spotless, and she prays that he might understand that the person he loves is not her real self, but one in her image, the one she might have been (189).

The second period of suffering begins for Tess on her wedding day, when, upon confessing her past to Angel, she discovers that he cannot

¹⁴Fordham, p. 58.

accept her. Discovering that Angel has a similar confession to make, Tess feels that fate has stepped in for her. "How strange it was! He seemed to be her double" (198). But Angel proves to be less than the natural, free-thinker he appeared to be. Arnold Kettle explains Angel's brutal rejection of Tess:

The trouble with Angel is that he is, in the philosophical sense, an idealist; until the final pages of the book he is more attached to his ideas about life than to life itself. He cannot appreciate Tess without idealizing her, without turning her into a personification of what he calls "rustic innocence." As he himself admits, without, at the time, realizing the implications, he has not loved Tess but another woman in her shape, a woman who has never existed except in his mind.¹⁵

Angel Clare is a social snob. He had previously been contemptuous of old family distinctions and then later thought of how Tess's ties to the d'Urberville line was going to aid him, once he had had time to teach her and guide her in the ways of the world. And now that he finds Tess is not the virgin he had supposed, he turns from her, saying: "I thought--any man would have thought--that by giving up all ambition to win a wife with social standing, with fortune, with knowledge of the world, I should secure rustic innocence as surely as I should secure pink cheeks" (210).

Tess readily accepts her separation from Angel and embarks upon a period of mere endurance until Angel returns to her. Tess pities her plight, but never to the degree that her loyalty to Angel falters for causing it. She could not "rise high enough to despise opinion . . . so long as it was held by Clare" (247). So Tess continues to adore Angel

¹⁵ Kettle, p. 13.

Clare and "hate all other men" (248). Her youthful passion had been expelled for she had "learnt too well . . . of the dust and ashes of things, of the cruelty of lust and the fragility of love" (248). Tess takes a position at Flintcomb Ash farm, "a starve-acre place" (252) where the work is hard and the humanity harsh. After a year of hard labor Tess decides to appeal to her in-laws and, returning from the unsuccessful journey, she is confronted again by Alec d'Urberville. Upon seeing him "a fear overcame her, paralyzing her movement so that she neither retreated nor advanced" (271). Seeing Alec disturbs and confuses Tess. He revives repressed emotions and remembrances. "That hunger for affection too long withheld was for the time displaced by an almost physical sense of an implacable past which still engirdled her" (273).

Following this encounter, Tess is constantly in contact with Alec d'Urberville. He cannot get her out of his mind, and he accuses her of being the cause of his backsliding. Tess's conversion has not been complete either, for Alec's constant attention has a definite effect on her. Their second meeting is at Flintcomb Ash when Alec comes to inquire about Tess's worldly condition and to offer her his hand in marriage as reparation for the ills he has caused her to suffer. During his visit Tess continues to work, refusing to look at him because "by going on with her work she felt better able to keep him outside her emotions" (280). It is obvious that Alec had not rid himself of his old feelings toward Tess, for when she refuses his offer of marriage "a disappointment which was not entirely the disappointment of thwarted duty crossed d'Urberville's face. It was unmistakable a symptom that something of his old passion for her had been revived; duty and desire

ran hand-in-hand" (281). But most important is Tess's feelings for Alec. She has tried to put him out of her mind completely in an effort to reject her shadow, and she struggles against once more succumbing to his advances. Jung explains this attempt to deny the shadow: "When we particularly dislike someone, especially if it is an unreasonable dislike, we should suspect that we are actually disliking a quality of our own which we find in the other person."¹⁶ Thus Tess's dislike and fear of Alec is because he is the personification of her primitive instincts, her passionate self, and she is trying to subdue these feelings. D.H. Lawrence says of Alec's hold on Tess: "For Alec d'Urberville could reach some of the real sources of the female in a woman and draw from them. . . . And, as a woman instinctively knows, such men are rare. Therefore they have a power over a woman. They draw from the depth of her being."¹⁷

After only her second encounter with Alec, Tess feels a sense of uncertainty. She is not sure of her strength or her ability to deny her shadow, Alec d'Urberville. Their conversation is roughly interrupted by Farmer Groby with whom she was to be employed for one year, and Tess "did for one moment picture what might have been the result if she had been free to accept the offer just made her of being the monied Alec's wife. It would have lifted her completely out of subjection, not only to her present oppressive employer, but to a whole world who seemed to despise her. 'But no, no!' she said breathlessly; 'I could not have

¹⁶Fordham, p. 56.

¹⁷Ibid., p. 51.

married him now! He is so unpleasant to me!" (284). But Tess has definitely been affected by her reunion with Alec, and in a fit of anxiety she writes a letter to Angel "assuring him of her undying affection. Any one who had been in a position to read between the lines would have seen that at the back of her great love was some monstrous fear--almost a desperation--as to some secret contingencies which were not disclosed" (284).

Thus begins a series of encounters between Tess and Alec, the ego and the shadow, Alec wearing away at Tess's resistance and Tess clinging, somewhat precariously, to her love of, and devotion to, Angel Clare. Albert J. LaValley says that "there is a way in which Alec begins to gain depth in the latter portions of the book and in which Tess appears too fiercely as the loyal wife. We wonder if her choice of the ethereal Angel as 'lord' and 'master' has been partly motivated by a wish to escape the more sinister sexuality of Alec."¹⁸

Troubled by Alec's attention and swayed somewhat by apparent kindness on his part, Tess sends another letter to Angel begging him to come back "before anything terrible happens" (299), because she is "so exposed to temptation" (299). The final agony that Tess must suffer results in her acceptance of the shadow by her return to Alec. The death of her father requires that Tess return home where she learns that her family is forced to leave their home. Alec visits her at home as the "old Other One come to tempt you in the disguise of an inferior animal" (311). Tess admits that she is stirred by Alec's presence. She says to

¹⁸LaValley, p. 12.

him, "My thoughts of you are quite cold, except when you affront me" (311), and the feeling that "in a physical sense this man alone was her husband seemed to weigh on her more and more" (319).

In discussing the animus, Jung says that "a woman takes for granted that a man is as she sees him (i.e., in the guise of the animus), and it is almost impossible for her to accept him as he really is."¹⁹ Thus Tess does not want to believe that Angel could really be the cruel person he appears; that he is not the gentle, loving Angel she idolizes. But after years of separation and no word from Clare, Tess turns to Alec and denounces Clare, seeing him for the first time as the unjust person he is. She writes to him the last time: "O why have you treated me so monstrously, Angel! I do not deserve it. . . . You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands!" (328). Tess's rejection of Angel, her animus, and her return to Alec, her shadow, can be understood according to Jung's description of such behavior. Jung says that "to accept the shadow involves considerable moral effort and often the giving up of cherished ideals, but only because the ideals were raised too high or based upon an illusion."²⁰

Ironically, while Tess is succumbing to the advances of Alec d'Urberville, Angel Clare is reappraising his views of morality and deciding that "beauty or ugliness of a character lay not only in its achievements, but in its aims and impulses; its true history lay, not

¹⁹ Fordham, p. 56.

²⁰ Ibid., p. 51.

among things done, but among things willed" (303). Kettle says that "Angel's transformation, though too late to prevent the tragedy, is not too late to give to Tess, and the reader, a real sense of the possibilities of a different way of life."²¹

In the last phase of the book entitled "Fulfillment," Angel and Tess are reunited, although tragically. There is no way out of the situation for Tess, and feeling cornered and tricked by Alec, she kills him. It is the only way she can destroy the powerful hold the shadow has on her. Struck by the tragedy of their situation and typical of the idealism of the anima and animus, Angel and Tess "seemed to implore something to shelter them from reality" (338). Their fulfillment comes during the week they spend in the deserted cottage, when their marriage is finally consummated, and they are truly happy for a while. It is here that the complete personality of Tess is realized.

Jung explains the concept of the self or the complete personality in his "Archetypes of the Collective Unconscious":

It consists in the awareness on the one hand of our unique natures, and on the other of our intimate relationship with all life, not only human, but animal and plant, and even that of inorganic matter and the cosmos itself. It brings a feeling of 'oneness', and of reconciliation with life, which can now be accepted as it is, not as it ought to be.²²

This description of the actualized self can aptly be applied to Tess as she awaits her capture at Stonehenge. In those final hours of Tess's life the incongruity of chance events and the ironies of life weigh

²¹Kettle, p. 15.

²²Fordham, p. 63.

heavily on the minds of the characters and the reader, and the earlier words of Hardy can be recalled: "In the ill-judged execution of the well-judged plan of things the call seldom produces the comer, the man to love rarely coincides with the hour for loving. Nature does not often say 'See!' to her poor creature at a time when seeing can lead to happy doing; or reply 'Here!' to a body's cry to 'Where?' till the hide-and-seek has become an irksome, outworn game. We may wonder whether at the acme and summit of the human progress these anachronisms will be corrected by a finer intuition, a closer interaction of the social machinery than that which now jolts us round and along; but such completeness is not to be prophesied, or even conceived as possible" (34).

In her last week alone with Angel, Tess is finally able to harmonize the passionate and idealistic aspects of her personality. After her fulfillment Tess is prepared to meet the inevitable. She must die, but she sees herself and the world more clearly and is capable of facing death. She tells Angel: "It is as it should be . . . Angel, I am almost glad--yes, glad! This happiness could not have lasted. It was too much. I have had enough; and now I shall not live for you to despise me!" (353). Thus, Tess faces death, a victim of her own duality. She is wronged by both sides of her dual nature, but despite her struggle and eventual defeat, her story is an optimistic one. She is Hardy's concept of an honest person, a lover of life, a fighter, and most obviously, a natural woman.

BIBLIOGRAPHY

- Buckler, William. "Introduction." Tess of the D'Urbervilles, by Thomas Hardy. Boston: Houghton-Mifflin, 1960.
- Fordham, Frieda. An Introduction to Jung's Psychology. Baltimore: Penguin Books, 1966.
- Ghent, Dorothy Van. "On Tess of the D'Urbervilles." The English Novel: Form and Function. New York: Holt, Rinehart and Winston, 1953.
- Hall, Calvin S., and Gardner Lindzey. Theories of Personality. New York: John Wiley and Sons, 1970.
- Hardy, Thomas. Tess of the D'Urbervilles. Boston: Houghton-Mifflin, 1960.
- Howe, Irving. "Let the Day Perish." Thomas Hardy. New York: Macmillan, 1967.
- Kettle, Arnold. "Introduction." Tess of the D'Urbervilles, by Thomas Hardy. New York: Harper and Row, 1966.
- LaValley, Albert J. "Introduction." Twentieth Century Interpretations of Tess of the D'Urbervilles. Englewood Cliffs: Prentice-Hall, 1970.
- Lawrence, D.H. "A Study of Thomas Hardy." Phoenix. New York: Viking Press, 1936.