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**The Question of Predestination of the Female Characters in  
Thomas Hardy's Novels and its Reflection in Television and  
Film Adaptations**

Diplomová práce

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**TÉMA ČESKY:**

Otázka předurčení ženských postav v románech Thomase Hardyho a její odraz v televizních a filmových adaptacích

**NÁZEV ANGLICKY:**

The Question of Pre-destination of the Female Characters in Thomas Hardy's Novels and its Reflection in Television and Film Adaptations

**VEDOUcí PRÁCE:**

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**ZÁSADY PRO VYPRACOVÁNÍ:**

The thesis will deal with life of Thomas Hardy and his novels with special regard to The Mayor Casterbridge, Tess of d'Urbervilles, Jude the Obscure, and Far from the Madding Crowd. The works will be examined with respect to the question of pre-destination of the female characters together with the religious theme in Hardy's work. Last but not least, the novels will be investigate in connection to their film and television adaptations and how Hardy's original concepts are captured and perceived.

1. Introduction
2. Theory of Pre-destination
3. The Mayor Casterbridge
4. Tess of d'Urbervilles
5. Jude the Obscure
6. Far from the Madding Crowd
7. Film Adaptations
8. Conclusion

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**SEZNAM DOPORUČENÉ LITERATURY:**

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## 1 Introduction

The novels of Thomas Hardy's late prosaic period are generally regarded as enriched with great pessimism. The basis of it rests in Hardy's dealing with inexplicably strong and inhuman forces which make the characters' lives unbearable. Although Hardy offers glimpses of happy circumstances, the fates of his characters are sealed before they actually attempt to defend themselves. The present thesis considers the miseries of Hardy's female protagonists with respect to novels *Far from the Madding Crowd* (1874), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). Upon the analysis of the heroines, the reasons for their hardship will be investigated. The thesis thus founds its premises on the theory of predestination, a doctrine inherent to Calvinist creed and therefore also important for the Church of England. Traces of the concept are undoubtedly found in Hardy's fiction.

The first chapter is dedicated to clarification of the notion of predestination. Accordingly, the chapter explores different yet overlapping definitions of the theory, and searches for the one that would suit the purposes of the paper. Lorraine Boettner's publication serves as the primary source for disclosure of the issue.<sup>1</sup> Furthermore, following on Peter White's account,<sup>2</sup> history of how the theory entered the thinking of the Anglican Church will be briefly discussed. Last but not least, possible reasons for Hardy's harsh treatment of the heroines will be proposed for the first time.

The second chapter, relying mainly on Michael Millgate's biography of Thomas Hardy,<sup>3</sup> is focused on Hardy's development as a writer. In other words, inspiration and influence on his works are considered so as to understand how the author developed the themes connected to religion and therefore godly indifference. On such basis, the chapter comments on Hardy's attitudes towards his heroines with special attention to religion, elements that emerge from it, and whether and how the latter influences the females' existence.

The characterization of the females of the investigated novels is dealt with in the following chapter. For that reason, Rosemarie Morgan's study is consulted where the author considers Hardy's heroines as not stereotypical female protagonists of the 19<sup>th</sup>-century literature.<sup>4</sup> Moreover, generally conceived status of a Victorian female is

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<sup>1</sup> Lorraine Boettner, *The Reformed Doctrine of Predestination* (Bible Study Centre: Digital Library, 2000), accessed February 25, 2016, <http://wigandialect.co.uk/bwilliams/boettner.pdf>.

<sup>2</sup> Peter White, *Predestination, Policy and Polemic* (Cambridge: Cambridge University Press, 1992).

<sup>3</sup> Michael Millgate, *Thomas Hardy: A Biography* (Oxford: Oxford University Press, 1982).

<sup>4</sup> Rosemarie Morgan, *Women and Sexuality in the Novels of Thomas Hardy* (London: Routledge, 1988).

exemplified so as to approach to what extent Hardy deviates his heroines from it. In order to grasp Hardy's abnormal description of females in his novels, examples of their violating the conventions is in focus. The whole chapter is crucial to involve as the personal struggles of the heroines force them to defy the social expectations. At the same time, their difficulties are induced by God's apathetic will which eventually sees through the violation of standards. On the other hand, God's primary intention with the heroines cannot be reversed and thus even breaking the conventions does not ensure a contended life.

On the account of the preceding, the fifth chapter elaborates on each of the female protagonists of the chosen novels with respect to the question of predestination. As we shall see, Hardy gradates the crude treatment of his heroines; therefore, the initial novels consider human efforts and godly foreordination almost as equal. Conversely, the ultimate novels disregard the protagonists' aspirations and they are dragged through their lives without their own endeavour. Each section thus concludes whether God has preordained the heroines to definite damnation or whether they are direct agents of their own miseries.

The final part of the paper offers an outlook upon interpretations of the theory of predestination in the contemporary media; that is, in film and television adaptations, which have been largely favoured. After consulting Kristin Thompson,<sup>5</sup> George Bluestone,<sup>6</sup> and other film scholars and their propositions, the differences between the television and film and their reflections of literary works are clarified. Subsequently, particular adaptations of Hardy's works are examined with respect to the discussed theme of predestination. All together, the chapter and its subsections elaborate in which manner the theme of predestination is captured in film and television adaptations respectively. Last but not least, it is considered whether Hardy's original objectives towards his heroines are kept on screen.

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<sup>5</sup> Kristin Thompson, *Storytelling in Film and Television* (Cambridge: Harvard University Press, 2003).

<sup>6</sup> George Bluestone, *Novels into Film: The Metamorphosis of Fiction into Cinema* (Berkeley and Los Angeles: University of California Press, 1957).

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## 2 The Theory of Predestination

The present chapter is dedicated to the theory of predestination and the basic interpretations of it. There are, however, different attitudes that either except or reject the concept of predestination as a valid doctrine.<sup>7</sup> Nevertheless, the chapter searches after a sufficient approach to predestination that would suit the purposes of the paper and poetics of Thomas Hardy. After all, he definitely grants his characters with certain amount of preordained existence. Finally, Hardy's religious attitudes will be briefly discussed so as to outline the issue that is going to be focused on throughout the paper.

Let us begin with a fundamental definition of the theory of predestination in a sense which is worldly accepted. In *Encyclopaedia Britannica*, the concept is defined as following.<sup>8</sup>

Predestination, in Christianity, the doctrine that God has eternally chosen those whom he intends to save. In modern usage, predestination is distinct from both determinism and fatalism and is subject to the free decision of the human moral will; but the doctrine also teaches that salvation is due entirely to the eternal decree of God. In its fundamentals, the problem of predestination is as universal as religion itself, but the emphasis of the New Testament on the divine plan of salvation has made the issue especially prominent in Christian theology.

Although the theory is in accordance with Christian fundamentals of God's determination over humans' fates, it also regards freedom of human judgment. On the other hand, Boettner defines it solely on the basis of divine control of nature and all living creatures and does not question its further purpose.<sup>9</sup>

(...) the purpose of God as absolute and unconditional, independent of the whole finite creation and as originating solely in the eternal counsel of His will. God is seen as the great and mighty King who has appointed the course of nature and who directs the course of history (...) His decree is eternal, unchangeable, holy, wise, and sovereign. It embraces the whole scope of creaturely existence, through time and eternity, comprehending at once all things that ever were or will be in their causes,

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<sup>7</sup> White, preface to *Predestination, Policy and Polemic*, xi.

<sup>8</sup> *Encyclopaedia Britannica Online*, s. v. "predestination," accessed May 19, 2015, <http://www.britannica.com/EBchecked/topic/474519/predestination>.

<sup>9</sup> Boettner, *The Reformed Doctrine of Predestination*.



conditions, successions, and relations (...) It provides a providential control under which all things are hastening to the end of God's determining (...)

Additionally to the preceding, foreordination can be guided neither by humans nor by nature but solely by God himself.<sup>10</sup> That also suggests that God has a certain design that concerns the world he controls: from nature to "the free acts of men."<sup>11</sup> Conversely, there exists an approach that considers human free will as mentioned earlier. Nevertheless, following Boettner's suggestions God discerns every event that is going to happen.<sup>12</sup> As a result, the worldly creatures do not have any other option than to adhere to God's verdict whether it is deliberate or not. God's decision on whom he will rescue and, at the same time, whom he will denounce, might be labelled as "double predestination." Further, God is indifferent of an amount of faith human creatures have.<sup>13</sup>

Concerning the establishment of Calvinist doctrine in England, let us follow Peter White who says that religion in England has been Calvinist in its beliefs and approaches.<sup>14</sup> In such shape it has been valid from the Elizabethan period which suggests that the Church of England has its roots in Calvinism. Furthermore, the doctrines of Calvinism were legitimate not only in theology but also in politics all together facing Catholic conspiracies in both England and abroad.<sup>15</sup> What interests us the most, is the fundamental proposition of Calvinism, in other words, predestination. In addition to preceding interpretations, let us quote from White so as to grasp this elementary concept with regard to Calvinism.<sup>16</sup>

This "Calvinist" consensus is said to have centred on the doctrine of predestination, double and absolute: of the saints (or elect) to salvation and of the reprobate to damnation.

Although it would seem appropriate, the essential doctrine must not be regarded as an entirety of Calvinism.<sup>17</sup> Rather White calls it "a complex of aspirations."<sup>18</sup> Yet the doctrine of predestination represents the very fundamental pillar of Calvinistic creed.

Concerning the spread of Calvinism in England, its doctrine had protruded into

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<sup>10</sup> Boettner, *The Reformed Doctrine of Predestination*, chap. 2.

<sup>11</sup> Boettner, *The Reformed Doctrine of Predestination*, chap. 5.

<sup>12</sup> Boettner, *The Reformed Doctrine of Predestination*, chap. 3.

<sup>13</sup> *Encyclopaedia Britannica Online*, s. v. "predestination."

<sup>14</sup> White, preface, x.

<sup>15</sup> Boettner, *The Reformed Doctrine of Predestination*, chap. 1.

<sup>16</sup> White, preface, x.

<sup>17</sup> Boettner, *The Reformed Doctrine of Predestination*, chap. 1.

<sup>18</sup> White, preface, xii.

public consciousness through Geneva Bible during the Queen Elizabeth I's reign and afterwards assured its pervasiveness.<sup>19</sup> During the course of the 16<sup>th</sup> century, however, the Calvinist doctrine had been challenged by the group of Arminians, influenced by ideas of Jacobus Arminius, whose teaching lead towards rejection of Calvinism. Still the Calvinistic thinking prevailed in England until the beginning of the 17<sup>th</sup> century with the outbreak of the Civil War which White calls "a counter-revolution against Arminian takeover" not a Puritan Revolution.<sup>20</sup> The beginning of the War may be appointed to the previous sabotage of Calvinism shortly after 1625, the year of Charles I's coronation. White comments on how the problem was brought about as following.<sup>21</sup>

It was achieved by a fundamental redefinition of Puritanism to include the Calvinist doctrine of predestination. As a result, what had been 'de facto religion of the Church of England under Queen Elizabeth and James I' was blackened and outlawed.

On the other hand, the Church of England had not faced discrepancies among Calvinists and non-Calvinists as it would seem comprehensible. The arguments were rather concerned with "the centrality or otherwise of predestination within a much larger doctrinal whole."<sup>22</sup> The latter was moreover concerned with a question whether or not predestination should be exhorted.<sup>23</sup>

To conclude with, the doctrine of predestination represents one of the fundamental notions of Calvinism that says that God has decided on fates of humans and whether they deserve to be spared or forsaken. The Calvinist teaching itself had emerged into England in the 16<sup>th</sup> century but became prohibited with the Civil War in the 17<sup>th</sup> century. With regard to Thomas Hardy, nevertheless, he undoubtedly draws on the concept of predestination and its features in his work.

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<sup>19</sup> White, preface, x.

<sup>20</sup> White, preface, xi.

<sup>21</sup> White, preface, x.

<sup>22</sup> White, preface, xii.

<sup>23</sup> White, preface, xii.

## 2.1 The Theory of Predestination with Respect to Thomas Hardy's Poetics

Thomas Hardy's novels consist of many motifs and themes that shape the perception of the characters within. One of the most essential themes is religion, inevitably connected to the notion of predestination. Each of Hardy's characters is formed by their destiny with more or less negative prospects of future. In this chapter, let us outline predestination which adds to the characters' destinies, with special attention to the female characters. In order to narrow down the choice of heroines, the paper focuses on these novels: *Far from the Madding Crowd*,<sup>24</sup> *The Mayor of Casterbridge*,<sup>25</sup> *Tess of the d'Urbervilles*,<sup>26</sup> and *Jude the Obscure*.<sup>27</sup> We have to bear in mind, however, that this account only serves as the first outlook upon the matter itself. Therefore, the possible explanations of Hardy's attitudes to the theme of predestination are proposed.

In his novels, Hardy concentrates on the hardship of common people and their daily routines. Yet the conditions of their living are subordinated to a power which is high above them. This power seems to be uninterested in humans' needs and suffering, and it is beyond possibility to take it under control.<sup>28</sup> Furthermore, Hardy reveals unpleasant aspects of reality, and avoids writing about "a happy issue of human afflictions" as Sampson puts it.<sup>29</sup> The characters of the depicted novels thus seem to be foreordained to failure and damnation, and it is probably God's predestination that makes the lives of the characters miserable. In other words, regardless their faiths, the lives of the characters are already foreordained to condemnation. On the other hand, there is another explanation for the characters' miseries which partially has roots in religion.

Following on the preceding, the heroines attempt to make their lives contended but the society prevents them to achieve that. As the society of Hardy's universe follows the primordial Christian values, the ill fate of characters makes the former to victimize the latter. On the contrary, Hardy points out the characters' ability to cope with their destinies despite their being rejected by the divine power which is connected to the society's attitudes towards them. However, it is still crucial to acknowledge the predestination in

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<sup>24</sup> Thomas Hardy, *Daleko od hlučícího davu*, trans. Jarmila Rosíková (Praha: Nakladatelství Svoboda, 1981).

<sup>25</sup> Thomas Hardy, *The Mayor of Casterbridge* (1886; Project Gutenberg, 2013), <http://www.gutenberg.org/files/143/143-h/143-h.htm>.

<sup>26</sup> Thomas Hardy, *Tess of the d'Urbervilles* (London: Wordsworth Classics, 1993).

<sup>27</sup> Thomas Hardy, *Jude the Obscure* (London: Penguin Classics, 1978).

<sup>28</sup> George Sampson, *The Concise Cambridge History of English Literature* (Cambridge: Cambridge University Press, 1946), 810.

<sup>29</sup> Sampson, *The Concise Cambridge History of English Literature*, 810.

Christian faith.

The heroines of Hardy's novels might attempt to fight their destinies, but they have been already intended for a certain fate from the very beginning. In other words, the core notion of predestination offers one of the possible explanations for their fates. On the other hand, Peter Widdowson grounds Hardy's motivations and outcomes of the circumstances not in the doings of the divine power. Although the notion of destiny is not totally removed, Widdowson hereby assumes that Hardy grounds the concept of predestination mainly on the basis of the critical society which thereafter makes the main characters' lives miserable.<sup>30</sup>

(...) his [Hardy's] contrivances – artifice, coincidence, or melodrama, for example – articulate a world in which individual men and women are the 'sport' of malevolent, or at least indifferent, forces which finally destroy their happiness, defeat their aspirations, and make a mockery of their life (...) this can be regarded as a metaphysical 'pessimism' (...) which results in a 'tragic vision' where fine but flawed individuals are destroyed in a duel with Fate (...) [this] 'victimization' of the individuals (...) is not by any means presented as 'metaphysical', but rather as a concrete, material, social process (...) [Hardy's work] may be seen to propose the limits of fictional realism for depicting the real social forces, pressures, contradictions, and exploitations within which individuals actually live out their lives.

Therefore, a counterpart to the sole divine determination is discernible. Nonetheless, the society's attitudes towards the main characters are inseparable from the religious basis. Yet it seems to be merely the society which strictly follows the doctrines of Christianity and thus perceives the lapses of the heroines as grave and ready to be damned. Hardy's heroines therefore succumb to their plights in different situations and their achievements are turned against them. However, although they deliberately do not lead their lives into a disaster, they still remain the ones responsible for the happenings to some degree. According to McClure Sholl, it is Hardy's engagement "with punishment for sins committed by others."<sup>31</sup>

Let us connect McClure Sholl's suggestion with the following paragraphs. As

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<sup>30</sup> Peter Widdowson, *Hardy in History: A Study in Literary Sociology* (London: Routledge, 1989), 74.

<sup>31</sup> Anna McClure Sholl, "Thomas Hardy," in *The Library of the World's Best Literature. An Anthology in Thirty Volumes*, eds. C.D. Warner, et al. (New York: Warner Library Co., 1917), accessed May 20, 2015, <http://www.bartleby.com/library/prose/2420.html>.

has been already stated above, the society, keeping certain religious values, is probably the actual catalyst of miseries of the female characters. However, as the heroines' fates are subsequently revealed, it is quite obvious that they suffer for sins of the others; the latter then reciprocally stick their own sins on the protagonists. This may be connected to Hardy's primal intentions with his heroines. He determines them to lead their lives as unfortunate which furthermore results in their sacrifice for guilt of the folk people.

Nevertheless, a sacrificial person is perceived differently in other literary works, and that is he or she sacrifices himself or herself in order to save the others from damnation. As proposed by Guerin et al., the archetypal concept of the "sacrificial scapegoat" refers to the sacrifice for higher good.<sup>32</sup> On the other hand, an archetypal figure appears to be missing a crucial aspect for its classification concerning Hardy's heroines. In spite of the fact that the heroines seem to suffer because God has predestined it, and who actually makes the course of their existence unquestionable, their sacrifice, or in some cases even death, does not serve any higher principle. Rather it is the circumstances which make the heroines surrender to their ill and seemingly inevitable fates.

Summarizing, the concept of predestination is essential in Thomas Hardy's novels as it forms the existence of the female protagonists. The matter itself might be, however, considered from several perspectives. We have thus come to a conclusion that the female characters are determined in their lives by both divine power and society's attitudes which are inherent in faith in God. Hardy furthermore presents his heroines as those paying for the sins of the society wherein they exist. All together, the heroines of Hardy's novels do not accept their fates deliberately. Rather the inexplicable divine forces on the background, which are projected on the society's views, make the characters suffer throughout their existence.

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<sup>32</sup> Wilfred L. Guerin et al., *A Handbook of Critical Approaches to Literature* (Oxford: Oxford University Press, 1992), 154.

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### 3 Hardy's Forming Years: Impact on his Fiction

The present chapter is focused on Thomas Hardy's life with respect to the influence on his writing style and inspiration for his work. The following paragraphs attempt to grasp the ideas that have formed Hardy's fiction and granted the typical themes to be established. Furthermore, the author's attitudes he holds toward his female characters will be examined. Since the emphasis is mainly on Hardy's handling with the religious topic and its influence, we will concentrate on aspects that emerge from it, what impact it has on the female protagonists, their actions, and their fates.

Thomas Hardy was born in Dorset, England, in 1840, into an Anglican family of a local builder.<sup>33</sup> While growing up Hardy was enveloped with natural environment that completed his and the folk people's lives. During his early adult life, Hardy was apprenticed to an architect named John Hicks whose primary occupation laid in a restitution of Gothic churches. The latter then became Hardy's occupation as well. Later on, Hardy transferred to London where he worked under Arthur Blomfield.<sup>34</sup> During the years that Hardy spent in London, he moreover carried on with his education and became more involved with poetry and fiction. Together with the rural traditions and values that country people kept, Hardy consequently developed a unique style of writing that was based mainly on the features of folk life coexisting in a harmony with the natural setting.<sup>35</sup>

In *Thomas Hardy: A Biography*, Michael Millgate talks about Hardy's childhood in Dorset, a period that had constituted a foundation of his later fiction and poetry.<sup>36</sup> Thus, we are able to find Hardy's influence in storytelling of his parents and grandparents<sup>37</sup> or in celebrating the annual country events. Consequently, connection of natural settings with people's customs, which together shaped the country life, is palpable throughout his literary career. Millgate furthermore mentions Hardy's excitement for the annual festivals.<sup>38</sup>

Because the great annual festivals and seasonal evolutions were so regular and predictable in their coming, they were looked forward to long in advance, and

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<sup>33</sup> Eva Oliveriusová, et al., *Dějiny anglické literatury* (Praha: Státní pedagogické nakladatelství, 1988), 180.

<sup>34</sup> Michael Millgate, *Thomas Hardy: A Biography* (Oxford: Oxford University Press, 1982), 54-6.

<sup>35</sup> Millgate, *Thomas Hardy: A Biography*, 36.

<sup>36</sup> Millgate, *Thomas Hardy: A Biography*, 36.

<sup>37</sup> Millgate, *Thomas Hardy: A Biography*, 36.

<sup>38</sup> Millgate, *Thomas Hardy: A Biography*, 36.

Hardy's second wife once said that many of his pleasures to the end of his life were those 'of anticipation' – for example, the coming of spring.

Because of his pleasure in seasonal events, Hardy usually uses the subject of annual celebrations or agricultural activities in order to support the complexity of rural life he depicts. Such examples may be found in *Far from the Madding Crowd*<sup>39</sup> but other instances are found also elsewhere. Moreover, in connection to nature, Hardy's characters usually wander through landscapes in order to reach better future with settings that either help or defy them.

Nevertheless, the environment, both natural and social, usually contributes to the characters' miserable existence and as such is denoted as sombre and pessimistic. According to Hynes, origins of the prevalent pessimistic atmosphere, and thus the view of life, originate in Hardy's personal experience.<sup>40</sup> The anxiety that Hardy suffered from during his first marriage probably found its place in his prose which eventually gave way to poetry.<sup>41</sup> In addition to that, the harsh reception of *Jude the Obscure*<sup>42</sup> contributed to the change of the genre as well.<sup>43</sup> In Hynes' account on Thomas Hardy, he comments on the inherent pessimism and a shift to poetry as following.<sup>44</sup>

(...) suffering deep feelings of personal loss, alienation, loneliness, and emotional and intellectual failure (...) Poems in which he argues with God and Nature rise from the same deeply personal resources (...) Hardy's shift from prose to poetry was a gradual one, the imagination filling slowly with the losses and regrets and memories.

Hardy's work is furthermore remarkable for its sense of the supernatural and religious forces that go hand in hand with folk people's beliefs. The community professed certain values that were projected on everything in their ordinary lives. Hardy was not any different and we may perceive a close attachment to folk beliefs in most of his fiction. The superstitious content is then rather significant in Hardy's novels, and it is also the oral tradition that contributed to his masterpieces together with "singing and music making as

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<sup>39</sup> Michael Millgate, *Thomas Hardy: His Career as a Novelist* (London: The Macmillan Press Ltd., 1971), 91.

<sup>40</sup> Samuel Hynes, *Thomas Hardy* (Oxford: Oxford University Press, 1984), 23.

<sup>41</sup> Hynes, *Thomas Hardy*, 23.

<sup>42</sup> Hardy, *Jude the Obscure*.

<sup>43</sup> Julia Reidhead, ed., *The Norton Anthology of English Literature* (New York: W. W. Norton and Company, Inc., 1962), 1851.

<sup>44</sup> Hynes, *Thomas Hardy*, 23.

the natural way of expression.”<sup>45</sup>

The most of Thomas Hardy’s influence thus emanates from the country folklore. In addition, a feeling for a tradition is apparent in his poetry and prose and consistent with concepts of the Church of England. Millgate furthermore claims that by the end of the 19<sup>th</sup> century, some of the radical religious views were accepted and began to coincide with the attitudes of the Church of England.<sup>46</sup> For Hardy, this meant that he had allowed himself to accept the authentic findings about the universe that overshadowed his attempts to explore the existence of the supernatural.<sup>47</sup> Nevertheless, as Hardy himself points out in William Archer’s *Real Conversations*, at that time he believed that the rural superstitions still prevailed although it was merely on the exterior.<sup>48</sup> Therefore, let us quote Hardy as interviewed by Archer.<sup>49</sup>

[I am] most anxious to believe in what (...) we may call supernatural – but I find no evidence for it (...) when I was a younger man, I would cheerfully have given ten years of my life to see a ghost – an authentic indubitable spectre (...) I am cut out by nature for a ghost-seer. My nerves vibrate very readily; people say I am almost morbidly imaginative; my will to believe is perfect. If ever ghost wanted to manifest himself, I am the very man he should apply to. But no – the spirits don’t seem to see it!

Hardy’s attitude to the supernatural, religion, and the elements inherent to folk traditions therefore constitute the whole of the author’s span and add up to a perception of characters in novels. To put it differently, it is religion that shapes lives and fates of the characters and it leads them either to salvation or damnation. That is, there exists a higher power which is able to show the characters the way; either right or wrong. The following piece from the *Norton Anthology* supports the preceding.<sup>50</sup>

Hardy’s novels (...) show the forces of nature outside and inside individuals combining to shape human destiny (...) ancient monuments as reminders of human past (...) characters at the mercy of their own passions or finding a temporary salvation in the age-old rhythms of rural work or rural recreations. Men and women

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<sup>45</sup> Millgate, *Thomas Hardy: A Biography*, 37.

<sup>46</sup> Millgate, *Thomas Hardy: A Biography*, 38.

<sup>47</sup> Millgate, *Thomas Hardy: A Biography*, 38.

<sup>48</sup> William Archer, *Real Conversations, with Twelve Portraits* (London: William Heinemann, 1904), 36.

<sup>49</sup> Archer, *Real Conversations*, 37.

<sup>50</sup> Reidhead, ed., *The Norton Anthology of English Literature*, 1851.



are not masters of their fates; they are at the mercy of indifferent forces that manipulate their behaviour and their relations with others but they can achieve dignity through endurance, heroism, or simple strength of character.

Concluding the chapter, Hardy was influenced by several aspects of his childhood and adulthood which were complemented by natural setting, people's customs, and folk superstitions. On such basis, Hardy's typical themes developed and were enlarged by the author's personal experience. Consequently, pessimism dominates Hardy's late fiction. Thus his protagonists, and especially the female ones, are tormented in their lives. Although the paper depends on the notion of predestination, we still need to consider the following: Is it the people only who cause things to happen or is there any higher and divine power that directs them? The theory of predestination will be thus based on a double ground; it is either people or divinity that manages the lives of the female protagonists.

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## 4 Female Characters of the Depicted Novels

Let us now consider Hardy's heroines of the chosen novels with regard to more general information and a contextualization in the given period. Hence a status of a Victorian woman will be shortly introduced. Subsequently, the heroines' struggles and attitudes will be discussed in connection to the era, and to what extent and why the Victorian ideals are confronted. The following paragraphs are important to include so that we can see in which environment the protagonists endure; an environment which is basically hostile towards women and within which it is very hard to achieve any goals. However, women attempt to fight for their aims even if that means breaking social codes.

Nevertheless, the questions rise: Are the heroines not opposing the social standards because they have no other choice? Have they not been preordained in their fates and thus act accordingly? The reasons of the heroines' misfortunate lives may be arguably caused by predestination but the outcomes of it appear socially implausible. Then, we should decide whether it is true that Hardy develops the females' fates on basis of their foreordination which is then reflected in their social attitudes and thus violation of Victorian conventions.

### 4.1 Context of the Victorian Era

Generally speaking, the women's status in the Victorian society was rather limited. There was Queen Victoria in the middle of everything and it was her status and attitudes that decided those of other women. Thus, an ideal woman was expected to get married, take care of a household and raise children whereas men were meant to lead an active life.<sup>51</sup> Before the 19<sup>th</sup> century, it was quite usual that women and men worked side-by-side. Nevertheless, the course of the upcoming era changed the working possibilities.<sup>52</sup> Hence, women were more or less appointed to their domestic duties and, as a result, the housework grew large during the 19<sup>th</sup> century allowing women to financially contribute to the household. However, as Abrams labels it, this form of "industry" represented a mere "cheap labour" when compared to male occupations.<sup>53</sup>

Nevertheless, during the 30s of the 19<sup>th</sup> century women of lower classes began

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<sup>51</sup> Lynn Abrams, "Ideals of Womanhood in Victorian Britain," *History Trails: Victorian Britain* (2001): 1, accessed February 9, 2016, [http://www.bbc.co.uk/history/trail/victorian\\_britain/women\\_home/ideals\\_womanhood\\_01.shtml](http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_01.shtml).

<sup>52</sup> Kathryn Hughes, "Gender Roles in the 19<sup>th</sup> Century," *The British Library*, accessed February 10, 2016, <http://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century>.

<sup>53</sup> Abrams, "Ideals of Womanhood in Victorian Britain," 5.

to supervise the domestic duties as the number of servants multiplied.<sup>54</sup> In comparison, Hughes says that middle-class women were expected to show their virtues through the so called “accomplishments” rather than housework.<sup>55</sup> Moreover, a marriage was perceived as an ultimate state for a female by both the society and women themselves. Therefore, bearing and raising children continued to be considered a women’s mission.<sup>56</sup>

Regarding literature, also here the men’s stories prevailed. With respect to Hardy, the author defies the division of traditional roles among sexes and concentrates on women who create their own tales. Moreover, Rosemarie Morgan suggests that Hardy allows his female protagonists to exceed their social opportunities and enables them to carry out more of male occupations.<sup>57</sup> Morgan furthermore comments on Hardy’s deviation from the standard representation of women and emphasizes the heroines struggling for their place in a society, and thus anchoring their place in literature as well.<sup>58</sup>

[The heroines] struggle to shape their own lives with a vigour and energy and resilience that is, to the reader, the more remarkable for the fact that theirs is a struggle against all odds, a struggle in a world that, as Hardy says in *The Return of the Native*, is not friendly to women.<sup>59</sup>

Following on the preceding, the environment of the 19<sup>th</sup> century was unfavourable to females, which also meant they were not allowed to have any aspirations in life. Hardy’s dealing with women is nonetheless altered from the stereotypical classification of the era. He allows his heroines to search and claim their own place in a world which was designed for males. Consequently, the author does not interpret the female characters in expected manners but also defines them in terms of their sexuality, a phenomenon that stands in opposition to the Victorian approach to literary heroines.<sup>60</sup> Considering the depicted novels, there is hardly ever a female protagonist that would fit the Victorian ideal. As Morgan emphasizes in her description of Hardy’s heroines<sup>61</sup>

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<sup>54</sup> Hughes, “Gender Roles in the 19<sup>th</sup> Century.”

<sup>55</sup> Hughes, “Gender Roles in the 19<sup>th</sup> Century.”

<sup>56</sup> Amrita Chattopadhyay, “Women in Victorian Society as Depicted in Thomas Hardy’s Novels,” in *International Journal of Educational Planning & Administration* 1, no. 1 (2011): 24, accessed February 8, 2016, [http://www.ripublication.com/ijepa/ijepav1n1\\_4.pdf](http://www.ripublication.com/ijepa/ijepav1n1_4.pdf).

<sup>57</sup> Morgan, introduction to *Women and Sexuality in the Novels of Thomas Hardy*, x.

<sup>58</sup> Morgan, introduction, x.

<sup>59</sup> Italics in the original.

<sup>60</sup> Chattopadhyay, “Women in Victorian Society as Depicted in Thomas Hardy’s Novels,” 25.

<sup>61</sup> Morgan, introduction, xi.

[they] toil and labour (...) and bear the marks of their physical activity; if they weep, their skin blotches, their eyelids puff, redden and ache; if restless and hot in sleep, they sweat; if ill-tempered or depressed, their features slacken; and the physical reality of exhaustion leaves woman as it leaves man (...)

In addition to that, despite their physical exhaustion, as Morgan puts it, Hardy permits his heroines to retain their dignity. Their “imperfections” together with their male-like diligent ordeals then make them more genuine human beings as opposed to the ideal of a Victorian female.<sup>62</sup> In order to elaborate on the previous suggestions, the subsequent parts will examine the features of an ideal woman and their alternation in Hardy’s novels on particular examples. Hereby Hardy’s heroines will be considered one by one so as to show their characteristics which aid them to resist the conventions.

## 4.2 Distinction from an Ideal Woman

This section deals with the female protagonists of *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d’Urbervilles*, and *Jude the Obscure* so as to point at their distinctiveness which contradicts the standardized image of a Victorian woman. Generally speaking, Hardy’s females usually challenge social ideals. However, there are always reasons for it. The following paragraphs therefore offer some instances of it.

Let us begin with Bathsheba Everdene, the main protagonist of *Far from the Madding Crowd*.<sup>63</sup> One of the main aspects that differentiate her from a standard is her independence. As a young girl, Bathsheba inherits a great estate which she attempts to restore into a prosperous business. The character definitely opposes the standards that were valid during the 19<sup>th</sup> century and Bathsheba’s total self-reliance is one of such things. Moreover, as a Victorian female, Bathsheba surprisingly vows herself not to marry anyone as she would not bear to think to be someone else’s property.<sup>64</sup> Nevertheless, she partially abandons her attitudes when falls in love with Sergeant Troy and unreasonably marries him.<sup>65</sup> Although she might be seen as a completely silly girl at that point, Hardy provides her with characteristics that still make her oppose the traditional expectations of women’s aim to get married.<sup>66</sup> The latter could be exemplified on a fact that Bathsheba immediately realizes the wrong decision of marriage which afterwards results with both

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<sup>62</sup> Morgan, introduction, xi.

<sup>63</sup> Hardy, *Daleko od hlučičiho davu*.

<sup>64</sup> Hardy, *Daleko od hlučičiho davu*, 31.

<sup>65</sup> Hardy, *Daleko od hlučičiho davu*, 225.

<sup>66</sup> Morgan, introduction, xv.

wasted property and her own life.

In connection with the preceding, Morgan states that although Bathsheba claims to be independent, the supremacy of male characters is still there; both with Troy and his dominance over his wife, and Gabriel Oak who eventually prospers with regard to both marrying Bathsheba and gaining Bolwood's former estate.<sup>67</sup> Regarding the still evident male dominance, Hardy's characterization of Bathsheba thus collides between the representation of a self-sufficient female and a female reliant on males. Bathsheba's business autonomy and no wish for a protector, unusual for the 19<sup>th</sup>-century audience, are thus diminished when considering the power the male characters maintain.<sup>68</sup>

However, Bathsheba is not entirely exposed to male dominance as she matures throughout the novel from a flippant yet independent girl into a woman who has endured both advancements and downfalls. In each situation, however, Bathsheba remains dutiful to her estate, and is aware of the mistakes she has made. The latter, in my opinion, summarizes Bathsheba's essence in that she distinguishes from an ideal woman. In other words, she represents a female of modern qualities equal to men, does not linger in front of obstacles in spite of all difficulties which would take away all strength if it were a weak character or a common Victorian lady.

The female protagonists of *The Mayor of Casterbridge*<sup>69</sup> challenge the social standards in several ways as they have binding reasons for it; they oppose the standards so as to achieve a contended future and relatively they eventually get what they desire. Let us now look at some examples. Despite the fact Susan Henchard/Newson claims what belongs to her by law the plot against the current mayor is not in accordance with proper social behaviour.<sup>70</sup> Nevertheless, Susan's lies about Elizabeth-Jane being the mayor's daughter and revealing it after all is settled, is understandable considering the circumstances of her previous destiny; the mayor has sold her and their daughter to another man.

There are, nevertheless, more female characters that require attention. In addition to Mrs Newson, Lucetta Templeman, the mayor's lover, defies the ideals of the Victorian society as well. First of all, Hardy suggests that there is a sexual relationship between herself and the mayor Henchard.<sup>71</sup> Secondly, Henchard's unfair behaviour

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<sup>67</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 94.

<sup>68</sup> Morgan, introduction, xv.

<sup>69</sup> Hardy, *The Mayor of Casterbridge*.

<sup>70</sup> Hardy, *The Mayor of Casterbridge*, chap. 18.

<sup>71</sup> Hardy, *The Mayor of Casterbridge*, chap. 18.

towards Lucetta makes her avenge on him for neglecting her, and finally, she falls in love with Henchard's business partner. When she dies it is because of shame of a possible revelation and thus social humiliation.

Elizabeth-Jane Newson, Mrs Newson's daughter, represents a counterpart to her mother and Lucetta who use her for their plans respectively. Nevertheless, Elizabeth-Jane is described a completely pure girl who lives in ignorance and thus she is not enabled to plot against the others. Hardy moreover depicts her as an innocent girl who might also very well suit an image of a perfect woman. In sum, the Victorian standards are violated throughout the novel as the protagonists might be perceived as immoral but the abuse of codes allows them to achieve certain goals. On the other hand, all of it is counterbalanced with the genuine Elizabeth-Jane whose time has not yet come to contravene the female ideal. As Rogers puts it, Elizabeth-Jane is one of the truly "rational" women in Hardy's canon.<sup>72</sup>

*Tess of the d'Urbervilles*<sup>73</sup> in its essence offers rather shocking perspective on a life of a peasant girl. Tess Durbeyfield, as well as the other Hardy's female characters, has reasons for challenging the standards although, as Rogers argues, she cannot fully confront them as the novel does not offer a substantial social commentary.<sup>74</sup> Nonetheless, Tess acts according to what life has brought upon her and to certain extent tries to seize a place in a society.

During her childhood, Tess faces the circumstances of a discovery of being related to a noble family of the d'Urbervilles. Tess, previously questioning her mother's wish to claim the connection with the family, decides she would do so as she senses it was her fault that the family horse, an important source of incomes, dies because of her negligence. However, she is employed at the d'Urbervilles merely because of her cousin's lust. The subsequent rape of Tess by the lecherous Alec, birth of a child and his death all together signify her ultimate separation from the society. As a consequence, she is forced to leave her native ground and keep the truth about her early adulthood for herself. The scandalous content of the novel is enlarged at the end of the book when Tess commits a murder.

We may only argue whether Tess would fulfil social expectations if it were not for the circumstances. As a result she is obliged to alter her life, to move from place to

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<sup>72</sup> Rogers, "Women in Thomas Hardy," 256.

<sup>73</sup> Hardy, *Tess of the d'Urbervilles*.

<sup>74</sup> Rogers, "Women in Thomas Hardy," 251.

place so as to escape her past and conceive her new self. Despite the fact folk people generally treat her unfairly, Tess struggles to gain her place within the society but her position is still challenged. The folks' knowledge of Tess being with a child,<sup>75</sup> and the consequent need for covering it up, prevent her to lead an ordinary life. It is then Tess' past that determines whether she will be accepted or rejected in social circles. As such, she is not able to abide with conventions and thus distinguishes from the ideal. As we shall see in the next chapter, however, Hardy prefers unconditional forces to sole social attitudes that would be responsible for Tess' course of life.

Sue Bridehead, the heroine of *Jude the Obscure*,<sup>76</sup> opposes the social values in different manners although she reminds of Bathsheba in her opinions on marriage. In Jude's view, on the other hand, Sue represents an image of a perfect woman; she is not only a woman of solid principles fighting against injustice in a married life, but she is also very intelligent and enlightened in many areas. In Elizabeth Langland's perspective, the novel itself is oriented on the problem of the "woman question" closely related to feminism, which, nevertheless, is not able to fully develop and solve itself by the course of the book.<sup>77</sup>

Although a woman of firm morality, Sue eventually accepts Mr Phillotson's proposal as she is aware of the fact that a woman of her status and prospects should marry to secure herself. Because the marriage has taken place solely for practical reasons, Phillotson does not force her to anything that would contradict her wishes. Eventually, Sue leaves Phillotson for Jude as she is not able to overcome her desires although she knows the union with Jude will have only negative results. As a consequence of the unfortunate relationship, grand aspirations of the couple vanish, and the society turns against them.

On account of Sue's own desires, the subsequent death of children is perceived as a punishment for breaking the conventions as well as rebellion against the principles she has pursued.<sup>78</sup> Afterwards, Sue begins to consider remarrying Phillotson but she still doubts the fact she lawfully belongs to him.<sup>79</sup> Following on Sue's desires and standpoints, the whole novel is constructed as though disapproving of social standards. As such, Hardy

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<sup>75</sup> Hardy, *Tess of the d'Urbervilles*, 75.

<sup>76</sup> Hardy, *Jude the Obscure* (London: Penguin Classics, 1978).

<sup>77</sup> Elizabeth Langland, "A Perspective of One's Own: Thomas Hardy and the Elusive Sue Bridehead," *Studies in the Novel* 12 (1980): 16, accessed February 21, 2016, <http://www.jstor.org/stable/29532018>.

<sup>78</sup> Katharine Rogers, "Women in Thomas Hardy," *The Centennial Review* 19, no. 4 (1975): 255, accessed March 7, 2016, [http://www.jstor.org/stable/23738074?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/23738074?seq=1#page_scan_tab_contents).

<sup>79</sup> Langland, "A Perspective of One's Own: Thomas Hardy and the Elusive Sue Bridehead," 19.

emphasizes the nonsense performed in a social environment; the fact women were suppressed by marriage expectations. That is why Hardy highlights women as beings capable of their own decisions as well as men.<sup>80</sup> Langland furthermore points out the conventions of the period confined women and as a result women lost their aspirations and with regard to Sue “[she] has become a fallen woman.”<sup>81</sup>

In *Jude the Obscure*, Hardy presents highly moral characters who attempt to follow certain standards and their own aspirations, yet the social fundamentals prevent it. Sue Bridehead goes against the social expectations although she pursues moral life. She is an opposite of a housewife or a lady tempting her suitors by accomplishments but she exists at the very bottom of a social stratum wherein her ambitions cannot evolve. Last but not least, Sue prefers her own decisions over social expectations in general, however, that unfortunately signifies she cannot lead satisfied life.

In sum, Victorian standards shaping women’s characteristics were numerous. From working opportunities to marriage and further also a display in literature, women were subjected to given social expectations that were not dared to be objected. However, Hardy had challenged ideals of a Victorian female in several ways. Therefore, we perceive women who are among other matters independent of men, sceptical of marriage, or mere playthings in hands of more powerful individuals, all together challenging ideals of a Victorian female. Hardy’s females are, however, forced to break the rules because there is no other option if they want to accomplish their goals. Therefore, we may conclude that the heroines’ struggles make them to alter their existence although if it means defying the standards. The core proposition thus unfolds; that is, whether the violation of standards is not evoked through the actual predestination of the heroines.

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<sup>80</sup> Rogers, “Women in Thomas Hardy,” 249.

<sup>81</sup> Langland, “A Perspective of One’s Own: Thomas Hardy and the Elusive Sue Bridehead,” 21.



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## 5 Predestination of the Female Characters of the Depicted Novels

In this chapter and its consequent parts, the focus will be on the notion of predestination according to its examination in Chapter 1 and its treatment in the chosen novels. The novels and its heroines will be taken into account so as to draw near the notion of predestination, how it afflicts fates of the female protagonists, and whether it causes salvation or damnation. Nonetheless, we will still keep in mind a possible human infliction in the matter and whether there is any or not. The question of fate and predestination figures as a background for violating the conventions; it is moreover one of the main features by which Hardy defines his characters.

It is generally assumed that all events and characters in Hardy's novels are directed by strong and unnatural forces which subject them. Ernest Brennecke calls it "mysterious causality," and adds that the latter adopts the shape of "blind Chance."<sup>82</sup> The so called "blind Chance" suits our purposes, because the characters that we need to examine seem to be at mercy of inexplicable powers that, besides social conventions, guide their lives. However, through the juxtaposition of the four novels, we may discover that Hardy escalates the incidence of the inexplicable forces. Therefore, *Far from the Madding Crowd* and *The Mayor of Casterbridge*, published in 1874 and 1886 respectively, play with the human input to more extent than with godly determination. Conversely, the characters of *Tess of the d'Urbervilles* and *Jude the Obscure*, the novels of Hardy's culminating years, appear at mercy of unlimited forces which they either attempt to cope with or passively receive it.

According to Emmerová, the gradual movement from full-bodied, more realistic, and substantiated events to those of drastic content with small human endeavour originates in the changing environment of the 19<sup>th</sup> century. With the arrival of the industrial revolution, as Emmerová puts it, the old values of people had vanished bringing both social and spiritual dilemmas. As a result, Hardy began to express his feelings of social and religious decline through natural forces adjusting lives of his characters with an interest in rural settings full of traditions.<sup>83</sup>

Nevertheless, Hardy's novels, both of his early and late periods, are perceived as full of coincidence; a crucial and prevalent aspect that controls the characters'

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<sup>82</sup> Ernest Brennecke, *Thomas Hardy's Universe: A Study of a Poet's Mind* (New York: Russell & Russell, 1960), 35.

<sup>83</sup> Jarmila Emmerová, epilogue to *Daleko od hlučícího davu*, by Thomas Hardy (Praha: Nakladatelství Svoboda, 1981), 384-5.

destinies.<sup>84</sup> Although Hardy interestingly contradicts the assumption of unconditional force and its unhappy consequences in his poetry later on,<sup>85</sup> the notion of predestination and its inherent feature of an absolute force managing destinies will be in focus in the subsequent sections.

### **5.1 *Far from the Madding Crowd*: Bathsheba Everdene**

*Far from the Madding Crowd* represents one of the earthiest novels with regard to very active characters and their attitudes as opposed to a sole infliction of unconditional forces as in the ultimate novels. However, one of the most protruding aspects that help the novel to be developed is a concept of coincidence which probably emanates from divine predestination and attitudes of Bathsheba Everdene. The complex of such accidental happenings, which is moreover supported by a large natural imagery suggesting powers Bathsheba cannot ever conquer, leads to the heroine's unfortunate life. The latter, however, ultimately ends happily contrary to other novels of Hardy's climactic prosaic period.

The story of Bathsheba Everdene may be described as a novel that plays mainly with human faults and their results in comparison to unconditional and blind forces that would manage life of the protagonist without her own endeavour. Therefore, events of the novel can be reasonably explained. On the other hand, natural forces seem to play their part as well. In other words, unfavourable powers change the heroine's course of life and parallel with Bathsheba Everdene who is the centre of everything and thus helps her own destiny to be established.

Bathsheba's input is thus essential in building of her own destiny. In addition, the personal characteristics, which Hardy supplies her with, such as decisiveness, self-reliance, and recklessness, do not allow any other human being to interfere. She is thus enabled to play with lives of other people and that signifies a beginning of her own damnation. Nevertheless, apart from the heroine's recklessness that induces her fate to end up in a disaster, a substantial part of it is still based on divine predestination. Bathsheba's own resolutions and godly intention thus create complementing counterparts which build up a network of coincidences. The latter sets up all main events and the idea of inexplicable forces is brought about; all together then controls Bathsheba's life.

The notion of coincidence is crucial when considering the whole novel. In the

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<sup>84</sup> Brennecke, *Thomas Hardy's Universe: A Study of a Poet's Mind*, 36.

<sup>85</sup> Brennecke, *Thomas Hardy's Universe: A Study of a Poet's Mind*, 35.

*Merriam-Webster* dictionary, the term “coincidence” is determined as “a situation in which events happen at the same time in a way that is not planned or expected.”<sup>86</sup> Following on the latter, each of Bathsheba’s phases is in a relation with such unexpected coincidence; her refusal of Gabriel Oak, Oak helping out with fire and their surprising encounter, Boldwood and a valentine, meeting Troy and a reckless marriage with him, Troy’s secret and its revelation, and his presupposed death, then Troy’s apparition and Boldwood’s act, and finally a marriage with Oak. In spite of Bathsheba encouraging her undesirable ordeal to happen, God intervenes in a form of mere chances in order to show the heroine she cannot fight forces that are much larger than her. We may thus state that workings of coincidence are, after all, designed as though a punishment for Bathsheba’s self-determinism.

Let us now concentrate on stages of Bathsheba’s life with respect to the notion of coincidence that helps them to be formed. The first phase is opened up with encountering Gabriel Oak. Before they actually meet each other, Hardy makes space for Oak and describes his character. From the very beginning we are able to perceive Oak’s wisdom, self-reliance, sensibility, and a soul of “the romantic hero,”<sup>87</sup> a person who embodies a counterpart to Bathsheba’s stubbornness and recklessness, but stands by her in the most difficult times. Regardless his subsequent passion for her, Oak comments on Bathsheba’s behaviour as being vain<sup>88</sup> when he perceives her at the first occasion. Oak’s observation of her personality turns out to be true afterwards; after she is profoundly characterized, traces of vanity are still discernible. As such, this feature may work as her most distinctive one which actually helps to create her independence; a characteristic that more or less directs her to downfall.

The events that follow may be evaluated as a series of unfortunate coincidences to which Bathsheba contributes with a need to remain independent. Her refusal of Oak’s proposal of marriage might have been the first trigger to her next misery and it may also signify the first wasted opportunity to lead a contented life. Additionally, the couple appears to be foreordained to be together when a chance works and Oak saves Bathsheba’s inherited estate from fire. The paths of the two thus collide once again leaving Oak to observe how Bathsheba ruins her own and other lives.

Concerning the following development, Bathsheba’s decision to send a

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<sup>86</sup> *Merriam-Webster.com*, s. v. “coincidence,” accessed March 28, 2016, <http://www.merriam-webster.com/dictionary/coincidence>.

<sup>87</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 93.

<sup>88</sup> Thomas Hardy, *Far from the Madding Crowd* (1874; Project Gutenberg, 2011), 9.

valentine to farmer Boldwood, with words “marry me”<sup>89</sup> written inside, represents one of the most crucial points that lead to Bathsheba’s gradual collapse.<sup>90</sup>

Bathsheba, a small yawn upon her mouth, took the pen, and with off-hand serenity directed the missive to Boldwood (...) So very idly and unreflectingly was this deed done. Of love as a spectacle Bathsheba had a fair knowledge; but of love subjectively she knew nothing.

Bathsheba’s habit of playing around with people’s emotion is apparent and substituted by her total recklessness as she yawns while sending the cursed valentine. Bathsheba’s carelessness hereby gains on a much larger incidence with Boldwood when compared to Oak’s hurt feelings for instance. The vulnerable farmer is encouraged by the valentine, pursues Bathsheba and tirelessly asks her to be his companion. But he does not realize Bathsheba has only played a cruel game that sets things into movement and thus causes lives of other people to be damned.

Bathsheba’s recklessness over other people’s feelings does not seem to have any boundaries. Her vanity and emotional irresponsibility becomes more substantial when she encounters young and attractive Sergeant Troy. The latter trespasses Bathsheba’s life accidentally when she does not expect it to happen and the meeting triggers only miseries. Amazed by Troy’s fine appearance, which opposes rather hard manners of Gabriel Oak, “eminently natural, as an oak tree”<sup>91</sup> as Babb depicts him; she mindlessly falls in love with the young Sergeant and marries him in the end. At that point, Bathsheba is sure about Troy’s pure nature and her vanity and ignorance eventually decide on behalf of Troy’s advantage over her.

However, Troy’s exterior does not accord with his inner self which, consequently, Bathsheba comes to recognize. In order to expose Troy as being unworthy of her, a coincidence works again when Fanny Robin, a poor and simple-minded maid who has been thwarted by Troy, reappears and his untruthfulness is discovered. Bathsheba’s irresponsibility and ill judgment of falling in love with Troy then appears to be punished as she has for once again followed her own discretion.

After Fanny’s death, devastated Troy renounces Bathsheba is lost in the ocean.

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<sup>89</sup> Hardy, *Far from the Madding Crowd*, 93.

<sup>90</sup> Hardy, *Far from the Madding Crowd*, 93.

<sup>91</sup> Howard Babb, “Setting and Theme in *Far from the Madding Crowd*,” *ELH* 30, no. 2 (1963): 150, accessed March 27, 2016, [http://www.jstor.org/stable/2872087?seq=3#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/2872087?seq=3#page_scan_tab_contents).

Although he has been the one who has surpassed Bathsheba's path, it is she who eventually pays for it and sinks into repentance. Meanwhile, she recognizes that she has been foreordained to pay for her sins. In comparison to opening chapters in which Bathsheba's inner feelings do not have much space to be expressed, the chapters depicting the serious plights are established on disclosure of her deepest thoughts.<sup>92</sup> Nevertheless, even though she attempts to contemplate for her faults, it does not urge the fate to change its design.

The worn-out Bathsheba ultimately agrees to consider Boldwood's offer of marriage. However, the coincidence takes place again when the allegedly dead Troy reappears to claim his lawful wife. At this point, it really does seem as if Bathsheba did not have any right to lead a contended life and when Boldwood eventually shoots Troy, Bathsheba's life splits up into pieces. Nevertheless, all happenings may be perceived as a retribution for Bathsheba's earliest decisions according to which she has attempted to organize her existence. All the same, by opposing God's primary verdict, she is condemned to unhappy prospects as she has been playing with her own destiny as well as with destinies of other people. However, with her final decision of marrying Oak, Hardy shows a pity towards his heroine and hereby prevents her to cause any more casualties.<sup>93</sup>

Ironically, we may again consider Bathsheba's initial decision not to marry Oak as she feels he would hinder her freedom. However, it is Hardy's initiative in general that enables his characters make wrong choices. Nevertheless, even the first choice, as it is with Bathsheba who would accept Oak's proposal right at the beginning, could lead to a disaster as well, as Irwin argues.<sup>94</sup> The forces which Hardy depicts happen all of a sudden and no one can predict outcomes of any action. Although it seems as if God's plan has been that Bathsheba marries Oak in particular as the latter is in fact the one representing pure and actual love in comparison to Troy,<sup>95</sup> Hillis Miller states that<sup>96</sup>

In Hardy's world there is no supernatural hierarchy of ideals or commandments, nor is there any law inherent in the physical world which says it is right to do one thing, wrong to do another, or which establishes any relative worth among things or people. Events happen as they do happen (...) In place of God there is the Immanent

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<sup>92</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 83.

<sup>93</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 86.

<sup>94</sup> Michael Irwin, "From Fascination to Listlessness: Hardy's Depiction of Love," in *Bloom's Modern Critical Views: Thomas Hardy*, ed. Harold Bloom (New York: Infobase Publishing, 2010), 131.

<sup>95</sup> Irwin, "From Fascination to Listlessness: Hardy's Depiction of Love," 129.

<sup>96</sup> J. Hillis Miller, *Thomas Hardy: Distance and Desire* (Cambridge: Harvard University Press, 1970), 13.

Will, and this unthinking force is sure to inflict pain on a man until he is lucky enough to die.

Following on Hillis Miller it appears that in *Far from the Madding Crowd*, and in Hardy's prose in general, chaos prevails over humans' control of their lives. Hillis Miller does not seem to consider God as the ever-present entity that shapes human beings according to his own vision. He rather suggests there is merely one absolute force that decides on its own regardless God's interference. Considering Hardy's latest view on decline of religious values during the 19<sup>th</sup> century, the latter appears to be comprehensible. Yet through continuous reflections on spirituality and insinuations from the Old Testament in the novel,<sup>97</sup> Hardy's dealing with the matter gives an impression of the author still keeping the confidence that God is omnipresent and unbreakable. It is God alone who is able to manage forces that are inexplicable and absolutely uncontrollable for humans. The notion of the so called "Immanent Will" is, nevertheless, crucial regarding Hardy's approach to Bathsheba's being.<sup>98</sup>

(...) the Immanent Will is not conscious, it is still will, a blind force sweeping through the universe, urging things to happen as they do happen, weaving the web of circumstances, shaping things in patterns determined by its irresistible energy.

In connection to Bathsheba's life phases, the matter of coincidence is apparently driven by "Immanent Will" that causes events to be heaped one on another unconditionally and unexpectedly. Such circumstances, all together, imply more or less tragic or at least unpleasant consequences for both the heroine and other characters involved in her life. Still it is Bathsheba who actually endeavours in future development of various events to some degree. On the other hand, it may be argued whether her ordeal has been created according to godly will and therefore Bathsheba cannot fully conquer anything that happens to her. This ungraspable force in a shape of coincidence prevents Bathsheba to finalize her actions in pleasant outcomes.

Everything that Bathsheba endures or acts upon is furthermore emphasized by the all-pervading natural setting which serves as a background for many encounters and

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<sup>97</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 92.

<sup>98</sup> Hillis Miller, *Thomas Hardy: Distance and Desire*, 15.

events and which Hardy uses so as to make the audience apprehensive of its overwhelming power.<sup>99</sup> Babb refers to the importance of nature in the novel as follows.<sup>100</sup>

The setting (...) impinges upon the consciousness of the reader in many ways (...) in some incidents as mere setting, or as symbol, or as a being in its own right; often through the relationship of various sorts established between it and the characters; sometimes as a complex whole more or less explicitly evaluated for us by Hardy.

Apart from being an essential device that actually establishes the core of the novel, natural environment is important when considering Bathsheba's attitudes and consequently her ordeal. Nature represents a power that is much larger than Bathsheba's own decision-making. Through vast natural imagery which precisely complements the given mood, Hardy aids a formation of Bathsheba's subsequent ordeal and demonstrates that the heroine should not tempt forces that are beyond her comprehension. Among the most protruding instances is the forest scene in which Bathsheba ultimately loses herself to danger that is represented by Sergeant Troy. Let us refer to the quote regarding the crucial scene of sword-play.<sup>101</sup>

She saw him stoop to the grass, pick up the winding lock which he had severed from her manifold tresses, twist it round his fingers, unfasten a button in the breast of his coat, and carefully put it inside. She felt powerless to withstand or deny him. He was altogether too much for her, and Bathsheba seemed as one who, facing a reviving wind, finds it blow strongly that it stops the breath. He drew near and said, "I must be leaving you." (...) The circumstance had been the gentle dip of Troy's mouth downwards upon her own. He had kissed her.

In contrast to Bathsheba's unbreakable independence, Hardy strongly points at invincibility of nature and forces that are unintelligible to ordinary human beings and which eventually totally subdue people. The forest scene indicates a loss of Bathsheba's independence in favour of a man's dominance. The forest, evoking danger and secrecy, evolves into Troy's actual character; dangerous, secretive, and inscrutable. Besides crucial points of Bathsheba's life that take place on natural background, also the heroine is defined according to such terminology. Bathsheba, being a beautiful commodity of nature

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<sup>99</sup> Babb, "Setting and Theme in *Far from the Madding Crowd*," 149.

<sup>100</sup> Babb, "Setting and Theme in *Far from the Madding Crowd*," 160.

<sup>101</sup> Hardy, *Far from the Madding Crowd*, 176.

as Oak perceives her,<sup>102</sup> lives, after all, in harmony with her environment which in turn works behind events that set up her destiny.

Nevertheless, being a part of the overwhelming natural harmony, Bathsheba does not seem to acknowledge that. If it were not for her independent personality, she would probably follow the laws of nature and let her life being guided by it as well. In comparison to novels of Hardy's latest period, the heroines succumb to the laws of nature which are, to some degree, inexplicable and uncontrollable. In contrast, Bathsheba's conscious determination is in opposition to natural or divine one. The way Bathsheba thinks and behaves prevents her to realize that she should chime in with nature and its forces which would then reciprocally decide on different, and perhaps positive, course of her life.

In conclusion, being the first novel of our choice, the unconditional fate is not that strong as in the novels to come where it deepens and brings solely tragic aftermaths. Even though the workings of fate result in rather drastic consequences as well, Bathsheba is responsible for it to a certain extent as she recklessly plays with it. On the other hand, destiny is still represented through a force that is unconcerned with human needs. Its unpredictability is furthermore hidden by workings of nature and coincidence that brings merely misery. Bathsheba's predestination is therefore directed through the particular stages of her existence to damnation originating from various coincidences which are, after all, induced by God.

## **5.2 *The Mayor of Casterbridge*: Susan Henchard, Lucetta Templeman, and Elizabeth-Jane Newson**

*The Mayor of Casterbridge* is quite different from other of Hardy's late novels. Although elements of unconditional forces leading human beings are palpable, the novel loses some of the themes of strong powers to which one fully succumbs.<sup>103</sup> It rather adjoins human forces deciding the characters' fates. Instead of a female protagonist, the novel mainly focuses on a male; nevertheless, he is accompanied by an important female triangle which is influenced by him in crucial parts of their lives. Therefore, if we want to depict the concept of predestination in the novel and its involvement with the female characters, we primarily need to consider their connection with the main protagonist. Thus the mayor Henchard will be mentioned so as to show how he affects the females' attitudes and fates;

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<sup>102</sup> Hardy, *Daleko od hlučícího davu*, 9.

<sup>103</sup> Brennecke, *Thomas Hardy's Universe: A Study of a Poet's Mind*, 44.



namely those of Susan Henchard/Newson, Elizabeth-Jane Newson, and Lucetta Templeman.

How does the notion of predestination work in the novel then? The female characters seem to be preordained to be damned despite the fact the catalyst for their misery is a human. But, the higher power arguably causes feelings of anger, jealousy, and longing for revenge which eventually lead to Henchard's downfall. Although the primary damnation is induced by Henchard, salvation, or a satisfied compensation, finds its place as well. Susan Henchard, now Newson, dies reconciled and with an assurance that her daughter is taken care of; after Henchard's refusal, Lucetta Templeman finds happiness; and Elizabeth-Jane finds her own course of life.

God's determination or strange powers that would lead the characters is not that strong after all. Instead, according to Brennecke, Hardy relies on a complex system of folk customs and superstitions that moderately adapt society's attitudes and their dealings with others.<sup>104</sup> Furthermore, Hardy makes use of ancient sites, evidence of human greatness, where important matters are being decided.<sup>105</sup> John Paterson moreover suggests that destiny is not established through higher forces and the content of the novel relies on the following.<sup>106</sup>

(...) The conflict upon which the novel is founded does not suggest, after all, the grotesquely unequal contest between good and evil in which a malevolent "superhumanity" triumphs, as in *Tess* and *Jude* (...) over an innocent and helpless humanity. It suggests, rather, the more equal, the more ambiguous, conflict that occurs when, to the discomfiture of a supernatural wisdom within whose bounds all merely natural oppositions are absorbed and reconciled, one great good is asserted at the expense of another.

Therefore, the preceding supports the argument that females' actions take place partially because of their being foreordained but mainly because of Henchard. The revenge or reconciliation can be thus said to be based on their own choice that originates in challenging Henchard, and it is their own will which probably decides their predestination. Consequently we may consider the notion of free will which appears to have a solid emplacement in the novel, and which partly resists God's determination.

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<sup>104</sup> Brennecke, *Thomas Hardy's Universe: A Study of a Poet's Mind*, 46.

<sup>105</sup> Hardy, *The Mayor of Casterbridge*, chap. 11.

<sup>106</sup> John Paterson, "'The Mayor of Casterbridge' as Tragedy," *Victorian Studies* 3, no. 2 (1959): 156, accessed March 3, 2016, [http://www.jstor.org/stable/3825002?seq=6#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/3825002?seq=6#page_scan_tab_contents).

In *Predestination and Free Will*,<sup>107</sup> several perspectives on free will are considered. What may be important for our purpose is that the ideas concerning attitudes which we are holding now are actually outcomes of past events based on our decisions. That would suggest human beings are the ones who have their fate under control under any circumstances. Nonetheless, according to other thinkers, God may be included in the latter proposition.<sup>108</sup>

God has control over all the events and circumstances which precede any human decision and thus that it is God who ultimately determines what we will do in all cases.

Therefore, we may perceive the discrepancy yet complementation of several options. It is now clear that apart from sole God's determination, also free choice exists. Nevertheless, as it has been proposed, although we have a chance to express our free will, God has still the power to select the first stimuli of our later choice. Regardless of our truly free will, God is in control of our being responsible for our deeds. That would also suggest that human beings are not allowed to grasp or to question "how God can justly hold us responsible for what he has predestined us to do"<sup>109</sup> and we are obliged to take God's power as in harmony with our liability for granted.<sup>110</sup>

The human freedom can be thus questioned; people are responsible for their actions and that implies God does not fully possess control over them. On the other hand, it is people's duty to admit God's absolute dominance.<sup>111</sup> As we can see from the preceding, a certain conflict between God's boundless power and freedom of choice of ordinary human beings is discernible. Although it appears that human beings are permitted to have their own free will and thus control their own existence, the presence of God is still evident; mainly in making us responsible for our actions.

The notion of free choice is rather important in *The Mayor of Casterbridge* concerning all its female characters. Still, following on the account above, it is clear it does not work on its own. In spite of the destiny plays with them to a certain degree, they make an effort to go against what has been foreordained. There is the desire for satisfaction which forces the characters to intervene through their free will and thus an

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<sup>107</sup> David Basinger, and Randall Basinger, eds., introduction to *Predestination and Free Will: Four Views of Divine Sovereignty and Human Freedom* (Downers Grove: InterVarsity Press, 1986), 11.

<sup>108</sup> Basinger and Basinger, eds., introduction, 11.

<sup>109</sup> Basinger and Basinger, eds., introduction, 11.

<sup>110</sup> Basinger and Basinger, eds., introduction, 11.

<sup>111</sup> Basinger and Basinger, eds., introduction, 12.

aptitude to accomplish what they aim for. In other words, the females do not just blindly follow what would be predestined for them but they partly act according to their own judgment. Still the latter does not quite suit the primary standpoints of the protagonists; Susan is sold against her consent, and Lucetta cannot marry Henchard because Susan is back. The only exception is represented by Elizabeth-Jane, Susan's legitimate daughter and Henchard's supposed one.

Let us now focus on the discrepancy between free will and predestination on particular examples. Regarding Susan, she is determined to her fate the moment Henchard sells her to another man. Afterwards, Susan acts accordingly and we can say she obeys her husband's will. Her subsequent attempt to return is driven by an urge for satisfaction although she has the very right of doing so. On the other hand, she also tries to reconcile with her former husband and thus she forgives him and wishes that he would take care of the daughter after she passes away. The effort to adjust the relationship once again may be understood as opposing predestination, in other words, the concept of free will protrudes here. Susan Newson definitely has the right to claim what has been taken away from her and thus when she dies it is with a feeling of satisfaction.

It is quite understandable why Susan has come this far to ensure her daughter with prosperous future as she feels afflicted with the inhuman deed. On the whole, Susan does not hate Henchard but she rather presses upon him merely because of practical reasons; to secure her child. That is why she tells him Elizabeth-Jane is his true daughter. Her motives are comprehensible yet calculative. She knows that Henchard has been trying to grow sober as he feels sorry for his past actions and thus she assumes this is the opportunity to get back to him even though the child is not his. In sum, Susan has been foreordained by actions of her husband. However, she challenges his decision and comes back to claim her rights. She has been therefore preordained in her decision to return yet it is her free will that she acts upon afterwards.

Elizabeth-Jane is foreordained to follow the wishes and plans of someone else and she does not actually possess any free will in a sense. Her character is nevertheless essential for the story as she represents a channel between Henchard and Susan, Henchard and Lucetta. The women are thus trying to approach Henchard through Elizabeth-Jane. Therefore, she blindly follows and believes her leaders and that causes her life being managed by human force. On the other hand, even that may nevertheless signify God's predestination; Elizabeth-Jane serves as the weakest component of the triangle, she is used in various situations, and that is her destiny.

Elizabeth-Jane is submissive and loyal, without any side intentions, but also inexperienced and naive. It is nevertheless this ignorance of the outer world that prevents Elizabeth-Jane to be reprobated by God. She is a mere toy of fate and of women who are more experienced in life than her. It could be thus affirmed that Elizabeth-Jane is manipulated into something she does not wish for and does not realize. In comparison with Tess Durbeyfield, for instance, the latter is aware of the circumstances with which she may very easily entangle; thus, she knows that even the smallest mistake may indicate a disaster and providence turning against her. Elizabeth-Jane, on the other hand, is unaware of the plots around her, and as such she cannot hinder anything. It is her ignorance that makes God to spare her after all.

Lucetta Templeman, the last piece of the triangle, is initially perceived as a rather comical and jealous as Henchard promises her to marry her but with Susan's appearance he prefers the latter in order to reconcile for past. After she learns that, Lucetta attempts to get Henchard back. Nevertheless, when she meets much younger Farfrae, who has intervened into both Henchard's and Elizabeth-Jane's lives, they fall in love and get marry. Everything then seems as a vengeance on Henchard who is reciprocally jealous on her and Farfrae as well. Because she is actually in love, Lucetta's revengefulness gradually disappears. We may then begin to perceive her as a deceived woman who has been wronged. On the other hand, when challenged by being exposed for her secret love life she had with Henchard, she yields and dies as a result of being scared of the shameful discovery.

The originator of Lucetta's initial misfortune is Henchard but after she is challenged by more serious outcomes of Henchard's jealousy, the previous appears as a mere vanity. Although Lucetta contemplates her existence, she is damned nevertheless; by both Henchard and her vain personality. She has revengeful thoughts, and it is also possible that she marries Farfrae solely for showing Henchard she can be better off with anyone.<sup>112</sup>

“I WILL love him!” she [Lucetta] cried passionately; “as for HIM – he’s hot-tempered and stern, and it would be madness to bind myself to him knowing that. I won’t be a slave to the past – I’ll love where I choose!”

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<sup>112</sup> Hardy, *The Mayor of Casterbridge*, chap. 25.

Unlike Elizabeth-Jane, Lucetta is not naive, knows men and what to expect from them. Men are, in general, the doom for Lucetta. Firstly, she has a role of Henchard's mistress, then becomes jealous and seeks revenge, but eventually marries someone else merely because of his attractiveness. Furthermore, Lucetta might be said to be a gold-digger using the situation for her own good. Nevertheless, the punishment comes from a higher force that recognizes her wrong attitudes and she dies although a penitent by that time.

In conclusion, Hardy works with both divine and human force that controls fates of the characters in *The Mayor of Casterbridge*. In comparison to other novels of the author's late period, the higher power is demonstrated rather differently as we may distinguish a sense for human righteousness as opposed to mere God's determinism.<sup>113</sup> Therefore, some acts of the females are damned beforehand but they are also enabled to fight against their ordeals as the latter has been conceived by another human being. In order to fight against the despot, the women's free will comes to light and helps them to challenge the mistreatment. On the other hand, the actual decision to act against injustice emanates from God's preordination; God has thus obliged the characters to be responsible for their judgments to which they eventually adhere. Finally, the social alienation is based on opposing the standards which has, nonetheless, origins in God's primary verdict.

### **5.3 *Tess of the d'Urbervilles*: Tess Durbeyfield**

Being a novel of Hardy's later prosaic period, *Tess of the d'Urbervilles* plays with uncontrollable forces that guide the main protagonist to very large extent. Tess Durbeyfield represents probably the most vulnerable character of Hardy's canon as with her passivity she accepts everything that her fate brings about. In the next paragraphs, we will examine the environment in which Tess lives together with Hardy's insight into the declining spirit of religion in the upcoming era and its reflection in the novel. Tess' personality is also important to emphasize in order to approximate her faith and to what degree she follows it. Last but not least, the heroine's possible predestination will be considered on concrete stages of her development while keeping in mind the environment which Hardy presents.

Hardy again focuses on a conflict between human beings and God's absolute determinism here. However, strong faith does not suggest salvation but quite the contrary. God seems to be absent when people turn to him and need to be relieved in difficult times.

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<sup>113</sup> Paterson, "'The Mayor of Casterbridge' as Tragedy," 157.

Furthermore, God's intentions cannot be modified by an ordinary human being as it is invincible and beyond all understanding. The heroine of the discussed novel thus appears to accept everything that God intends for her without a sign of defying him. In true, it is said that Hardy's characters do not have much space to choose their next step.<sup>114</sup> Besides Tess' own decision to profess religion, she is moreover moulded by the environment where she has been raised and follows manners of her community.

The environment is shaped by the very basic features of Christian faith. Apart from Tess Durbeyfield, all other characters of the novel are depicted as very simple, mostly peasants, but strong believers, who follow given doctrines of their church and see God as their saviour. In times of crisis, it is God to whom folk people turn their attention and plead. Nevertheless, Hardy's declining trust in church and the subsequent changes within society had provoked him to turn away from Christianity and substitute it with pagan way of living, as Bonica states, which is harmonious with nature.<sup>115</sup> In order to support the very aboriginal roots and emphasize the ever-present paganism, Hardy portrays ceremonies that accompanied peasant life and further shapes important events of the novel based on these rituals. Among such examples May-Day dance of the second chapter may be included where we witness the first encounter of Tess and Angel Clare.<sup>116</sup>

It was an interesting event to the younger inhabitants of Marlott, though its real interest was not observed by the participators in the ceremony. Its singularity lay less in the retention of a custom of walking in procession and dancing on each anniversary than in the members being solely women (...) As he [Angel] fell out of the dance, his eyes lighted on Tess Durbeyfield, whose own large orbs wore, to tell the truth, the faintest aspect of reproach that he had not chosen her. He, too, was sorry then that, owing to her backwardness, he had not observed her; and with that in his mind he left the pasture.

Besides the substantial account concerning the May-Day dance and its characteristics, the ceremony represents a crucial moment that actually decides Tess' future life. That is, meeting Clare, her future companion, but ironic circumstances do not wish them to make an acquaintance. Instead, Alec d'Urberville enters the scene and Tess is unwillingly

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<sup>114</sup> Nancy M. Tischler, *Thematic Guide to Biblical Literature* (Westport: Greenwood Press, 2007), 172.

<sup>115</sup> Charlotte Bonica, "Nature and Paganism in Hardy's Tess of the d'Urbervilles," *ELH* 49, no. 4 (1982): 851, accessed March 15, 2016, [https://www.jstor.org/stable/2872901?seq=2#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/2872901?seq=2#page_scan_tab_contents).

<sup>116</sup> Hardy, *Tess of the d'Urbervilles*, 8, 13.

condemned.<sup>117</sup> Apart from May-Day scene, one of the most outstanding instances in which Hardy commemorates pagan heritage is the ultimate episode at Stonehenge. Although the site has lost its former mighty properties<sup>118</sup> Tess accepts her punishment and in a light of rising sun her fate is sealed.<sup>119</sup>

“(…) you used to say at Talbothays that I was a heathen. So now I’m home.” (…)  
“Did they sacrifice to God here?” asked she. “No,” said he [Angel]. “Who to?” “I believe to the sun. That lofty stone sets away by itself is in the direction of the sun, which will presently rise behind it.” “This reminds me, dear,” she said. “You remember you never would interfere with any belief of mine before we were married? (…)  
Tell me now, Angel, do you think we shall meet again after we are dead? I want to know.”

The events celebrating primary human existence, and important events taking place either at former pagan sites or natural surroundings,<sup>120</sup> have their reasoning after all. As we have mentioned earlier, Hardy’s decadent view of the changing society in course of the 19<sup>th</sup> century had made him to question practices of the then church. Therefore, he looks for satisfaction in ancestral customs in order to point out inefficiency of Christianity. For that purpose, he asserts some of the questionable practices of church. Among such examples we may include Alec’s turn to preach in sermons; earlier a sinner, now a penitent, Alec seems to reconcile for his grave sins. Furthermore, when Tess faces the death of her son, she wants him to be baptized. Nevertheless, the cleric refuses to do so and thus Tess baptizes him by the name of Sorrow instead.<sup>121</sup>

Under such circumstances, the role of church may be put in question. On one hand, people of Tess’s belief and culture fly from crisis to church as God is their only hope for protection. On the other hand, as it is in case with Tess and Sorrow, the church does not help and what is more, it averts its sight. Tess is thus forced to turn away from her Christian principles in a sense and provides baptism, using “a name suggested by a phrase in the book of Genesis,”<sup>122</sup> and a funeral the same way as it would be done in clerical manner. However, her deed may be justified; she knows baptism is the only

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<sup>117</sup> Alka Saxena, and Sudhir Dixit, *Hardy’s Tess of the d’Urbervilles* (New Delhi: Atlantic Publishers and Distributors, 2001), 22.

<sup>118</sup> Bonica, “Nature and Paganism in Hardy’s Tess of the d’Urbervilles,” 851.

<sup>119</sup> Hardy, *Tess of the d’Urbervilles*, 346-7.

<sup>120</sup> Saxena and Dixit, *Hardy’s Tess of the d’Urbervilles*, 21.

<sup>121</sup> Saxena and Dixit, *Hardy’s Tess of the d’Urbervilles*, 83.

<sup>122</sup> Hardy, *Tess of the d’Urbervilles*, 83.

proper Christian way. As a result, the religious practices in general seem to be insignificant.

Taking the examples of Alec the preacher and Tess managing a role of a clergyman among others, it may be stated that Hardy points at inequality of religious merits. Tess, simply educated and keeping very basic faith, reproduces an act that would not be appropriate of her stance under any other circumstances. On one hand, Tess performs an act that is not worthy of her and thus opposes Christian justice. However, when challenged by her fate, she receives it as it is as she trusts this is the godly ordeal against which she cannot fight.

Tess' straightforward actions have their counterpart in otherwise passive and devout following of faith. We may thus state her faith is rather simple as she fuses several contradictions together. Moreover, Tess is certainly influenced by rural environment in which people generally follow God in order to obtain some relief. Additionally, Hardy emphasizes an urgency to escape life which is based on strict Christian principles. The latter is exemplified on Angel's flight away from religion of his father to the dairy at Talbothays where he hopes to find pure values that have still their core in paganism and nature. Bonica summarizes the supposed paganism of the dairy in the quote below.<sup>123</sup>

At the heart of the country people's paganism is the tendency to see congruence between events and situations in their own lives, and phenomena in the natural world: the dairy workers account for the failure of the butter to come by surmising the presence of lovers in the dairy; they interpret the cock's crow on the afternoon of Tess's wedding as a bad omen.

Talbothays therefore works as a place of simple relief from the outer world, interwoven with basic beliefs and superstitions all in harmony with nature. In addition to that, although Tess' faith seems to be solid she blends with the environment as a primordial pagan while using her own fantasy to fully capture the atmosphere.<sup>124</sup> It is then comprehensible that while being endowed in such manner, the heroine willingly accepts her ordeal as she sees it as compatible with laws of nature. Drawing on the latter, Tess is, unlike other Hardy's females, portrayed as very vulnerable and passive, features that emanate from her unspoilt character which allows both destiny and human torturers taking

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<sup>123</sup> Bonica, "Nature and Paganism in Hardy's *Tess of the D'Urbervilles*," 850.

<sup>124</sup> Bonica, "Nature and Paganism in Hardy's *Tess of the D'Urbervilles*," 850.



advantage of her.<sup>125</sup>

Regardless her pagan instincts, Tess holds a simple yet absolute faith. As a result, it seems that God may treat the heroine as he chooses and she will indifferently have it without being answerable for all the happenings. Morgan summarizes Tess' essence as following while pointing out the heroine's capacity to harmonize with her natural environment.<sup>126</sup>

(...) She [Tess] assimilates to her consciousness the larger world of nature, its sounds, odours, its very essences, expanding, not contracting sensory experience, possessing, not being possessed. In such a moment of great intensity, time too is suspended. Elsewhere aware of how little the individual is able to control her own existence, which is ever subject to the dictates of time and circumstance, Tess in transcendental ecstasy suspends both. Expanding time to fit her own 'space', her private world of inner sensation intensified by mental transcendence to reach beyond corporeal bounds, Tess effortlessly shapes the spatial/temporal world to suit her own needs and desires.

Although Morgan attempts to define Tess in terms of her sexuality that supplies her with certain power, the character has been generally regarded as submissive, giving herself up to circumstances and God's will, and being "one of the nature's unfortunates."<sup>127</sup> On the other hand, such features are ingenuous to her as she embodies and reflects the overwhelming nature. The latter is therefore inevitably connected with the concept of predestination which is palpable in the novel as nowhere else; Tess takes her ordeal as it comes to her because it is in harmony with natural and pagan laws, those laws which she actually personifies. The latter may be exemplified on quote below.<sup>128</sup>

(...) a cloud of moral hobgoblins by which she was terrified without reason. It was they that were out of harmony with the actual world, not she. Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making distinction where there was no difference. Feeling herself in antagonism she was quite in

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<sup>125</sup> Saxena and Dixit, *Hardy's Tess of the d'Urbervilles*, 168.

<sup>126</sup> Morgan, *Women and Sexuality in the Novels of Thomas Hardy*, 91.

<sup>127</sup> Morgan, *Women and Sexuality in the Novels of Thomas Hardy*, 85.

<sup>128</sup> Hardy, *Tess of the d'Urbervilles*, 75-6.

accord. 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.

Regarding the preceding, Tess might have broken social codes, but these are not important considering the prevalent dominance of nature and other than human forces. She chimes in with nature to that extent she fully understands what has been destined for her. The natural harmony, which further cooperates with the universe of mortals, then seems to answer for the heroine's unfortunate destiny.<sup>129</sup>

In order to elaborate on the question of predestination, four stages of Tess' life that signify her gradual decline may be divided as up to the point of Sorrow's death, the time at Talbothays and marriage to Angel, the time of their separation, and finally Angel's return and her crime and punishment. Tess passes through the subsequent phases without her own infliction but divine and natural forces decide on her behalf. Only exception would be if she considered her mother's wish not to reveal her secret to Angel. Nevertheless, even here she deliberately pursues her poor destiny as she eventually confesses; for instance in the crucial point of her revelation to Angel.<sup>130</sup>

With respect to the first stage, Tess' family learns that they have noble ancestors and that their family still occupies the region. Against her conviction, Tess is urged by her parents to claim the connections, but she initially refuses. By another complex of coincidences, she accidentally kills a family horse and thus feels a need to redeem for it. Up to this moment Tess already follows the foreordained development of her life and the horse's death merely sustains that she has to go to claim the heritage with the d'Urbervilles. Afterwards, she indifferently accepts her position as a servant at the d'Urbervilles and blindly watches her cousin Alec's attempts to seduce her. Nevertheless, Alec achieves what he has desired in the end leaving Tess as passive as before now complying her master's wishes on top of it.

As an immature girl she gives a birth to a son which she takes reasonably as though she was taking it as her ordeal about which nothing can be done. Although she might face contempt and social damnation, Tess bravely takes care of her child until his death and funeral. The initial phase of her evolution establishes the next stages of her life. It is also this phase that foreshadows future happenings in which Tess bears consequences of her early adulthood with quiet obedience.

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<sup>129</sup> Saxena and Dixit, *Hardy's Tess of the d'Urbervilles*, 20-1.

<sup>130</sup> Hardy, *Tess of the d'Urbervilles*, 198.

With regard to initial happenings, Tess' fate seems to be based on a series of mere coincidences. Saxena and Dixit refer to the latter as "cosmic irony,"<sup>131</sup> and we may find several instances of it right from the very beginning. To mention one example, if it were not for the family learning they are of noble origin, anything of her next development would not have happened. The issue of ironic circumstances, in other words cosmic irony or irony of fate, as Abrams labels it,<sup>132</sup> is inherent to Hardy's works. Let us now exemplify the concept on Abrams' definition.<sup>133</sup>

[It] is attributed to literary works in which a deity, or else fate, is represented as though deliberately manipulating events so as to lead the protagonist to false hopes, only to frustrate and mock them (...) In his [Hardy's] *Tess* (1891) the heroine, having lost her virtue because of her innocence, then loses her happiness because of her honesty, finds it again only by murder, and having been briefly happy, is hanged.

From Abrams' exhaustive definition we may conclude that Tess is accompanied by the notion of cosmic irony throughout her life until the end. Beginning with her family heritage, a possible trigger of all misfortunes, she is ironically lost in each of upcoming events.

In her second essential stage, Tess tries to escape her past but willingly carries her destiny with her and considers it a part of her personage. After a quite peaceful development at Talbothays, Tess is challenged with love. Deep inside, she knows she cannot afford to love anyone as it would be wrong to claim someone. Nevertheless, Angel Clare distinguishes a pagan soul in her, calls her Artemis or Demeter,<sup>134</sup> and holds her in a very high esteem apparently also because of his attempt to escape strong Christian principles. Afterwards, Angel proposes to her and she tries to refuse him although it is the only thing she desires. However, based on her own principles, she feels she belongs to Alec properly and is not compelled to begin a new life while putting the past behind. With the latter, Tess thus deliberately follows what has been predestined for her.

Tess eventually consents to marry Angel and although her mother advises her not to tell him the whole truth,<sup>135</sup> her inner torture decides instead. After profound

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<sup>131</sup> Saxena and Dixit, *Hardy's Tess of the d'Urbervilles*, 182.

<sup>132</sup> M. H. Abrams, *A Glossary of Literary Terms* (Boston: Heinle & Heinle, 1999), 137.

<sup>133</sup> Abrams, *A Glossary of Literary Terms*, 137.

<sup>134</sup> Hardy, *Tess of the d'Urbervilles*, 115.

<sup>135</sup> Hardy, *Tess of the d'Urbervilles*, 168.

contemplation, she decides for the benefit of truth. Through accidental workings of unconditional forces, the letter, by which Tess intends to reveal her secret, never reaches Angel.<sup>136</sup> Despite her torture, Tess is encouraged by him when he tells her about his questionable past. On the contrary, her confession goes astray and the result is not in accordance with her vision. However, she understands Angel has the very right to repudiate her and thus succumbs to the course of future events. We may perceive that Tess comprehends her ordeal and hopes for very little because she recognizes herself as a sinner.<sup>137</sup>

“Angel, I should not have let it go on to marriage with you if I had not known that, after all, there was a last way out of it for you; though I hoped you would never - ”  
(...) “I mean, to get rid of me. You can get rid of me.” “How?” “By divorcing me.”  
“Good heavens, how can you be so simple! How can I divorce you?” “Can’t you – now I have told you? I thought my confession would give you grounds for that.”

Tess’ character is quite interesting considering the amount of guilt and reproach she deliberately takes on herself. Nevertheless, she has come to her misfortune unwillingly without her consent or urge. When Angel leaves Tess on account of her past, it could be questioned whether he is worthy of her perpetual love and need to please him in difficult times. Angel does not consider Tess being innocent, or unaware of the outer world which brings only danger about. Regardless Tess’ history, also Angel’s past is filled with mistakes, probably very similar to those of Tess, but he does not contemplate forgiveness for her although she has given him hers.<sup>138</sup> On the other hand, apart from Angel’s palpable distance from Tess, he still questions whether all of it is true and pleads for it to be false even in his dreams.<sup>139</sup>

In addition, Angel has been presented as a man who is looking for a relief from Christianity and social restrains. However, it is social prejudice in particular that eventually makes Angel to repudiate his wife. He cannot ever reach Tess in a sense that she is already in harmony with nature because social restrains still prevail in his personality.<sup>140</sup> Despite of all his regret, Angel eventually leaves her giving her insensitive encouragement that he may return one day to her. The stage that has been discussed in this

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<sup>136</sup> Hardy, *Tess of the d’Urbervilles*, 185.

<sup>137</sup> Hardy, *Tess of the d’Urbervilles*, 209.

<sup>138</sup> Saxena and Dixit, *Hardy’s Tess of the d’Urbervilles*, 168.

<sup>139</sup> Hardy, *Tess of the d’Urbervilles*, 216-7.

<sup>140</sup> John Peck, *How to Study a Thomas Hardy Novel* (London: Macmillan, 1987), 51.

paragraph is rather crucial as it represents another of dividing points in Tess' existence. Nevertheless, she bears it as a pure fact and although sad and tortured she believes Angel's decision has been the right one.

The phase that follows may be labelled as being contemplating for both Tess and Angel. In spite of Tess still regarding Angel's departure as rightful, she tirelessly sends him letters and firmly hopes for his return. This stage represents Tess' efforts to occupy herself, yet her destiny has hunted her down and she does not have any strength to cope with it no less than before. Her life seems to go back where it has started when she is again approached by Alec and contemplates living with him.

The final stage is foreshadowed by Angel returning from Brazil where he has reached a conclusion he has wronged Tess, and thus has decided to forgive her after all. However, Tess now feels that she belongs to Alec with all its validity but finally decides to kill him as she remembers Angel's saying "if he were dead it might be different."<sup>141</sup> The deed itself signifies the heroine's first and last attempt to defy her fate that in general is to pay for her sins. In spite of Angel's and Tess' flight from the crime scene, the fate hunts her down nevertheless. The ultimate stage of Tess' evolution is thus built up in a sign of great change concerning her decision-making. But it moreover signifies a lethal stroke as she has been preordained to suffer and unconsciously bear the consequences of someone else's endeavour. However, highly scrupulous Tess accepts her punishment as she believes it is compatible with principles of both nature and Christianity.

In conclusion, *Tess of the d'Urbervilles* represents Hardy's penultimate work of fiction wherein he turns his attention to paganism as a way to escape from unpleasant realities of the changing century. Hardy further reflects the impossibility of facing the industrial advancement in blind decisions of nature and God which together play against happy prospects of human lives. Tess Durbeyfield symbolizes one of the most passive and indifferent female characters of Hardy's oeuvre. She succumbs to every event of her life that seems as driven by unconditional forces that leave her suffer and struggle throughout her whole life. As a simply religious person, Tess accepts what God intends with her and stands by without any actual interfering in godly providence.

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<sup>141</sup> Hardy, *Tess of the d'Urbervilles*, 213.

#### 5.4 *Jude the Obscure*: Sue Bridehead

*Jude the Obscure*, Thomas Hardy's last novel ever published, marks a boundary between his prose and poetry.<sup>142</sup> In terms of inexplicable forces, the novel serves as a culmination of the issue as in poetry the author could express himself more indirectly, and unlike with *Jude*, he could offer the readers vague ideas to think about.<sup>143</sup> Although it is generally understood Hardy leaves the characters of the novel at mercy of mysterious powers, Jude and Sue are responsible for outcomes of their efforts to some degree as they violate social codes and God's verdict. Nevertheless, as we have approached earlier, God's predestination cannot be overcome.

According to Holland, the novel itself stands out as an "indictment of Christianity" as perceived by the Victorian audience.<sup>144</sup> Hardy subdues the characters to higher force that needs to be worshipped but it is not always accurate as one's freedom is diminished in this manner. The divine omnipresence is moreover emphasized through a plentiful account of biblical allusions and symbolism. *Jude the Obscure* has been furthermore generally regarded as engaging its characters "in dramas of sin and guilt, determinism and free will" as Millgate puts it,<sup>145</sup> but we need to elaborate whether the discrepancies between man's sins and free will and God's determinism can be actually used for purposes of the paper.

As it has been already discussed in connection with *The Mayor of Casterbridge*, also in *Jude* it can be argued whether more than one overwhelming and unnatural power resides over one's destiny. That is, whether human freedom has its place here. To comment on that, Sue seems to have the ability to choose the way of her existence yet everything she does is in opposition to its outcomes. She follows her own desires to certain degree but in doing so she is obliged to break with not only social conventions but also with divine decree. Subsequently Sue is logically condemned and thus we may state that predestination together with the unconditional forces is strongly embedded in the novel.

To connect the preceding, Hardy nevertheless interestingly depicts the heroine as being aware of all the errors she has done which disregards the blind forces. It could be

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<sup>142</sup> Reidhead, ed., *The Norton Anthology of English Literature*, 1851.

<sup>143</sup> Michael Millgate, *Thomas Hardy: A Biography Revisited* (Oxford: Oxford University Press, 2004), 352.

<sup>144</sup> Norman Holland, "'Jude the Obscure': Hardy's Symbolic Indictment of Christianity," *Nineteenth Century Fiction* 9, no. 1 (1954): 57, accessed March 10, 2016, [http://www.jstor.org/stable/3044291?seq=3#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/3044291?seq=3#page_scan_tab_contents).

<sup>145</sup> Millgate, *Thomas Hardy: His Career as a Novelist*, 318.

questioned whether this was Hardy's objective so as to show that each action Sue endures does not precisely fit what she has been foreordained to and therefore bears the consequences. In contrast, Rogers suggests that Sue's doom is caused "by going against her nature"<sup>146</sup> which relies on Sue's ambiguous stance towards men. On one hand, she expresses her intellectual principles of not marrying anyone or having a sexual relationship. Conversely, she contemplates living with Jude as she cannot help her inner feelings. But the latter signifies damnation.

Apart from Sue being conscious of her deeds, we may state that she has been predestined to a given ordeal and it is reflected in her decision-making. In other words, she was foreordained to make such decisions. The latter would imply free will does not have any space to evolve and it indicates God is responsible for Sue's actions from the very beginning. Moreover, although she perceives her miseries as a punishment for a rebellion against principles, it has developed according to primary godly predestination. Hence the whole matter may be labelled as a disaccord between a man and God. With the latter, Hardy emphasizes the outcomes of blind circumstances that do not recognize human beings and their desires, and that an escape from God's will is impossible.

God's everlasting presence is furthermore sustained by several allusions from Bible and Hardy uses them cleverly in order to let us remind of divine dominance. For instance, a large biblical imagery in both positive and negative terms symbolizes the characters and events.<sup>147</sup> Moreover, Christminster is compared to "the heavenly Jerusalem," or, a city glowing with lights,<sup>148</sup> and Sue is presented as both pagan and saint.<sup>149</sup> The latter may be exemplified on an instance when Jude perceives Sue for the first time. Afterwards, Jude considers her as a perfect woman, enlightened, out of this world, divine.<sup>150</sup>

One day while in lodgings at Alfredston he [Jude] had gone to Marygreen to see his old aunt, and had observed between the brass candlesticks on her mantelpiece the photograph of a pretty girlish face, in a broad hat with radiating folds under the brim like the rays of halo.<sup>151</sup>

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<sup>146</sup> Rogers, "Women in Thomas Hardy," 255.

<sup>147</sup> Holland, "'Jude the Obscure': Hardy's Symbolic Indictment of Christianity," 52.

<sup>148</sup> Hardy, *Jude the Obscure*, 60, 63.

<sup>149</sup> Hardy, *Jude the Obscure*, 55.

<sup>150</sup> Hardy, *Jude the Obscure*, 199.

<sup>151</sup> Hardy, *Jude the Obscure*, 124.

Numerous references to Bible, allusions to saints and to church as a whole therefore imply God's presence in every instant of human life. Further, also an appreciation of religious principles that offer both moral and spiritual satisfaction is sustains the preceding. Nonetheless, Sue does not find here anything she would desire and that is why she disregards the clerical fundamentals and prefers love for a man over love for God. Love as such represents rather crucial aspect in Sue's development. It is love that eventually stands behind Sue's doom and we may therefore state that it has been preordained for her to fall in love particularly with Jude.

Love does not choose and it further disregards all hints of possible disasters, from a warning of a family curse to each phase of Sue's successive development where there is always a symbol of doom and lost hopes. Yet Sue tries not to abide with them. Although a disaster is foreshadowed several times, her love for another human decides on her behalf. The idea of godly predestination, with love in its essence, suggests God's total dominance over human beings. Moreover, it implies that whatever Sue does or withstands, the outcomes of it are never quite in accordance with her own vision. After all, God represents an unbreakable force that cannot be faced and thus also his predestination cannot be circumvented.

In order to approach essential parts of Sue's movement towards the bitter end, let us divide her life according to several phases that she goes through. That is, we will consider her first encounter with Jude, then her marriage to Phillotson and its subsequent development, after we will cover the period in which Jude and Sue raise Jude's son from his legitimate marriage, and finally, the sad prospects of the family with several children and their consecutive murder/suicide. In each of these phases, the traces of predestination will be searched for in comparison to human infliction in the subject.

One of the essential points that introduce the novel and its characters is the warning against the curse that has been cast over the family members of the Fawleys.<sup>152</sup> Aunt Drusilla's warning comes up again when she warns Jude against meeting Sue, his cousin by blood, but he defies her wish and acts according to his own mind. However, the warning performs a primary sign that the central couple should not get together. Initially, also Jude weighs whether to call upon Sue or not.<sup>153</sup>

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<sup>152</sup> Hardy, *Jude the Obscure*, 52.

<sup>153</sup> Hardy, *Jude the Obscure*, 137.



The first reason was that he was married (...) The second was that they were cousins. It was not well for cousins to fall in love even when the circumstances seemed to favour the passion. The third: even were he free, in a family like his own where marriage usually meant a tragic sadness, marriage with a blood-relation would duplicate the adverse conditions, and a tragic sadness might be intensified to a tragic horror.

Nevertheless, ignoring the curse and one's own sense bears only terrible consequences. On the contrary, in opposing God's wish of the family's presupposed doom, we also have to consider the idea of love that is very strong between the characters and which actually settles the two do not consider future results of their union. With respect to Sue, she hesitates initially to live with Jude as she is a principled woman of her own stands. That is why she first of all acknowledges an option of permanent job and thus she marries Mr Phillotson although love cannot ever happen between the two of them. This phase, despite against Sue's true feelings, appears to be the most sensible one. Other stages become to indicate Sue's unfortunate destiny.

The following phase may be therefore marked by Sue's eventual decision to leave her husband for Jude. It has to be emphasized, however, that Jude's constant discouraging partially helps to make up her mind.<sup>154</sup> The decision is done and when she leaves Phillotson in the end, she enters a stage that signifies only her destruction. As we can see, regardless God's decree Sue's potential has its place to evolve after all. On the other hand, by breaking the sacred institution of marriage, she confronts not only social expectations but also the church. As a result, she is captured in a maze directed by unconditional forces that decide about her future destiny which clearly becomes devastated. We may perceive that Sue's disobedience of rules, both social and religious, makes her afterwards unable to fight against any miseries that await her. Nevertheless, as we have already stated, Sue mind is full of reproach as she feels she was mistaken in her attitudes. It is remorse that eventually also makes her to consider the return to Mr Phillotson.

At this point, let us concentrate on the probably most crucial stage of Sue's development. As has been mentioned above, leaving Phillotson indicates a turn to a very essential occasion; an appearance of Jude's son named Little Father Time. The boy almost

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<sup>154</sup> Hardy, *Jude the Obscure*, 247-50.

conveys a symbol of a disaster which is, first of all, given by his behaviour which is rather unusual for a boy of his age. Secondly, his name is symbolic as well as if it almost suggested that a great change will come in some time lying ahead,<sup>155</sup> or, he may even represent destiny itself. The decision regarding approving Little Father Time as her own, stands for another sign of Sue's declining fate.

The ultimate phase of Sue's hardship is signified by yet the most terrifying moment of the whole book. That is, when Little Father Time murders Sue's other children and eventually kills himself as well, creating of himself an illusion of the crucified Jesus.<sup>156</sup> What precedes the death of the children is a reality full of miseries such as poverty, and unfavourable hopes for both children and the couple. Being aware of the difficult situation, Sue blindly confesses to Little Father Time her troubles about money and their well-being. As a result, Little Father Time acts upon Sue's plead.<sup>157</sup> Regarding God's foreordination and Sue's challenging its proposals the whole event might be perceived as though a punishment for not obeying God's wishes. Sue herself thus weighs the outcomes and assigns them to her present-day attitudes not in accordance with those of the period.<sup>158</sup> But, she also questions the quirky relationship she has led with Jude, now contemplating its former ideals in comparison to current misery.<sup>159</sup>

“We went about loving each other too much – indulging ourselves to utter selfishness with each other! We said – do you remember? – that we would make virtue of joy. I said it was Nature's intention, Nature's law and *raison d'être* that we should be joyful in what instincts she afforded us – instincts which civilization had taken upon itself to thwart. What dreadful things I said! And now Fate has given us this stab in the back for being such fools as to take Nature at her word!”

Hereby Sue questions destiny that does not bring any happiness although nature has ordered the couple to express the high feelings of love. The idea of everlasting love is still palpable regardless the horrible event and the following development. Although Sue concludes it would be better if she left Jude and attempted to claim her marriage to

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<sup>155</sup> Holland, “‘Jude the Obscure’: Hardy's Symbolic Indictment of Christianity,” 53.

<sup>156</sup> Holland, “‘Jude the Obscure’: Hardy's Symbolic Indictment of Christianity,” 53.

<sup>157</sup> Hardy, *Jude the Obscure*, 406-10.

<sup>158</sup> Greg Buzwell, “An Introduction to Jude the Obscure,” *British Library*, accessed March 10, 2016, <http://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-jude-the-obscure#authorBlock1>.

<sup>159</sup> Hardy, *Jude the Obscure*, 413.

Phillotson once again, her inner self is against it. Hardy projects his heroine's miserable mind so as to show the conflicts that are happening there.<sup>160</sup>

“I don't love him – I must, must, own it, in deepest remorse! But I shall try to learn to love him by obeying him.” (...) “I'll tell 'ee what – you ought not to marry this man [Phillotson] again!” said Mrs Edlin indignantly. “You are in love wi' t' other still!” “Yes I must – I am his already!” (...) “Richard [Phillotson] says he'll have me back, and I'm bound to go! If he had refused, it might not have been so much duty to – give up Jude (...)”

As a result, Sue's ambivalent nature is obvious. On one hand, she mourns for the children and blames herself but she also constantly goes back to Jude in her thoughts. On the other hand, she consents to consume the marriage with Phillotson as she believes she will finally escape her past and Jude. However, we may feel that Sue is merely making an effort, but in truth she can never truly belong to anyone else than Jude. Hardy is, nonetheless, rather fragmentary when concluding Sue's ordeal.<sup>161</sup> By the end of the novel, we only learn Sue remains at Phillotson's where she “mortifies and sacrifices herself to a meaningless conventionality”<sup>162</sup> and in comparison with Jude we do not get any information about her subsequent fate.

Summarizing, the idea of predestination is quite evident in *Jude the Obscure*. Unlike other novels of our juxtaposition, the human infliction and free choice, although present to some extent, do not have such power so as to eventually be able to protrude to surface. The boundaries of God's determinism are therefore difficult to define as they seem to be infinite for an ordinary human being. The latter is moreover supported by a vast record of biblical references by which Hardy makes God omnipresent and dominant. Concerning Sue, each of the stages that she undergoes signifies a gradually diminishing destiny and the ultimate condemnation because she pursues desires that do not agree with her preordination. In spite of all the effort Sue manages to awake, unconditional forces on the background of her existence are still stronger than her. As a result, Sue receives a punishment for her sins in a form of inhuman circumstances.

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<sup>160</sup> Hardy, *Jude the Obscure*, 437, 442.

<sup>161</sup> Langland, “A Perspective of One's Own: Thomas Hardy and the Elusive Sue Bridehead,” 18.

<sup>162</sup> Holland, “‘Jude the Obscure’: Hardy's Symbolic Indictment of Christianity,” 56.

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## 6 Television and Film Adaptations

During the course of the 20<sup>th</sup> and 21<sup>st</sup> centuries, the film and television adaptations based on the 19<sup>th</sup>-century works have experienced an immense spread. Nevertheless, also objections arise when an adaptation is released as it arguably does not reach the perfection of the original.<sup>163</sup> On the other hand, these adaptations are possibly favoured because of the pleasant atmosphere which is not yet altered by the modern era's facilities, and present attractive characters. Furthermore, the reproduction of novels brings together audiences who would not read the novels.<sup>164</sup> That is, novels by Austen, Gaskell, the Brontës, Dickens, or Hardy, to name a few, are able to enter the contemporary media and thus permit consumers, both knowing and unknowing of the originals, to appreciate them from another and new perspective.

Generally speaking, adapting novels into films is regarded as a difficult issue. The complexity and versatility of the original novels seem sufficient and therefore adaptations are sometimes considered unworthy reincarnations of the books. However, Stam claims that adaptations should be considered as serious works of art and thus points out prejudices that arise when an adaptation is about to be released.<sup>165</sup>

Although the persuasive force of the putative superiority of literature to film can be partially explained by the undeniable fact that many adaptations based on significant novels are mediocre or misguided, it also derives, I would argue, from deeply rooted and often unconscious assumptions about the relations between the two arts. The intuitive sense of adaptation's inferiority derives, I would speculate, from a constellation of substratal prejudices. First, it derives from the a priori valorization of historical **anteriority** and **seniority**:<sup>166</sup> the assumption, that is, that older arts are necessarily better arts.

Adaptations as such therefore fall into a very difficult area. Moreover, Stam points at suggestions that the original and thus older art is impossible to recreate. However, adaptations should be regarded as a unique and self-sufficient work of art after all. Its properties and devices, which are strange to literature, enable the film or television series

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<sup>163</sup> Thompson, *Storytelling in Film and Television*, 76.

<sup>164</sup> Thompson, *Storytelling in Film and Television*, 77.

<sup>165</sup> Robert Stam, introduction to *Literature and Film: A Guide to the Theory and Practice of Film Adaptations* (Oxford: Blackwell Publishing Ltd., 2005), 4.

<sup>166</sup> Bold in the original.

to evolve and thus become an original artwork as Casetti emphasizes.<sup>167</sup> He moreover adds that:<sup>168</sup>

We are no longer confronted with a re-reading or a re-writing: rather, what we are dealing with is *the reappearance, in another discursive field, of an element (a plot, a theme, a character, etc.) that has previously appeared elsewhere.*<sup>169</sup>

In other words, adaptations offer a different and perhaps fresh perspective on a matter that has been denoted in literary ways before. Through film devices such as camera work, montage, music, actors' performances, or *mise-en-scène*, literature is represented in manners that filmmakers perceive it. After all, both writer and filmmaker are connected in "a common intention" they hold towards the work, as Bluestone puts it.<sup>170</sup> The difference between literature and film is, nevertheless, maintained. Bluestone summarizes it as follows.<sup>171</sup>

One may, on the other hand, see visually through the eye or imaginatively through the mind. And between the percept of the visual image and the concept of the mental image lies the root difference between the two media.

While keeping the shared objective towards the artwork, literature is hard to capture in films according to Thompson.<sup>172</sup> As the primary reason for it, she mentions the respective lengths of both media.<sup>173</sup> While novel is versatile in its whole and enables the writer to expand it on a large scale, filmmakers are not that fortunate. After all, released feature or television films, or series, are limited by an allowed length that would fit either cinema or television schedule. Filmmakers are then obliged to alter the present literary strategies in order to make them relevant and suitable in film.<sup>174</sup> The rich characterization of literature therefore seems to be omitted when transported onto screen.

With regard to Thomas Hardy, his novels have rich descriptions of surroundings, people's appearances, and their inner feelings. The original proposals of Hardy's imagination, I would hypothesize, are difficult to adjust for film versions.

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<sup>167</sup> Francesco Casetti, "Adaptations and Mis-adaptations: Film, Literature, and Social Discourses," in *A Companion to Literature and Film*, eds. Robert Stam and Alessandra Raengo (Oxford: Blackwell Publishing Ltd., 2004), 82.

<sup>168</sup> Casetti, "Adaptations and Mis-adaptations: Film, Literature, and Social Discourses," 82.

<sup>169</sup> Italics in the original.

<sup>170</sup> Bluestone, *Novels into Film: The Metamorphosis of Fiction into Cinema*, 1.

<sup>171</sup> Bluestone, *Novels into Film: The Metamorphosis of Fiction into Cinema*, 1.

<sup>172</sup> Thompson, *Storytelling in Film and Television*, 75.

<sup>173</sup> Thompson, *Storytelling in Film and Television*, 75.

<sup>174</sup> Thompson, *Storytelling in Film and Television*, 76.

Nevertheless, in both television and film media, filmmakers have attempted to capture Hardy's objective. Following on the preceding account, film and television productions deal with the matter in various ways. That involves not only the length of the film or series, or an organization of it, but also their reflections of Hardy's versatile poetics and the characters involved. The next section therefore attempts to analyze Hardy's works on screen.

## 6.1 Thomas Hardy's Work on Screen

In contemporary era, popularity of Hardy's novels is evident. Considering the amount of both television and film adaptations, there is at least one of these in each decade of the 20<sup>th</sup> and 21<sup>st</sup> centuries. In Niemeyer's *Seeing Hardy*, wherein the author examines how the adaptations have become a device for our involvement with Hardy, the general cause of the author's popularity in contemporary culture is commented on as follows.<sup>175</sup>

(...) filmmakers have chosen to "portray" Hardy on screen by tapping into a certain cultural awareness of who Hardy was and of the "kind" of fiction that he wrote. As a canonized writer, Hardy has been absorbed into the general culture of Great Britain, and, to a lesser extent, into American culture (...) Like all writers who maintain a certain currency or name value, Hardy has an identity both generated by what he wrote, and which exists independently from what he wrote.

However, as Niemeyer affirms, in comparison to names such as Jane Austen or Charlotte Brontë, filming of Thomas Hardy does not prevail over the latter after all.<sup>176</sup> The reason for it perhaps emerges from the author's thematic span which is more or less difficult to absorb by many viewers. Although Brontë's canon, for example, is endowed with sombre atmosphere as well as Hardy's, her tales more or less result in happy consequences of the characters' desires. However, there have been attempts to approximate Hardy's work by making an adaptation more pleasant when compared to the original. For instance, Niemeyer says that one film version of *Tess of the d'Urbervilles* from the 1920s was released with two endings; one followed Hardy's book, but the other had a happy finale.<sup>177</sup>

Hardy's works are enabled to enter film and television while numerous film

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<sup>175</sup> Paul J. Niemeyer, *Seeing Hardy: Film and Television Adaptations of the Fiction of Thomas Hardy* (Jefferson: McFarland & Company, Inc., 2003), 17.

<sup>176</sup> Niemeyer, *Seeing Hardy: Film and Television Adaptations of the Fiction of Thomas Hardy*, 23.

<sup>177</sup> Niemeyer, *Seeing Hardy: Film and Television Adaptations of the Fiction of Thomas Hardy*, 24.

devices grant it with a new and attractive form. Although the original artwork loses some of its properties, its former plot, for instance,<sup>178</sup> Hardy on screen is plausible and more or less allows viewers to discover the author's versatile poetics. Interestingly enough, Hardy is perceived as an author that already thinks in ways a film is made and thus enabling readers to accurately imagine all happenings. David Lodge calls the phenomenon a "cinematic novelist," by which he refers to the following.<sup>179</sup>

The cinematic novelist, let us say, is one who imagines and presents his material in primarily visual terms, and whose visualization corresponds in some significant respects to the visual effects characteristic of film (...) But I don't think it has been observed how remarkably "cinematic" he [Hardy] is, both in the way he describes landscape and in the way he deploys his human figures against it.

That is, Hardy's sense for precise depiction of the surroundings in which he embeds his characters and their plights is, according to Lodge, remarkable and perhaps unexpected from a 19<sup>th</sup>-century writer. The term "cinematic novelist" would also suggest, in my opinion, Hardy's work may be easily converted into a film. Yet the rich descriptions and captivating of different moods may be frequently difficult to grasp in its full abundance. Still, following on Lodge, Hardy's tactics in a portrayal of plot reversals is likened to that of a filmmaker.<sup>180</sup>

Hardy, like a film maker, seems to conceive his fictions, from the beginning, in visual terms, as human-actions-in-a-setting (...) and it is the artistry with which he controls the reader's perspective on the relationship between character and environment, through shifts of focus and angle, that makes him a powerful and original novelist, rather than his insight into human motivation, or his rendering of consciousness, or his philosophic wisdom. This of course makes him no less of a writer – quite the contrary, since he must do through language what the film maker can do by moving his camera and adjusting his lens.

Following on the quote, we may find many instances of Hardy getting readers into an actual feel of the moment while his observation reminds that of a camera. For example,

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<sup>178</sup> Niemeyer, *Seeing Hardy: Film and Television Adaptations of the Fiction of Thomas Hardy*, 37.

<sup>179</sup> David Lodge, "Thomas Hardy and a Cinematographic Form," *NOVEL: A Forum on Fiction* 7, no. 3 (1974): 248-9, accessed April 3, 2016, [http://www.jstor.org/stable/1345416?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/1345416?seq=1#page_scan_tab_contents).

<sup>180</sup> Lodge, "Thomas Hardy and a Cinematographic Form," 249.

when Jude awaits Christminster to appear in “the thinning mist” of the rising sun,<sup>181</sup> or, when Gabriel Oak’s appearance is described in the first chapter of *Far from the Madding Crowd*.<sup>182</sup> Additionally, Hardy makes a large use of onlookers, or, characters watching other ones with the latter not being aware of it. Hereby Lodge suggests these bystanders “act like camera lenses” which reciprocally prompts that “film is a deeply voyeuristic medium.”<sup>183</sup> Nevertheless, although Hardy already employs features that very much resemble a film medium, the watching of films itself may signify a loss of ability to use our imagination in comparison to reading books.

In *Screening the Novel*,<sup>184</sup> Giddings et al. suggest that while words and sentences in a book are symbolic, products of film and television are iconic and indexical. That is, when reading a book, readers are enabled to find their own sense of it as the language is arbitrary and thus enriched with our own imagination. Television and film, on the contrary, give space to indexes and icons to be further developed as they consider symbols as a secondary property of an artwork. The relationship between indexes and icons and consequently their understanding on screen is rather close. The latter thus proposes that signifier and signified are in an accord more in films than in books. Thus, we have a little need for our own imagination while watching a screen production.

A small opportunity to capture the symbolic role of language is then logical. When reading Hardy we are able to enjoy it to very large extent as the author actually helps us to precisely imagine what he is writing about. However, if we consider Giddings et al.’s suggestion, a problem rises. The author’s descriptions and camera-like perspectives lead us the direction he wants us to follow such as in films. In other words, it would almost appear as if readers had very little space to evolve their own understanding of the text.

Apart from Hardy’s narrative abilities that resemble a film composition, Lodge argues Hardy presents a large scale of “cinematic effects” as well.<sup>185</sup> Considering Hardy’s general themes of personal alienation from society, rejection by God, and unhappy prospects of one’s destiny, characters are placed in an environment which is vast, lonely, and inconsolable. All together, the surroundings evoke “the vulnerability of the individual

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<sup>181</sup> Hardy, *Jude the Obscure*, 61.

<sup>182</sup> Hardy, *Daleko od hlučícího davu*, 5.

<sup>183</sup> Lodge, “Thomas Hardy and a Cinematographic Form,” 250.

<sup>184</sup> Robert Giddings, et al., *Screening the Novel: The Theory and Practise of Literary Dramatization* (London: The Macmillan Press, 1990), 5.

<sup>185</sup> Lodge, “Thomas Hardy and a Cinematographic Form,” 251.



human life.”<sup>186</sup> In sum, through Hardy’s representation of successive scenes which are build on accurate descriptions of places, characters and their actions, filmmakers seem to have the convenience of easy transformation of Hardy’s imagination onto screen. The following parts thus look into interpretations of Hardy’s themes in film and television with special regard to the question of predestination.

## **6.2 Reflection of the Notion of Predestination in Television and Film Adaptations**

As we have seen in Chapter 5, Hardy develops his heroines’ destinies on different basis. Let us then consider the ways in which is the theme of predestination elicited in film and television. We shall furthermore investigate whether the features that advance the theme are that strong and evident so that they can sustain Hardy’s original premises. Since we are going to deal with television and film adaptations respectively, let us briefly look into the difference between the two media. According to Thompson, film and television possess very similar narrative methods.<sup>187</sup>

These include the interweaving of two (or more) plotlines, the use of clear temporal indicators like appointments and deadlines, establishing tactics placed early in scenes, and the insertion of “dangling causes” to stitch temporally separated scenes together. Such analytical concepts, which have already been applied to film, can be applied as well to the younger art form.

As we have approached earlier, the span of either film or television products differs. Nevertheless, while a film, feature or television, may be watched as a single unit, television series, as Thompson points out, “cluster into a temporal unit for viewers, with interruptions at intervals; many series tell stories serially.”<sup>188</sup> The course of the narrative therefore varies in each medium. However, when adapting a novel, series usually tend to follow it closely and thus offer precise reversals as in the original. Films, conversely, may exclude some parts in order to fit into timing. As we shall see later on, some feature films omit even crucial portions of the narrative which results in disadvantage in both capturing the original novel and perception of the final product.

Following on each novel of our preference, two adaptations will be compared.

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<sup>186</sup> Lodge, “Thomas Hardy and a Cinematographic Form,” 251.

<sup>187</sup> Thompson, preface to *Storytelling in Film and Television*, xi.

<sup>188</sup> Thompson, preface, xi.

Generally, a full-length movie and a television film or series have been chosen in order to emphasize the tactics of both units. *Far from the Madding Crowd* relies on a television adaptation from 1998, which was directed by Nicholas Renton,<sup>189</sup> and a film from 2015, directed by Thomas Vinterberg.<sup>190</sup> *The Mayor of Casterbridge* will be discussed on account of a television series from 1978, directed by David Giles,<sup>191</sup> and from 2003, a television movie by David Thacker.<sup>192</sup> Considering *Tess of the d'Urbervilles*, the account follows Roman Polanski's feature film *Tess* from 1979,<sup>193</sup> and BBC's mini-series from 2008 that was directed by David Blair.<sup>194</sup> Last but not least, the adaptations of *Jude the Obscure* are Hugh David's television series from 1971,<sup>195</sup> and a feature-length movie *Jude*, directed by Michael Winterbottom and released in 1996.<sup>196</sup>

### 6.2.1 *Far from the Madding Crowd*: the 1998 and 2015 versions

Thomas Vinterberg's and Nicholas Renton's adaptations of *Far from the Madding Crowd* concentrate on the novel and the idea of predestination from various perspectives. Their different characterization of Bathsheba, however, is a crucial aspect when establishing the theme. While Vinterberg shows resolute traces of Bathsheba's independence, Renton's television series closely follows the original. Although the latter's heroine is endowed with independence as well, she is vain and childish in essence.

Let us begin with Bathsheba's quote that commences Vinterberg's film: "I grew accustomed to be on my own... Too accustomed... Too independent."<sup>197</sup> The whole adaptation then adheres to the statement and accurately fulfils its content. Further, Vinterberg's vision of the heroine, played by Carey Mulligan, is tough yet graceful, and aware of her own mistakes, all together rather different from the original. Moreover, Bathsheba has more of man-like manners when managing the estate, and more features of

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<sup>189</sup> *Far from the Madding Crowd*, DVD, directed by Nicholas Renton (1998; Granada Television and WGBH/Boston, London: ITV Studios, 2008).

<sup>190</sup> *Far from the Madding Crowd*, DVD, directed by Thomas Vinterberg (2015; BBC Films, DNA Films, Fox Searchlight Pictures, LA: Twentieth Century Fox, 2015).

<sup>191</sup> *The Mayor of Casterbridge*, DVD, directed by David Giles (1978; BBC, London: 2 Entertain Video, 2005).

<sup>192</sup> *The Mayor of Casterbridge*, DVD, directed by David Thacker (2003; A&E Television Networks, Pearson Television International, Sally Head Productions, London: Fremantle, 2008).

<sup>193</sup> *Tess*, DVD, directed by Roman Polanski (1979; Renn Productions, Timothy Burrill Productions, London: Bfi, 2013).

<sup>194</sup> *Tess z rodu d'Urbervillů*, DVD, directed by David Blair (2008; BBC, Praha: Hollywood C.E. s.r.o., 2008).

<sup>195</sup> *Jude the Obscure*, DVD, directed by Hugh David (1971; BBC, London: Simply Media, 2005).

<sup>196</sup> *Neblahý Juda*, DVD, directed by Michael Winterbottom (1996; BBC, PolyGram Filmed Entertainment, Revolution Films, Ústí nad Labem: North Video DVD edice, 2012).

<sup>197</sup> Vinterberg, *Far from the Madding Crowd*.

a mature woman who contemplates over her life in a sensible and very practical way. On the other hand, Renton's *Bathsheba*, performed by Paloma Baeza, is presented as a child and to support the heroine's vanity the scene of her looking in a mirror is included in the film. Renton thus presents *Bathsheba* who strongly resembles the original. That is, she remains independent and determined in her stances yet a stereotypical features of a woman are inherent to her personality; vanity, the need to be worshipped by men, and the privilege to refuse them whenever she wants.

In his essay, Casetti speculates over adaptations that follow their originals too closely or too distantly.<sup>198</sup> The result of each possibility, as Casetti claims, is a loss of relation between originals and films. The other end of the extreme is that adaptations transform the novel's propositions and therefore is received as "out of place."<sup>199</sup> Nevertheless, while Renton's series resembles the book's objectives to a large degree, it does not cause any harm in perception of it. On the contrary, as Renton's version was produced for television, we may perceive that he divided the episodes according to *Bathsheba*'s crucial points in her life. The form of a television series thus allowed the director to gradate the heroine's development and to be precise in representing the novel's full abundance.

Both versions deal with *Bathsheba*'s personal characteristics that have the greatest influence on consequences of her actions. In this sense, both adaptations follows Hardy's original proposal. Nevertheless, while Baeza's *Bathsheba* dashes towards her damnation because of her vanity and recklessness, Mulligan's *Bathsheba* contemplates over her decisions before she makes them. Even though the latter thinks twice before any action, she is exposed to ill fate which might be consequently regarded as unfair. While Mulligan's heroine is dragged by her unfortunate destiny, Baeza holds on *Bathsheba*'s unsympathetic behaviour towards the others and appears to be rightfully punished.

Except *Bathsheba*'s nature, her life is guided by a coincidence as we have investigated in section 5.1. The crucial points of the heroine's life are therefore illustrated by menacing atmosphere in both adaptations. Since both versions match Hardy's original intention in terms of a pastoral idyll, the stages of the heroine's life that threaten her destiny are conceived as a great contrast to it. Following on that, scenes from both 1998 and 2015 versions that depict *Bathsheba*'s connection with her natural environment are gentle and almost transcendental, as it is for example in scenes in which Oak meets

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<sup>198</sup> Casetti, "Adaptations and Mis-adaptations: Film, Literature, and Social Discourses," 87-8.

<sup>199</sup> Casetti, "Adaptations and Mis-adaptations: Film, Literature, and Social Discourses," 87-8.

Bathsheba in a forest. The 1998 version moreover points at Bathsheba's natural temperament when she barefooted rides a horse in this scene.<sup>200</sup>

The contrast between the pastoral and danger is perhaps more discernible in Vinterberg's version in which he relies on abrupt changes of moods with an aid of both music and montage. Vinterberg's approach to the novel is all in all rather naturalistic. In comparison to Renton, who keeps clear off the daring scenes, Vinterberg's film is modelled on them. The reason for it may be found in his being Danish and thus approaching the well-known novel for the British audience from very different perspective.<sup>201</sup>

Vinterberg seems to appreciate the sense of Scandinavian peculiarity the term brings with it, a sort of far-north exoticism; and it's something he aimed to bring to bear on the niceties of the British literary movie. "I had the feeling the producers wanted me to dust off a genre, and the problem is, if you do that, you get a lot of dust on your own hands."

In other words, Vinterberg has supplied the purely British artwork with a new and attractive form that is not afraid of going beneath the visible surface of the novel. The latter is discerned in numerous scenes which make the whole more realistic. For instance, in the forest scene, which Vinterberg depicts as very sexual, viewers thus immediately recognize Troy's menace he hides behind an attractive scarlet uniform. In comparison, Gabriel Oak, representing one of the purest male figures in the film, "a man of feeling rather than words,"<sup>202</sup> is usually presented in a soothing natural environment which does not signify any potential threat. Still the latter is believable and works as a perfect contrast to Troy's fierce attitudes.

With regard to Bathsheba's actual foreordination, Renton's television series, again, largely relies on the original. Thus, Bathsheba does not tend to the verdict that has been rendered by God, but she rather carelessly tempts it to evolve badly. Conversely, Vinterberg depicts a heroine that does not fully understand the bad happenings as she acts reasonably under any circumstances. Nevertheless, the issue with valentine and

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<sup>200</sup> Renton, *Far from the Madding Crowd*.

<sup>201</sup> Andrew Pulver, "Far from the Madding Crowd Director Thomas Vinterberg: 'It's always be me-me-me -me- until now'," *The Guardian*, April 28, 2015, accessed April 14, 2016, <http://www.theguardian.com/film/2015/apr/28/far-from-the-madding-crowd-thomas-vinterberg-interview>.

<sup>202</sup> Alison Sayers, "A Jungian take on Thomas Vinterberg's *Far from the Madding Crowd*," *The Guardian*, May 11, 2015, accessed April 14, 2016, <http://www.theguardian.com/film/2015/may/11/a-jungian-take-on-thomas-vinterbergs-far-from-the-madding-crowd>.

succumbing to Troy does appear as if Mulligan's Bathsheba intervenes in God's way. But, she immediately gives an impression that she has realized the wrong doing. Conversely, Baeza's performance in the scene where she succumbs to Troy appears as a caprice of an inexperienced girl.

Summarizing, Vinterberg and Renton offer various approaches to Bathsheba's characterization which is very important in organizing her life stages. Whereas the television format allowed Renton to model Bathsheba precisely according to Hardy's description, Vinterberg constitutes a heroine with traces of vanity that are almost absent. Further, Mulligan's Bathsheba exceeds the original with her sensibility and self-awareness. Similarly to the novel, a coincidence enables the story to advance, and by an organization of contrasting scenes the adaptations deal with it with precision. As a result, Bathsheba's ordeal may be guessed from the beginning; while she is playing with human lives, God eventually has to affect her existence.

### **6.2.2 *The Mayor of Casterbridge: the 1978 and 2013 versions***

Since both Giles' and Thacker's versions of *The Mayor of Casterbridge* were produced for television, they are allowed to expand over several hours to indicate all plots and reversals.<sup>203</sup> Therefore, a close adherence to Hardy's novel is palpable. Concerning predestination and free will, which have been examined in 5.2, these matters rely on personal features of the characters involved, their decision-making, and their attitudes rather than on unconditional and inexplicable forces. First of all, let us then focus on the characters' traits and behaviour as performed in each adaptation respectively. Further, we will consider to what extent the acting facilitates the theme of predestination to expand if at all.

In both adaptations, Susan Newson/Henchard is encountered for the first time in a poor state and it is immediately apparent she obeys her husband in everything. Nevertheless, Susan of the 1978 version, represented by Anne Stallybrass, palliates Henchard's drunken behaviour. In comparison to the 2003 Susan, the former gives an impression of a woman that knows her rights. Susan of Thacker's television film, played by Juliet Aubrey, resembles someone who has already suffered and expects to suffer even more. As a result, when Newson wins her at the auction, she leaves with him but does not

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<sup>203</sup> Angus Wolfe Murray, "The Mayor of Casterbridge," *Eye for Film*, January 21, 2004, accessed April 14, 2016, <http://www.eyeforfilm.co.uk/review/the-mayor-of-casterbridge-film-review-by-angus-wolfe-murray>.

hesitate to assure Henchard she still has dignity. Susan's majesty is apparent also in the 1978 film, wherein she leaves Henchard with her head held high. Still, when she returns to Casterbridge she gives an impression of the same deprived and tortured woman and it is perhaps in opposition to her appearance that she eventually has the courage to approach Henchard. The same is true about Stallybrass who breaks down when she is about to meet the mayor. Nevertheless, both Susans are satisfied and relieved when the mayor takes them back. Although Susan's dignity does seem to disappear after all, the emphasis is rather on her decisiveness and free will that no one can deny her.

However important the role of Elizabeth-Jane is, she plays rather minor part in the novel. In contrast, Thacker switches the main focus on her in the film and follows her hardship. Jodhi May's Elizabeth-Jane is portrayed as naive and innocent yet very sensible as well as in the original. Her inner feelings are projected on a huge scale so that we precisely know when she suffers or rejoices. Furthermore, her ignorance of the outer world has a larger incidence in the film as we clearly see the unfair treatment of her by other characters. As compared to Giles' Elizabeth-Jane in Janet Maw's performance, she is more eager to know the circumstance of her mother's secret, and more determined to act upon anything. While May is pitied throughout the film,<sup>204</sup> Maw's performance does not make the character that vulnerable.

Both 1978 and 2003 Lucetta Templeman is again depicted closely on her original image. Lucetta's vanity, jealousy and a need for revenge is credible the very first occasion we distinguish her. However, Thacker's Lucetta is not afraid of anything and shamelessly faces the consequences of her actions. After she is ridiculed with an effigy, she breaks down and finally recognizes her nasty attitudes. Conversely, Giles' Lucetta is a frivolous lady who is nevertheless scared of Henchard and thus the horror of being revealed to public is apparent from the first time he threatens her with exposure.

The gradual failing of the females' lives is achieved primarily through the actresses' performances in both versions. Unlike other adaptations of Hardy's works, *The Mayor of Casterbridge* does not rely on a deeply versatile complex of film means that would sustain the mood and thus signify that the heroines' destinies are degrading. Apart from the female performances, the catalyst of their misfortunes, the mayor Henchard, plays the most important part in setting the atmosphere. The gradation of predestination of the female triangle relies mainly on Ciarán Hinds' and Alan Bates' performances

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<sup>204</sup> Wolfe Murray, "The Mayor of Casterbridge."

respectively through whose changes of moods we may observe what Henchard intends to do next and what the probable outcome will be.

As we have seen with Renton's adaptation of *Far from the Madding Crowd*, for instance, also both television adaptations of *The Mayor of Casterbridge* are closely related to Hardy's original. Again, the latter does not do the overall perception any harm. As Geraghty suspects, audience is keen on faithfulness to the original.<sup>205</sup>

Faithfulness matters if it matters to the viewer. Many reviewers and critics (...) put themselves into the role of the viewer who has not only read the book but also wants the film to be faithful to it.

However, Geraghty questions the status of adaptations when she considers viewers who have not encountered the original novel. She concludes that in this sense a film adaptation is actually not an adaptation as it does not have true followers of it.<sup>206</sup> On the other hand, as we have said at the beginning of this chapter, although the audience does not know the original, an adaptation is an excellent way how to bring consumers nearer the greatness of the 19<sup>th</sup>-century artists.

Taken together, the adaptations stress human infliction as the crucial aspect in arranging one's fate. Subsequently, the Hinds' and Bates' stances and resolutions are the most important factor while disregarding the workings of natural and divine forces. The films support the idea that *The Mayor of Casterbridge* is the only novel of our choice that emphasizes a man's power residing over lives of the others more than God. Although the heroines attempt to defy the mayor's actions predestination is palpable on the background; as a mechanism making the characters to follow God's initial wish. That is, Susan coming back to her lawful husband, Elizabeth-Jane obeying her parents whom she holds in high esteem and Lucetta's obtaining the punishment after she has conspired against the others.

### **6.2.3 *Tess of the d'Urbervilles*: the 1979 and 2008 versions**

Both adaptations of *Tess of the d'Urbervilles*, Polanski's and Blair's versions, base the essence of the work on Tess' characteristics. Nonetheless, each director portrays the protagonist in a different manner and on such basis the final reception of the film in terms

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<sup>205</sup> Christine Geraghty, introduction to *Now a Major Motion Picture: Film adaptations of Literature and Drama*, (Lanham: The Rowman & Littlefield Publishers, Inc., 2008), 3.

<sup>206</sup> Geraghty, introduction, 3.

of Tess' destiny evolves. Thompson assigns the prevalent favour in capturing the protagonists' characters and appearances to the Hollywood standard.<sup>207</sup>

(...) the Hollywood cinema also bases the action closely on the traits of the characters. Causes arise almost entirely from the characters' traits and actions and only occasionally from suprapersonal forces like floods and fires.

In light of the preceding, Tess' characterization definitely emanates from keeping the standard. It is her features that help the narrative and its inherent themes to develop. Taking both films together, Tess is presented as rather sensible and caring girl. Nevertheless, Natasja Kinski as Tess from Polanski's film is from the beginning perceived as very insecure and shy. In contrast, Blair's Tess, performed by Gemma Arterton, gives an impression of a mature girl who does not approve of her family shaming themselves by celebrating the wealthy connections with the d'Urbervilles. Furthermore, when her parents urge her to claim the kin, she categorically refuses. Nevertheless, after the horse's death, Arterton gives Tess a new layer of guilt and the latter decides to leave her home. On the other hand, Polanski has removed a part with Prince's death, which is essential for Tess' eventual decision to leave her parents. Instead she submissively obeys her parents' wish without opposing them.

While Blair portrays Tess with certain features of self-decisiveness, when she meets Alec for the first time and flourishes their connection, even Arterton seems to lose her former resolutions and her vulnerability appears. After Alec seduces her, Arterton's Tess seems to suck into herself, leaves the estate with great self-pity and harm. In contrast, Kinski's Tess becomes Alec's creature accepting his gifts and sweet talks. Afterwards, when she leaves the mansion as well, it is not in accordance with her previous unemotional behaviour. So far, we may state that Polanski's Tess is represented as a very passive person who accepts everything that comes to her and is unable to interfere against injustice. On basis of Thompson's previous assumption, the heroine characteristics do cause the next development.

Tess' character changes after the incident at the Chase. Nevertheless, while Arterton is desperate, Kinski follows the attitudes she has had before; again, her indifference is palpable. We could argue, whether Hardy's initiative was to make Tess that indifferent to her fate and leaving it as it is without any interference. However, Arterton is

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<sup>207</sup> Thompson, *Storytelling in Film and Television*, 21.



not apathetic when she considers the weight of her destiny. For instance, when Angel asks her to marry him, she firmly refuses, and despite tears in her eyes, even Angel eventually seems to understand she has a good reason for it. Kinski's Tess, on the other hand, gives Angel a certain hope and when she confesses her story in a letter, no guilt or reproach can be seen in her eyes. She still presents that childish girl who may regard the feelings of others but primarily follows desires of her heart.

With regard to Tess' personality apart from its external traces, her transcendence and a feel for natural harmony are apparent in both versions. Nevertheless, I would argue that Tess' purity is more substantial in Blair's account. In the scene where she meditates over her ideas, Angel, played by Eddie Redmayne, watches her admiringly as if she embodied his ideas about resignation from Christianity. Tess' pagan instincts are moreover supported in the final episode where she is lying on the altar at Stonehenge as is she was a victim to be sacrificed to the sun. Arterton's Tess thus appears to be a much more versatile character than Kinski's. The latter is evidently simple-minded, submissive, and receives her ordeal as it comes to her. In the final scene at Stonehenge, Kinski accepts her punishment while acting the way the whole time before. Her pagan nature is here supported as well, nevertheless; by the rising sun over the sacred site.

The characteristics of the heroine and their subsequent personifications on screen are therefore important in building the sufficient atmosphere suggesting Tess' gradually diminishing destiny. In addition to that, various advancements in film technique complement the latter. Concerning the opening of both versions, they foreshadow the heroine's subsequent development. Polanski's *Tess* commences with a procession of May-Day dancers all clothed in white suggesting youth and innocence. The BBC version, conversely, bets on a rather sombre atmosphere even with the dancing as though youth was passing away. The latter is further supported by the end of the first episode, when Tess feeds her baby; and May-Day music is heard from a distance. Meeting Angel Clare has perhaps an ampler depth in Blair's vision. After Angel joins in with the dancers, his and Tess' eyes meet for a very short time yet the recognition of one another is strongly established. Polanski allows Tess to look at Angel, who spots her as well, but as for the viewers, the connection is not that strong.

With respect to establishing the given mood, Blair counts on sombre atmosphere all the time and when the latter is mitigated we may understand it is only for a little while. From *mise-en-scène* to music, everything evokes loneliness, Tess' estrangement from society, and her ill destiny. Besides the initial scene of the May-Day

dance and the time Tess spends at Talbothays, Blair shows vast landscapes, forests, or gloomy sites that sustain the idea of alienation, desperation, and depression. As a whole, the series is accompanied by very sad music underlining the sinister mood and signifying Tess' eventual decline. In contrast, Polanski decided for a rather cheerful music score which is reflected in Tess' youth and indifferent stance. When Tess accepts her punishment, the mood is again more or less satisfying as if she gets what she deserves and justice was thus done.

Despite Polanski produced a feature-length film, the series from 2008 produced by BBC maintains features that could be more typical for a feature film. The BBC version is then rather drastic and more naturalistic when compared to the one of Polanski. Additionally, Blair plays upon vast possibilities of the film medium although his version was produced for television. The latter may support Thompson's claim that television should not be regarded as subordinate to film but it represents a piece of new form of art.<sup>208</sup> As to the BBC adaptation, Thompson says these are sustained by the government so that they can easily evolve the possibilities of the medium. As such, series and films produced by television acquire a status of esteemed works nowadays.<sup>209</sup>

All in all, both versions of *Tess of the d'Urbervilles* offer very different perspectives on the heroine and her plights. While Polanski deals with Tess that is submissive and succumbs to her predestination, Blair presents Tess who, childish or not, attempts to defend herself against destiny that has been foreordained for her and she cannot defend herself against it. Tess' fate is in both films emphasized by lonely environment that suggests the heroine's loss of contact with the outer world. Nevertheless, while Blair complements the surroundings with a sufficient music, Polanski's music score underlines Tess' actual personality; flippant and immature.

#### **6.2.4 *Jude the Obscure*: the 1971 and 1996 versions**

Both David's and Winterbottom's adaptations of *Jude the Obscure* are closely related to the book. The former was produced for television and therefore displays also minor events that are not included in the other. Unfortunately, the stylization of the series is rather

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<sup>208</sup> Thompson, *Storytelling in Film and Television*, 3.

<sup>209</sup> Thompson, *Storytelling in Film and Television*, 108.

static, even theatrical. However, such approach was typical for productions of the 1970s as Schweik clarifies.<sup>210</sup>

(...) it was shot mostly on sets, without much in the way of gradation in lightning or changes in camera focus, but with a goal to follow the outline of Hardy's narrative relatively closely and to incorporate much of Hardy's language in the script.

The film version, in contrast, develops its own style that is underlined with believable acting and appropriate sombre atmosphere. Furthermore, both versions carefully reflect Hardy's description of Sue; she is clever, enlightened, keeping strong convictions. Nevertheless, while Kate Winslet as the 1996 Sue is mostly natural in her performance and expresses her attitudes rather pacifically, Fiona Walker from David's series wildly gesticulates so as to back up her stances. The heroine's characteristics of the series are therefore the core subject in underlining her destiny as she overacts most of the time. Conversely, Winterbottom's film complements the acting with unique film means that denote the precise mood and thus help to capture Sue's predestination.

The core of both adaptations, as well as of the novel, is Sue's relationship with Jude. Despite the fact both Winslet's and Walker's Sue initially opposes the idea to live with him, but tortures herself at the same time, she succumbs to her desires in the end and is relieved. Winslet's lapse from a strong and independent woman to someone that needs to love and be loved is very apparent in the film. Walker, conversely, accomplishes satisfaction through several exaggerated scenes while disregarding feelings of the others. Additionally, it is clear that both Sues represent a modern female yet Winslet performs it unobtrusively. In contrast, Walker, for instance, gets naked several times and shocks with straightforward modernity, and supports it when she exclaims "I am a negation of conventions."<sup>211</sup>

The death of children culminates Sue's modern attitudes. The scene of finding the bodies is drastic in both versions and it is rendered as Sue's punishment. Nevertheless, she feels it to be just as they have "a wrong life" as Winslet states.<sup>212</sup> Following on the novel, Sue then turns her attention to church, which she has neglected before, and makes amends. The original is thus followed into very detail in both films. Yet Sue's unpleasant foreordination is intensified to a maximum in various ways. In David's version, Sue

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<sup>210</sup> Robert Schweik, "Adapting Hardy's *Jude the Obscure* for the screen: a study in contrasts," in *Thomas Hardy on Screen*, ed. T. R. Wright (Cambridge: Cambridge University Press), 183.

<sup>211</sup> David, *Jude the Obscure*.

<sup>212</sup> Winterbottom, *Jude*.

excessively shows her grief, but Winterbottom depicts a heart-stricken Sue disbelieving the reality in silent repentance. Throughout Winterbottom's film, we may apprehend Sue's remorse and joys respectively while it is obvious if she stumbles a little bit, she will be renounced.

David's version, and thus the establishment of Sue's destiny, relies mainly on actors' performances including the core couple and onlookers. In each episode, Sue is challenged by rigid old maids who disapprove of her modernized attitudes. However, she laughs at them and continues with her life the way she wants. Walker's Sue ridicules the social expectations at several occasions. For example, when she falsifies her landlady with sculptures of saints, or when she ironically points at her painting Ten Commandments while pregnant and not married. Since Sue mocks religion and social conventions, the disastrous end is rendered as very contrastive to her previous behaviour and the punishment is comprehensible.

While the film means of the 1971 series are rather theatre-like, the gradual decline of Sue's fate according to Winterbottom is supported by their versatile choice. Roger Ebert comments on the opening of the film which helps to set the scene as follows.<sup>213</sup>

The film's tone is set in the opening black-and-white sequence, where Eduardo Serra's photography places small figures on a horizon and composes the shot so that a vast, dark, wet field of mud and rocks looms up to a sliver of sky (...) the film gradually reveals its world as one with no comfort for the outcasts of this story.

Let us then elaborate on the 1996 film's premises into more detail. First of all, camera work is rather essential as it clearly depicts the given atmosphere. The wide shots are used in order to exaggerate Sue's alienation from society and God, as it is for example in a scene when Jude is dismissed while she breastfeeds their baby. Very often, the camera works in close ups and follows Sue's face wherever she moves. This shot helps to approximate Sue's actual feelings and it is mostly directed from Jude's point of view who meditates over her character many times in the book. The work of camera is moreover remarkable when proposing the given mood; as it is for example after the death of children when it gets confused gaining a dream-like feeling.

The mise-en-scène in Winterbottom's adaptation is again rather crucial and it

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<sup>213</sup> Roger Ebert, "Jude," *Roger Ebert*, November 1, 1996, accessed April 13, 2016, <http://www.rogerebert.com/reviews/jude-1996>.

complements the camera's movements. The surrounding is, most of the time, very lonely, emptied of both human and natural life. To present one example, when Jude and Sue look for lodgings, streets are empty and laden with heavy rain. Last but not least, empty churches, I would argue, indicate Sue has been abandoned by God. The whole mood is furthermore complemented by sound effects. One of the most appalling instances is the children's death. The whole situation gets very confused, lonely fiddle music accompanies the scene while Jude, summoning the dead bodies, quietly passes the room here and there. The despair in the culminating scene is palpable from all supporting means of the film medium; perplexed camera, inconsolable setting, sounds turned down on minimum, actors' performances at their primes.

To conclude with, each adaptation works with the theme of predestination distinctly. Despite the fact David's series contrasts poor and elevated setting, exaggerated actors' performances sustain the idea of Sue's ill fate. In comparison, *Winterbottom* renders Sue's deteriorative destiny primarily through film devices. In addition, Winslet presents the heroine's quiet obedience of her terrible destiny naturalistically and believably.

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## 7 Conclusion

The concept of predestination, one of the most fundamental notions in Calvinism, has entered the institution of the Church of England as far as the reign of Elizabeth I. Although the perspectives on the theory vary, predestination may be basically defined as follows: God has chosen those whom he will save and those whom he will renounce. Some definitions of the concept may further consider a notion of free human will which implies people are capable of managing their lives. However, theories which prefer God's unbreakable and unlimited power prevail over those of human free will. Predestination as such then appears to evolve through unconditional forces that are ungraspable for ordinary human beings and to which one is subordinated.

Thomas Hardy contemplates the idea of unmanageable forces that guide his heroines' lives, yet his works additionally unfold the matter of society's impact on the protagonists' damnation. Moulded by prejudices and basic rural beliefs, the society rejects the heroines who defy the standardized image of a woman of the Victorian period. Hardy's declining trust in church and social standards in the course of the 19<sup>th</sup> century causes that he presents powers which are larger than human individuals and to which one absolutely succumbs. Apart from that, the themes of personal alienation and everlasting fights to gain a place in world are enlarged with the author's private experience. The latter subsequently grants to novels with rather pessimistic atmosphere. The concept of predestination is thus evident as Hardy employs incomprehensible forces that condemn the heroines' lives.

Hardy's distaste for the period novelties had developed gradually with each novel of our preference. That is, despite the fact Bathsheba Everdene's life, the protagonist of *Far from the Madding Crowd*, is guided primarily by a coincidence, she is the initial actor of her misfortunes. Nevertheless, Bathsheba is predestined to suffer as her recklessness and independence interfere in God's intention. Nonetheless, God's infliction is not yet that strong and unmanageable as in the last two novels.

Similarly to the first novel, Hardy concentrates on human deeds rather than on godly predestination for once more in *The Mayor of Casterbridge*. Since the heroines, Susan, Lucetta, and Elizabeth-Jane, hold on a certain amount of free choice, they seem to have their lives under control. However, God's will has its place in the novel after all when Lucetta's sins are apparently justly punished. On the other hand, Susan life ends in a rightful satisfaction, and Elizabeth-Jane is saved by God as she represents a pure soul,

ignorant of evil of the outer world.

*Tess of the d'Urbervilles* is the penultimate work of Hardy's prosaic phase in which his dissatisfaction with church and social constraints escalates. Therefore, Tess reflects the primordial values of Christianity, but also faith in natural powers that are indicated by pagan symbols. The heroine thus accepts her destiny in its full cruelty since she creates an integral part of the natural harmony and therefore apprehends its laws. As a result, she does not question her purpose in world.

Sue Bridehead, a heroine from Hardy's ultimate novel *Jude the Obscure*, is a rather peculiar character as she strongly renounces the standardized expectations and instead follows her own heart. However, when Sue's life culminates with a disaster, she contemplates over her attitudes and accepts God's punishment for she knows she has sinned.

The next part of the paper is dedicated to film and television adaptations of the previously introduced novels as it offers a new perspective on the theme. Both media should be regarded as equal to each other although television programming had been considered a low form of art in past. Film and television adaptations of the 19<sup>th</sup>-century novels work with similar sets of film means and thus evenly prolific artworks are produced. Television adaptations generally precisely depict Hardy's originals. Some films, on the other hand, emphasize their own poetics and thus original works are produced.

Different interpretations of Hardy's work in film and television enable viewers to appreciate the author's imagery, thoughts, and opinions. The notion of predestination is then strongly accentuated in every other film version. In order to let the notion unwind, some films rely on genuine film devices, but others prefer deep characterization of the protagonists. Both premises, nevertheless, agree with Hardy's original objective.

All together, Thomas Hardy's novels are reflections of his scepticism with the 19<sup>th</sup>-century practices concerning both spirituality and society. Hardy thus turned his attention to pessimistic view of life in his latest prose and therefore engages with forces that are beyond human comprehension. The notion of predestination, referring to God's eternal decree, is then inherent in Hardy's work as it accurately enables him to capture hardship of his heroines. The present-day media, largely interested in Hardy's poetics, allow the writer's observations to develop while predestination is clearly defined.

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## 8 Resumé

Předurčení je jedna ze základních teorií kalvinistického učení, které se objevilo se v anglikánské církvi už za vlády Alžběty I. Názory na samotnou teorii a její definice se liší, avšak základní vymezení odkazuje k Bohu, který předurčil, koho ušetří, a koho zatratí. Některé definice této teorie mohou také zohledňovat myšlenku svobodné lidské vůle. Podle nich je tedy v moci obyčejných lidí řídit průběh svého života. Nicméně převažují teorie, které upřednostňují spíše božský záměr než svobodnou vůli člověka. Božské předurčení jako takové je představeno prostřednictvím absolutních sil, které jsou pro člověka nepochopitelné, a kterým naprosto podléhá.

Thomas Hardy se zabýval myšlenkou nekontrolovatelných sil, které řídí životy jeho hrdinek. Kromě toho ve svém díle také zvažoval dopad jednání společnosti. Společnost má tak podstatný vliv na zatracení hlavních hrdinek. Venkované, jejichž postoje jsou formovány primitivní vírou a předsudky, zatracují Hardyho hrdinky, které se obecně vymykají obrazu ideální viktoriánské ženy. Hardy byl skeptický vůči církevním a společenským standardům devatenáctého století. Ve svém díle tak představuje síly, které jsou větší než člověk, a kterým tento nakonec podléhá. Vedle toho jsou jeho témata rozšířena o vlastní zkušenosti, které Hardyho dílu dodaly pesimistickou atmosféru. Myšlenka předurčení je zřejmá, jelikož Hardy využívá nepochopitelných sil, které zatracují životy jeho hrdinek.

Hardyho odpor k obrátům devatenáctého století byl postupný a odráží se v gradaci negativní nálady v románech. Ačkoliv život hlavní hrdinky románu *Daleko od hlučícího davu*, Bathsheby Everdeneové, je víceméně řízen náhodou, sama hrdinka je prvotním strůjcem všech vlastních nesnází. Bathsheba je však předurčena k tomu, aby trpěla, neboť její lehkovážnost a samostatnost odporují božskému záměru. Božská vůle v tomto románu ale není natolik silná, aby Bathshebu uvrhla do úplného zatracení.

Autorův další román, *Starosta casterbridgeský*, se zaměřuje spíše na lidské přičinění než na neoblomnou vyšší moc. Susan, Lucetta a Elizabeth-Jane, hlavní hrdinky díla, disponují svobodnou vůlí, a tak jsou schopné řídit si svůj život samy. Nicméně, božská vůle je zde také patrná. Jako příklad můžeme uvést Lucettiny hříchy, které jsou potrestány. Naproti tomu Susan umírá s pocitem oprávněného uspokojení, a Elizabeth-Jane je Bohem zachráněna, neboť ztělesňuje čistotu a nevědomost zla okolního světa.

*Tess z rodu d'Urbervillů* je předposlední román Hardyho prozaické kariéry. Autorova nespokojenost se společností a církví v tomto díle graduje. Tess je zobrazena



jako žena, v níž se zrcadlí základní hodnoty křesťanství, ale i víra v síly přírody, které jsou naznačeny pohanskými symboly. Tess přijímá svůj krutý osud takový jaký je, souzní s přírodou, což má za následek hluboké pochopení přírodních pravidel, jejich následování, a logické přijetí vlastního osudu.

Sue Brideheadová, hrdinka románu *Neblahý Juda*, je definována jako postava, která se vymyká představám viktoriánské společnosti. Sue odporuje standardnímu obrazu ženy a toho, co se od ní očekává. Místo toho následuje touhy svého srdce, což má za následek tragické vyústění. Sue posléze přemýšlí o svých činech a přijímá boží trest, protože ví, že zhřešila.

Následující část práce se zabývá filmovými a televizními adaptacemi výše uvedených děl. Jde o nový způsob uchopení tématu. Filmové a televizní medium je rovnocenné, byť v minulosti se televizní vysílání považovalo za nízkou uměleckou formu. Adaptace děl z devatenáctého století, jak filmové tak televizní, pracují s podobnými filmovými prostředky, a obě media tak vytváří vyrovnaná a nápaditá umělecká díla. Televizní adaptace zpravidla věrohodně zachycují Hardyho románové předlohy. Některé celovečerní filmy naopak kladou důraz na vlastní poetiku a tím dávají vzniknout velice originálním dílům.

Různorodá ztvárnění Hardyho díla ve filmu a televizi tak umožňují divákům ocenit autorovu obrazotvornost, myšlenky a názory. Také koncept předurčení je v každé adaptaci výrazně akcentován. Zatímco některé filmy závisí hlavně na filmových prostředcích, jiné zase dávají přednost přesné charakterizaci postav, nicméně obě metody nechají téma předurčení vyniknout. Oba předpoklady nemění nic na kvalitě zpracování a jednotnosti s Hardyho originálními cíli.

Romány Thomase Hardyho jsou odrazem autorovy ubývající víry v církve a společnost devatenáctého století. Hardy se tak v pozdní próze obrací k pesimistickému zobrazení života a popisuje síly, které jsou pro smrtelníky nepochopitelné. Pojem předurčení, odkazující k nezlomnému božskému rozhodnutí, je pro dílo Thomase Hardyho velice důležitý, protože umožňuje pochopit jinak nevysvětlitelné osudy hrdinek. Současná média, která se zajímají o Hardyho dílo, umožňují podchytit autorovy myšlenky a postřehy z jiného úhlu pohledu, přičemž je téma předurčení jasně definováno.

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## Anotace

Autor:	Bc. Veronika Neřoldová
Název katedry:	Katedra anglistiky a amerikanistiky
Název práce:	Otázka předurčení ženských postav v románech Thomase Hardyho a její odraz v televizních a filmových adaptacích
Vedoucí práce:	Mgr. Pavlína Flajšarová, Ph.D.
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Cílem této práce je představit život a dílo Thomase Hardyho, přičemž zvláštní pozornost je věnována teorii předurčení v jeho románech. Romány *Daleko od hlučícího davu*, *Starosta Casterbridgeský*, *Tess z rodů d'Urbervillů*, a *Neblahý Juda* jsou zde prozkoumány se zaměřením především na hlavní hrdinky a jejich předurčení a také na vlivy, které působí na jejich existence. Romány jsou dále rozebrány ve spojitosti s jejich televizními a filmovými adaptacemi, místo je věnováno také tomu, do jaké míry tyto adaptace dodržují Hardyho původní záměr.



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## Annotation

Author:	Bc. Veronika Neřoldová
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Title:	The Question of Predestination of the Female Characters in Thomas Hardy's Novels and its Reflection in Television and Film Adaptations
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The aim of the thesis is to analyse life and work of Thomas Hardy with special attention to the theory of predestination in his novels. The novels *Far from the Madding*, *The Mayor Casterbridge*, *Tess of d'Urbervilles*, and *Jude the Obscure* and their female protagonists are examined according to the concept of predestination together with other elements that influence the characters' existence. The novels are furthermore investigated in connection to their television and film adaptations and ways in which Hardy's original objectives are captured and perceived.