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**THOMAS HARDY,
JEHO HRDINKY A SKUTEČNÉ ŽENY**

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**THOMAS HARDY,
HIS HEROINES AND REAL WOMEN**

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Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

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ABSTRACT

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Thomas Hardy, His Heroines and Real Women.

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The subject of my undergraduate thesis is to find the connection between real women in Thomas Hardy's life and the heroines of his novels, namely Bathsheba Everdene in *Far from the Madding Crowd* and Tess Durbeyfield in *Tess of the d'Urbervilles* and to ascertain whether the heroines behaved according or against the Victorian order. The introduction is about Thomas Hardy as a writer and his sympathy for women. The first part is concerned with women who appeared in Hardy's life. There are given details about their encounters with Hardy. The second part deals with the position of women in the Victorian period, their duties and responsibilities. The third part describes the two novels mentioned above. It is divided into two parts, each involving one of the heroines. Both parts deal with situations in which the heroines acted contrary to the typical conventions as well as the situations in which they behaved as most of other Victorian women. The fourth part focuses on the comparison of the heroines, how similar in behaviour they were and what caused them happiness or misfortune. In the conclusion part, there is the evaluation whether Thomas Hardy was influenced by the women in his life when creating his heroines and how unusual as well as typical his heroines were in comparison with the ideal woman of the Victorian period.

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INTRODUCTION

Hardy was a liberated author for Victorian time. He wrote about adultery, sex, pregnancy before the wedding was organized and love which were not easy subjects for people from the Victorian era. Hardy depicted his women as strong, compared to usual real women. Bathsheba Everdene in *Far from the Madding Crowd* was able to manage her farm. Tess in *Tess of d'Urbervilles* was very passionate. Hardy wanted to write stories true to life. He wrote about bad luck of women in meeting wrong men because that was real (Hook, 2007).

According to Rogers (1975), Thomas Hardy sympathized with women, who were disadvantaged in the society. Bathsheba Everdene in *Far from the Madding Crowd*, who did not want to be the property of the stronger sex, was described in a positive way. Sergeant Troy from the same novel was, on the contrary, appropriated the entitlement to the bodies and money of the opposite sex. Angel Clare from *Tess of d'Urbervilles* loved a woman who he criticised for not being his ideal of a woman. Kaur (2005) claims that readers sympathize with Hardy's supporting women who became victims of the patriarchal society and with the critique of his male heroes who could not get away from the limiting habits.

Thomas Hardy wrote love stories on the background of the Victorian society. He was a reserved man who wrote scandalous truth. He earned a great amount of money by writing. However, his life was inconsistent. His novels were tragic and so was his own story of love. He loved his wife but his love to her was only revealed in his poems which he wrote after her death. He was believed to have an unhappy marriage. In spite of that fact his relationship with his wife was very deep and mysterious. His wife Emma was one of the women who influenced his life (Hook, 2007).

The dominance of female characters in Hardy's novels is obvious. As Hardy's marriage with Emma Gifford was not a happy marriage, Kaur (2005) suggests that it might be the reason why most of his novels question the very possibility of a happy marriage. "According to Hardy ... it imprisons the individuals who would have been much happier without it" (p. 75).

During his life he experienced a lot of changes which happened in the world. He combined modern thoughts with the old way of life. He was interested in his parents', grandparents'

and other relatives' lives, their customs, their economic and social conditions. Everything that he heard as a child in his native Dorset, influenced his works (Millgate, 2004).

This undergraduate thesis focuses on real women who appeared in Thomas Hardy's life and thus influenced his life together with his writing. Details about their encounters with Hardy are given. The research is about finding the reflection of the real women in the heroines of Hardy's works, namely Bathsheba Everdene in *Far from the Madding Crowd* and Tess Durbeyfield in *Tess of the d'Urbervilles*. I have chosen these two novels because they made Hardy a famous and successful writer. The first of the novels made Hardy famous in a positive way and the other made him famed as a controversial author for it was first rejected and had to be rewritten. However, both the novels have been popular since they appeared. These two novels are used as a basis for finding the heroines' personality traits which contradict the typical women's behaviour expected in the Victorian time and those which correspond with the expected manners, which involve women's moral obligations in privacy and public. This thesis also concentrates on comparison of the two Hardy's heroines, similarities in their behaviour and research on what brought them happiness and misfortune. The knowledge in the thesis is intentionally derived from contemporary as well as historical sources.

1. WOMEN IN THOMAS HARDY'S LIFE

Thomas Hardy grew up in poor Dorset where most of his novels were set. His mother Jemima was a domestic servant, his father was a builder. Jemima did not marry Hardy's father because of love but due to her pregnancy. Giving the birth was difficult and little Thomas was supposed to be dead. Suddenly, the baby started coughing. It was the midwife Lizzy Downton, who was at the birth, who found out that Thomas was alive. And later, as Thomas was sensitive and weak, when he was sick, he depended on her and she represented immense kindness and humour for him (Millgate, 2004). Lizzy Downton was probably one of the first women who shaped Thomas Hardy's love for women, which influenced his works.

He grew up with two younger sisters and one brother. The household was ruled by his mother. According to Hook (2007), she had a beneficial effect on him. She made him love reading and she wanted young Thomas to be well-educated. He walked 3 miles to school in Dorchester from the age of ten. That gave him plenty of time to observe the life around him. He saw people's hard living conditions. They were later reflected in the characters of his books.

He was influenced by women a lot during his childhood. When still being a young boy, he used his great ability to work with words in writing love letters for illiterate girls from the village, who paid him for it. In the evenings he listened to his mother telling stories about her life and country tales about having to pay for achieving a higher social level without hard work. In his later works Hardy used these pessimistic fragments of life together with love which he could see around him (Hook, 2007).

At the age of 22 Hardy left for London where he stayed for 5 years. He started a relationship with Tryphena Sparks, who was his cousin. It was not unusual in many families in that time. There were extensive speculations over the relationship (Simkin, 2014). The relationship lasted until Hardy met his future wife Emma Gifford.

When he returned to his native Dorset, he continued working as an assistant architect in Dorchester, as he had studied architecture previously. While working on the restoration of the Cornwall church in 1870, he met his future wife Emma Gifford. As Hook (2007)

claims, Hardy's feelings towards her were described in one of his poems, called *She opened the door*:

She opened the door of the West to me,
With its loud sea-lashings,
And cliff-side clashings
Of waters rife with revelry.
She opened the door of Romance to me,
The door from a cell
I had known too well,
Too long, till then, and was fain to flee.
She opened the door of a Love to me,
That passed the wry
World-welters by
As far as the arching blue the lea... (Hardy, 1913).

When they started dating each other, they were both single and at the age of 29. She was the first woman with a higher social position who was interested in him so much. He fell in love with her and prolonged his stay because of her. They shared the same interests. They both liked poetry, books and writing. They spent a lot of time walking without being chaperoned, which was very risky and it was against the social rules at that time. Emma did a very forward thing once, she gave him a good-bye kiss. Emma was definitely one of the women who influenced Hardy. The time spent with Emma inspired him to write. He was obviously in love with her. According to Hook (2007), later Hardy wrote the following about his feelings to Emma in his poem *When I Set Out for Lyonesse*:

... When I came back from Lyonesse
With magic in my eyes,
All marked with mute surmise
My radiance rare and fathomless,
When I came back from Lyonesse
With magic in my eyes (Hardy, 1870)!

Hardy often visited Emma. He was encouraged to write by her as she believed him to be talented (Simkin, 2014), Hardy became successful in writing stories for magazines.

The main character, the blue-eyed girl, in the love story of *A Pair of Blue Eyes* was surely written according to Emma (Hook, 2007). In the story Hardy used the cliffhanger, which is a literary term bringing a dramatic effect to the magazine writing. It ensures the readers' coming back to read the next month's magazine edition. In Hardy's story there was a real man hanging down the cliff who was saved by a girl, the main heroine. She was described as very attractive in the wind which blew her clothes, wet from rain, against her body. She saved him with a rope made of her underwear (Hook, 2007).

Hardy proposed to Emma after a few years of dating but both their parents disagreed. In spite of the fact Thomas and Emma did not stop seeing each other. During that time Hardy wrote his masterpiece, *Far from the Madding Crowd*. According to Simkin (2014), Hardy had heard the story from Tryphena Sparks, his cousin. The character of the main heroine, Bathsheba Everdene, was based on Emma again (Hook, 2007).

The success of Hardy's serial *Far from the Madding Crowd* gave strength to Thomas and Emma not to obey their families' decision against their marriage. They were wed in 1874, in the same year of the first publication of the novel. Both their parents did not appear at the wedding ceremony. The young couple lived in London. Emma stopped her writing in order to support her husband's writing (Hook, 2007).

After publishing *Far from the Madding Crowd*, Hardy was rich and married, lived in London but was not happy. Thomas's and Emma's affection for each other weakened. Hardy described his feelings in his poems honestly. Hook (2007) claims that he felt lonely because of his unsuccessful marriage and because of being far from his beloved native countryside. The young couple moved to a place not far from Hardy's native village. Hardy very often visited his mother and in Hook's view, she continued influencing him strongly. She did not accept Emma as her daughter-in-law. At the age of 45 the couple bought a piece of land in Dorchester. Hardy designed his own house Max Gate. Since Hardy only worked in the house, Emma was excluded from his life although she was a great influence on the success in his writing career for she found him, supported him and helped him with creating his fruitful stories.

Another proof of women's influence on Hardy is his novel *The Woodlanders*. Simkin (2014) claims that there was some evidence that the book is about Hardy and his wife,

about two people coming from different social classes and about a feeling which one can have that somebody else would be better for him than the life partner.

When Tryphena Sparks married and died in 1890, Hardy wrote *Thoughts of Phena*, which begin with “Not a line of her writing have I, Not a thread of her hair ...” (Hardy, 1890). Simkin (2014) notes that Hardy recollects her as “my lost prize” (Thomas Hardy, para. 34). She seems to belong to women who had great influence on Hardy.

Hook (2007) reports that Hardy worked 12 hours a day on one of his greatest stories *Tess of the d'Urbervilles*, without Emma. Although *Tess of the d'Urbervilles* was scandalous, it brought Hardy fame. He started going to parties without Emma. The society thought her to be too plain and to be the cause of his pessimistic points of view in his writing (Hook, 2007).

The couple was childless which was disappointing for both Thomas and Emma. As a writer, Hardy wanted to explore emotions of love and Emma knew that something was not right in their marriage. Hardy's public confession about his passion for other women hurt Emma's feelings (Hook, 2007). Hardy's work united them at the beginning of their partnership but suddenly it was dividing them. They lived separately and their relationship grew colder and colder. That had an effect on Hardy's writing. His next novel, *Jude the Obscure*, was pessimistic and it was called the godless book (Hook, 2007). It was rejected by everyone. Millgate (as cited in Simkin, 2014) points out that Hardy showed his displeasure over the system of education and the law of marriage. Simkin (2014) claims that Hardy told a friend of his that the main characters had been based on him and Emma and that the book deals with “tragedy of unfulfilled aims” (Thomas Hardy, para. 47). Tomalin (as cited in Simkin, 2014) claims that the bad relationship between Hardy and Emma was partly Hardy's fault as he was mean and a bad husband. Simkin (2014) gives evidence that the visitors to Hardy's home do not speak about Emma as a rational being.

Till the end of his life he only wrote poetry about nature, Dorset and women. His first collection of poems was published in 1898. He had an affair with his 38 years younger secretary Florence Emily Dugdale.

He did not care much about his ill wife Emma. She died in her attic room without any interest on his side. Emma is buried next to Hardy's mother. They both influenced his live

extensively and now they rest in peace in the same place. Everyone, including Hardy himself, was surprised how deep his grief was after his wife Emma died. Feeling guilty, Hardy started writing poetry and again his muse was his, now dead, wife Emma (Hook, 2007). He realized he loved her again. In that time he wrote his best poems. He recalled his memories of the time when he had met Emma. He visited Cornwall again, the place where he had met her 38 years before. Emma did not influence him only when being alive but she was his source of inspiration even after her death (*ibid.*).

Hardy was wed with Florence Emily Dugdale two years after his first wife Emma had passed away. Despite the fact that he was married to Florence his muse in writing was still Emma (Hook, 2007). That made Florence sorrowful. Hardy's writing was full of sadness. However, Hardy did not see it as gloomy as the public, according to him, it was only the reality (*ibid.*). Norman (as cited in Simkin, 2014) reports that Florence tried hard to make Thomas's life nicer, "... the changes which she brought about to Hardy's life were truly remarkable" (Thomas Hardy, para. 67). Simkin (2014) describes Florence's attitude towards Hardy like a mother to a child with bad life experience who needs all the love to be treated with. She seemed to have positive influence on him.

On 11 January 1928 Thomas Hardy passed away at Max Gate at the age of 87. Because he wanted to be buried in Dorset next to his wife Emma, who he loved, and because he was important to the society as a great writer, his body was buried in Westminster Abbey, in Poets' Corner, while his heart was left in Dorset. His heart lies in the grave with both his wives and it is surrounded by his family.

2. IDEAS OF VICTORIAN WOMANHOOD

Kaur (2005) claims that late Victorian people lost social and economic confidence due to the extensive development and loss of British industrial dominance. There was a recession of economy in the 1870s which led to unemployment. The only value left for people was that of personal relations. People sought spiritual love in the world of confusion. A great division was made between social classes. The role of a middle-class woman was to be concerned with the household only to make it a pleasant place for a man to free him from difficulties of the outside world. The woman's part was confined only to being a wife and mother. She was expected to be pure in every respect. She was supposed to be emotionally sensitive and unselfish. Although men were naturally accepted as having sexual appetite, "a woman falling prey to sexual passions was condemned as a prostitute or a fallen woman" (Kaur, 2005, p. 15). That led women feel guilty about their natural passion. To protect women, since they were thought to be weak, any books with sexual themes underwent censoring or were forbidden by libraries or magazine editors, who were very influential because books were expensive for the public but they were accessible in magazines or libraries.

Caird (1897) compared the situation of women in Victorian period to a cage where women are kept and exposed to crowds of nasty people and they suffer. She described women's position in the following way:

Woman has certainly been the Ugly Duckling of society; hunted, insulted, threatened or cajoled by her masters; scouted, scolded, admonished, betrayed; suffering all the evils of her age and country, while enjoying not a tithe of its compensating privileges; held in tutelage, yet punished for all sins and errors with a ferocity and a persistence specially reserved for the sex which is called weak; and specially directed against those who are held incapable of the responsibilities of freedom and of citizenship (p. 97).

According to Acton (1865), women submitted to men: "As a general rule, a modest woman seldom desires any sexual gratification for herself. She submits to her husband, but only to please him; and, but for the desire of maternity, would far rather be relieved from his attentions" (p. 113). He also described the perfect English woman and mother: "... kind, considerate, self-sacrificing, and sensible, so pure-hearted as to be utterly ignorant of and

averse to any sensual indulgence, but so unselfishly attached to the man she loves, as to be willing to give up her own wishes and feelings for his sake ... in general, women do *not* feel any great sexual tendencies. ... Love of home, children, and domestic duties are the only passions they feel” (Acton, 1865, p. 113-115).

Caird (1897) points that the power given to men was gained at the expense of women’s freedom: “Our laws at present express the sentiment of a society that loves to see its women helpless and imprisoned” (p. 215).

Kaur (2005) says that the situation of women improved by the 1890s due to the Married Woman’s Property Act in 1882 and the Women Suffrage Movement. Women started talking about sex and some troubles associated with it. By the end of the century the traditional women’s role changed. Women were not helped only by politicians but also by writers “who took up the cudgels to attack the system and institutions constraining the freedom of women as individual beings” (p. 17). Thomas Hardy was one of the writers who wrote about this subject and became famous due to his female characters who crossed the restriction given by the society. Although the novelists of the late Victorian era wrote in favour of the New Woman, they also showed her suffering as she had to face the society of the old order. Hardy “made a pioneering effort to break down sexual taboos in literature” (Kaur, 2005, p. 25). He used feminist awareness when writing. The feminist ideology influenced him although he was also affected by the traditional society of the Victorian time.

3. THE HEROINES OF HARDY'S NOVELS

This section deals with the two novels. Below it is divided into two parts. The first part focuses on Bathsheba Everdene from the novel of *Far from the Madding Crowd* and the other on Tess Durbeyfield from the novel of *Tess of the d'Urbervilles*. The research is focused on their behaviour in various situations. *Far from the Madding Crowd* was serialised in *The Cornhill Magazine* in 1874 and *Tess of d'Urbervilles* in *the Graphic* in 1891.

Trent (1892) said that in *Far from the Madding Crowd* Hardy showed that he is able to create characters who are alive. Devoted, reasonable and noble Gabriel Oak is unforgettable “and Bathsheba Everdene and Farmer Boldwood, if they do not live great lives, nevertheless go through fires of affliction that try their souls and lend them an inevitable interest” (p. 10). He also said that the novel belonged to the significant novels of that time because Hardy knew there was something more than the nature around us, there was love which lasted like that of Gabriel Oak and there were women's lives in which women tried to have happy lives like Bathsheba Everdene. Trent (1892) points out that Hardy “sees as well as any one that there is much in human nature that is noble and true, that there is much in life that is capable of giving pure and genuine pleasure” (p. 12).

Kaur (2005) reports that In *Tess of the d'Urbervilles* Hardy combines a wife and a mistress or “good and bad women” (p. 106) in one person as Tess. According to the old order she is impure but according to the new order and in the eyes of Hardy, she is pure. In *Tess of the d'Urbervilles* the old traditional way of life met the new perspective of modern life. Jedrzejewski (as cited in Lovesey, 2003) claims that “Tess and Angel achieve independence by rejecting the Church” (p. 914). Trent (1892) said that “[Hardy's] latest novel, ‘Tess of the D'Urbervilles’, has been more widely read and noticed than any work of fiction in recent years, ...” (p. 4). He mentioned that Hardy created a great character, Tess, and suggests that she was the most brilliant character of that time. Tess holds the reader's attention all the time. In Tess, as the daughter of a peasant, there is a mixture of elements. She does not only have an elemental personality as other Hardy's peasants but she also has the strength and the noble Norman roots. “This elemental freshness, this elemental strength and nobility, make her a woman fit to set in the gallery of Shakspeare's

women - which is but to say that she is a creation of genius that time cannot devour” (p. 20). The genre of *Tess of the d’Urbervilles* is a tragedy. In Trent’ view, it is the best tragedy since the time in which Elizabethan tragedies were written.

3.1 Far from the Madding Crowd

The novel tells a story of beautiful and educated Bathsheba Everdene and her relationship with three men, Gabriel Oak, a shepherd, who loved her and was devoted to her, Farmer Boldwood, her neighbour, who fell in love with her after she had sent him a Valentine card and Sergeant Troy, who she fell in love with. As the story develops we can see changes in her character.

At the beginning she is a young girl who is very self-assured and happy being on her own. For the first time we meet Bathsheba as she is sitting in a carriage of bright colours, wearing a red jacket. She whiles away the time looking at herself into her mirror not to neaten her hair or anything similar but only to look at herself. “She simply observed herself as a fair product of Nature in the feminine kind, her thoughts seeming to glide into far-off though likely dramas in which men would play a part – vistas of probable triumphs ...” (Hardy, 1978a, p. 55).

Later Bathsheba shows her pride. When Gabriel Oak pays a toll for her, she does not even thank him. The situation makes Gabriel describe her as a vain woman. However, she unconsciously spreads her charm over him when she shows some of her good qualities and her strong personality. She helps her aunt with a delivery of a baby calf. The women do the job which is usually done by a hired man. Bathsheba is willing to fetch some needed oatmeal in the morning on a horse back. And her remark, that she is able to use a men’s saddle because her aunt does not have a side-saddle, makes Gabriel, who observes them secretly, be highly interested in that woman even though he does not see her face at first.

The scene in which Bathsheba was riding a horse was scandalous because she did not ride the horse sideways.

She had no side-saddle, and it was very apparent that a firm seat upon the smooth leather beneath her was unattainable sideways. Springing to her accustomed

perpendicular like a bowed sapling and satisfying herself that nobody was in sight, she seated herself in the manner demanded by the saddle, though hardly expected of the woman, and trotted off ... (Hardy, 1978a, p. 66).

Simkin (2014) claims that the book was shocking for Leslie Stephen, the editor of *The Cornhill Magazine* as it was too sexual and Stephen wanted Hardy to revise it due to “an excessive prudery” (Thomas Hardy, para 23) which he felt ashamed of. People in the Victorian era were amazed by the intimacy. Hardy pushed the bounds of what was tolerable through his characters. His writing was erotic and shocking (Hook, 2007).

Bathsheba wanted to give a good account of herself. When Gabriel Oak was told by her aunt, Mrs. Hurst, that she surely had a lot of suitors as she was beautiful and well-educated, Bathsheba immediately ran after him to tell him she did not have many suitors. She wanted to make clear it was not true. Oak took an advantage of the situation and proposed to her. She refused even though it would be very convenient for her position in the society. She admitted that she would be more respected in the eyes of other people because getting married was highly appreciated. However, she could not marry Oak because she did not love him and he was not the man who would tame her.

Bathsheba inherited a farm in Weatherbury from her uncle who did not have children. She was a generous employer who was able to acknowledge hard work. After fire of her stack was over, she offered food and drink to all the people who were involved in extinguishing it. “Men ...you shall take a little refreshment after this extra work. Will you come to the house” (Hardy, 1978a, p. 98)? She was not scared of men. When she found out that her bailiff Mr. Pennyways was stealing her barley, “she fled at him like cat” (Hardy, 1978a, p. 117) and after he had confessed how much he stole, she dismissed him from employment on the spot. She did not mind that he was a man and she was a woman. She acted like a real employer without considering gender. After dismissing Mr. Pennyways, Bathsheba was not afraid to run her farm by herself. “... the bailiff is dismissed for thieving, and ... I have formed a resolution to have no bailiff at all, but to manage everything with my own head and hands” (Hardy, 1978a, p. 127). One of the things she did instead of her bailiff was paying wages to her employees. She asked what their duties were at her farm and was generous to them. She showed interest in the people who worked for her. On the other side

she did not show any emotions to Oak in front of the other employees, so nobody could guess that Oak once proposed to her.

Another opportunity to show her managing abilities together with care came when she organized a search for Fanny Robin, her youngest servant. She did not hesitate and showed herself as a real leader who people can rely on. She asked some of her employees to make a discrete survey among people in close villages whether they had seen anybody like Fanny. Bathsheba cared about her employees. Fanny leaving only in a home dress without a cap made her uneasy. Bathsheba was also wise. She took William Smallbury's advice and sent him to search for Fanny's boyfriend in the barracks of Casterbridge as he was supposed to be a soldier:

Very well: if she doesn't return to-morrow, mind you go there and try to discover which man it is, and see him. I feel more responsible than I should if she had had any friends or relations alive. I do hope she has come to no harm through a man of that kind (Hardy, 1978a, p. 119).

As Bathsheba was managing her farm, she showed her courage when she went to the corn market in Casterbridge, where only men were seen. As a farmer she addressed men who she had not been introduced to before and she answered their questions. She learned how to pour the corn on her palm to put it on display in the way the Casterbridge traders did. "In arguing on prices she held to her own firmly, as was natural in a dealer, and reduced theirs persistently, as was inevitable in a woman" (Hardy, 1978a, p. 140). She became very successful as a trader and woman in the corn market. That made her proud of herself: "Indeed, the sensation was so pronounced that her instinct on two or three occasions was merely to walk as a queen among these gods of the fallow ... and to neglect closing prices altogether" (Hardy, 1978a, p. 141).

Curiosity in Farmer Boldwood arose in Bathsheba because he was reserved and a gentleman to the last but did not show any interest in her. She sent him a Valentine card but it was only a matter of betting and having good fun of him since "... it was faintly depressing that the most dignified and valuable man in the parish should withhold his eyes, and that a girl like Liddy should talk about it" (Hardy, 1978a, p. 147).

Although it was convenient for women in the Victorian era to be married, Bathsheba refused to marry Mr. Boldwood. It was not for the first time that Bathsheba refused his proposal but this time she did not feel as easy as before. She appreciated Mr. Boldwood as a respected farmer and she liked him. And when he described his strong affection to her, she showed that she sympathized with him and that she had matured since the first proposal: “I cannot bear you to feel so much, and me to feel nothing. ... O, I am wicked to have made you suffer so” (Hardy, 1978a, p. 179-180)!

Bathsheba knew she could rely on Gabriel Oak’s unbiased point of view. She trusted him and wanted to hear whether it was really bad that she had sent Mr. Boldwood that Valentine card. Oak blamed her for sending it for fun, and as she was also stubborn, she dismissed Oak immediately. “I cannot allow any man to – to criticize my private conduct! ... Nor will I for a minute” (Hardy, 1978a, p. 186). She had such a strong personality, she did not let any men to speak against her, even if he was her devoted friend. However, she called him back when she needed his help with her sheep which had eaten too much clover and were dying. She sent for him and ordered him to come back. But he sent a message to her: “... beggars mustn’t be choosers ...” (Hardy, 1978a, p. 191). She was given a lesson. She wrote in the message to Oak: “Do not desert me, Gabriel!” (Hardy, 1978a, p. 191). And he returned.

Bathsheba was not only a strong woman, she was a gentle woman as well. She fell in love with Sergeant Troy. When she met him, they “got hitched together somehow” (Hardy, 1978a, p. 214). His spur was entangled in her skirt. And even though it was not anybody’s fault because it was dark when they collided, she was angry with him as if he made it on purpose. She behaved coldly outwardly when he courted her. She would have preferred to get out of the tangle on her own but she was not able to do it herself. She behaved proudly. Yet she liked him and inwardly, when she thought about him, she had to confess that she liked him and that it was a mistake “... to skulk away like that from a man who was only civil and kind” (Hardy, 1978a, p. 218)! When she met Troy for the second time, Bathsheba presented herself as a modest woman. She was enchanted by him. He flattered her. He was the first man to tell her how beautiful she was. He talked about love at first sight. However, she was confused and was not sure how much to believe him: “O, what have I done! What does it mean! I wish I knew how much of it was true!” (Hardy, 1978a, p. 232).

When Troy showed Bathsheba his exercise with a sword, she proved her courage. It was very dangerous but she stood still. In one moment she thought that he ran her through but he did not. She was safe as he was very dexterous at this activity.

Although being very strong, when Bathsheba fell in love with Troy, she lost all her strength. As Hardy (1978a) says:

Bathsheba, though she had too much understanding to be entirely governed by her womanliness, had too much womanliness to use her understanding to the best advantage. ... Bathsheba loved Troy in the way that only self-reliant women love when they abandon their self-reliance" (p. 243).

As she became infatuated with Troy, she did not realize that Troy's feeling for her were not as deep as he described them and that he lied to her. Oak warned her but she did not listen. She confessed to Liddy how much she loved Sergeant Troy: "O, I love him to very distraction and misery and agony" (Hardy, 1978a, p. 253)!

Bathsheba felt very guilty when she met Mr. Boldwood again and he confessed his strong feeling to her. She knew how foolish sending the Valentine card was and how much she had hurt him by refusing to marry him. That weakened her but as they started to talk about Troy, she found her courage and defended Troy. When Boldwood made her confess that she had kissed Troy, she added defiantly: "I am not ashamed to speak the truth" (Hardy, 1978a, p. 262).

One night Bathsheba took a gig and a horse secretly and went to see Sergeant Troy in Bath to warn him not to come back to spend the rest of his holiday in Weatherbury as Boldwood told her he would punish him by horsewhipping for stealing his love, Bathsheba, from him. She was courageous because it was out of good manners for a woman, as Coggan remarked: "... ladies don't drive at these hours, miss, as a jeneral rule of society" (Hardy, 1978a, p. 270). Oak and other men followed her because they thought that the horse had been stolen. When the men reached her, they were surprised and amazed. Bathsheba being self-confident and proud made them feel ashamed first but then she showed her good heart and let them know that she appreciated what they had done for her and thanked them:

How very foolish of you not to know that I had taken the rap and horse. I could neither wake Maryann nor get into the house ... Fortunately, I could get the key

of the coach-house, so I troubled no one further. Didn't you think it might be me?
... Well, I really thank you heartily for taking all this trouble... (Hardy, 1978a,
p. 270-271).

Bathsheba yielded to temptation, married Troy secretly in Bath and stopped behaving as a manager. When being asked what other song to play at her wedding reception, which was held later at her farm together with the harvest supper, she answered: "Really, it makes no difference" (Hardy, 1978a, p.298). She let her husband Troy behave like the owner of the farm. She let him have the speech and did not succeed in persuading him not to give the workers more spirits as she knew it would do them a disservice. And when he did not care and sent all the women home, she left as well. A storm came that night and Bathsheba, being a real farmer, went out to save their unprotected ricks, which meant a great fortune for the farm. Even though it was dangerous, there was an iron rod in the rick to underpin it, she helped Oak to cover them, for there was nobody else to do it. Everybody was sleeping after drinking too much. Bathsheba was brave and kind, she appreciated Oak's presence: "Thank you for your devotion, a thousand times, Gabriel! Good-night – I know you are doing your very best for me" (Hardy, 1978a, p. 312).

Her character changed after getting married. She was not as strong as she used to be. She submitted to her husband. She redeemed Frank Troy from the army by her money and he used her money for betting on horses. She suffered by his behaviour. He showed her that he did not feel any passion for her. Despite all this she still believed in their marriage, she wanted Troy to give up betting and she wanted to please him. She was a devoted wife: "... let me fascinate you by all I can do – by pretty words and pretty looks, and everything I can think of – to stay at home" (Hardy, 1978a, p. 329). Bathsheba was broken after she realized that Troy was not in love with her but with a different woman, Fanny Robin. That led her to think about Oak or Boldwood as husbands. However, these were only short dreams because she was realistic. Due to Troy's bad behaviour towards her, she learned what suffering was and became sympathetic to others. She felt sorry for dead Fanny Robin and wanted to arrange for her funeral: "We ought not to put her in a waggon; we'll get a hearse" (Hardy, 1978a, p. 336). Fanny's dead body was in her house and Bathsheba was there alone. She felt lonely and needed to talk to somebody who was stronger than her. She realized that she was the strongest and calmest in the house and wished she could talk to Oak. "He knew her so well that no eccentricity of behaviour in her would alarm him"

(Hardy, 1978a, p. 355). She was aware of his qualities. She admired him as a friend and wished she could bear things like him. Then she opened the coffin with Fanny. She needed proof that Troy loved Fanny. She found the girl with her newborn baby inside. Bathsheba perceived that as Fanny's triumph over her and felt defeated: "... it had thrown over herself a garish light of mockery, and set upon all things about her an ironical smile" (Hardy, 1978a, p. 357). She felt very desperate. Suddenly, she remembered Oak's praying and followed his example. She let herself follow a stronger person than herself with humility.

Later when she saw Troy kissing dead Fanny she begged him to kiss her too. We can see that she lost her pride because she loved Troy who did not reciprocate her feelings. As Shires (1993) states, Fanny was his wife more than Bathsheba because she had given birth to his child but Bathsheba had not. Due to these circumstances Bathsheba ran away from home and spent the night outside. There she found out her strength and pride again. She realized that such behaviour would bring even more shame than staying with her husband.

It is only women with no pride in them who run away from their husbands. There is one position worse than that of being found dead in your husband's house from his ill-usage, and that is, to be found alive through having gone away to the house of somebody else. ... A runaway wife is an encumbrance to everybody, a burden to herself and a byword – all of which make up a heap of misery greater than any that comes by staying at home – though this may include the trifling items of insult, beating, and starvation (Hardy, 1978a, p. 366).

Bathsheba was also able to adjust to a situation. When she wanted to see the famous performance of *Turpin* in the tent, she was led to the reserved seats by Mr. Boldwood. As she was the only person on this special seat, everybody was looking at her, which was a bit unpleasant for her at the beginning. However, she was "sitting as queen of the tournament" (Hardy, 1978a, p. 403) and looked enchanting. After the performance Bathsheba showed herself to be self-sufficient, she wanted to pay for her tea even though it had been brought to her by Mr. Boldwood.

As Bathsheba was wise, she responded to Mr. Boldwood when being asked again whether she had any feelings for him or respected him as follows: "I don't know – at least, I cannot

tell you. It is difficult for a woman to define her feelings in language which is chiefly made by men to express theirs” (Hardy, 1978a, p. 412). She recognized how desperate Boldwood was when he asked her to promise to marry him six years later. She reported: “I believe that if I don’t give my word, he’ll go out of his mind” (Hardy, 1978a, p. 415). Then she added that a woman had to be very careful to keep her good reputation. No matter how guilty she felt for having sent Boldwood the Valentine card, she was not willing to redeem herself by promising him to marry him in 6 years’ time: “I am afraid what to do! I want to be just to you, and to be that seems to be wronging myself, and perhaps it is breaking the commandments” (Hardy, 1978a, p. 435).

When Farmer Boldwood shot her husband dead, Bathsheba showed herself to be headstrong. She did not wait for the police as it was a murder but transported the body home. “... she said law was nothing to her, and she wouldn’t let her dear husband’s corpse bide neglected for folks to stare at for all the crowners in England” (Hardy, 1978a, p. 442). She prepared her husband’s dead body for the funeral by herself, which needed heroic effort but then she collapsed. After she had recovered, she allowed herself to cry like any other women.

Oak’s announcement about leaving England was bad news for broken Bathsheba but she could stand it and showed that she was as strong as she used to be. She went to see Oak in his cottage, which was out of good manners: “She tapped nervously, and then thought it doubtful if it were right for a single woman to call upon a bachelor who lived alone, although he was her manager, and she might be supposed to call on business without any real impropriety” (Hardy, 1978a, p. 455).

Hardy was against a conventional marriage because it put women at a disadvantage. Rogers (1975) says that “Hardy’s preference of comradeship to romance and his attacks on traditional marriage, an institution which has oppressed women even more than men, also indicate his recognition that women are human beings capable and deserving of self-fulfillment” (p. 249).

Bathsheba’s strength guided her to love and a happy life for she married Gabriel Oak, a man who loved her and was her real friend and who she respected as her friend, consultant and later a man whom she was happy with.

3.2 Tess of the d'Urbervilles

It is a story about a young, beautiful but poor girl, Tess Durbeyfield, who claims kin at her relative Alec Stoke-d'Urberville. He seduces her but she leaves him as she does not love him. She gives a birth to a baby who dies soon. She finds a job as a milkmaid afterwards and there she meets Angel Clare whom she marries. On the wedding day they both confess their sins but Angel does not forgive Tess. He leaves for Brazil and Tess struggles to make a living but still loves him. As she is desperate, she accepts Alec's offer and lives with him. After Angel realizes that he loves Tess and forgives her, he tries to find her. When they reunite, Tess kills Alec to free herself and runs away with Angel. They spend the most romantic days full of love together but they are the last days of Tess's life for she is sentenced to death for the murder.

We encounter Tess Durbeyfield, who is over sixteen years old, showing her strength when defending her father against girls from her village. He was riding in a carriage and shouted to every side that he had knighted ancestors about whom he had come to know not long before. Tess tried to apologize him but they laughed that he was drunk and Tess said: "Look here I don't walk another inch with you, if you say any jokes about him" (Hardy, 1978b, p. 51)! Another example of Tess's strength was that she assumed the duties of her parents. When her father was not able to deliver beehives to the Casterbridge Saturday market because he had drunk and her mother looked hopeless and suggested that a friend of Tess may have gone, Tess said proudly: "O no – I wouldn't have it for the world! ... And letting everybody know the reason – such a thing to be ashamed of! I think *I* could go if Abraham could go with me to kip me company" (Hardy, 1978b, p. 68).

Tess showed that she was meditative and sensitive. First, she imagined stars as other worlds. She compared them to apples: "They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound – a few blighted" (Hardy, 1978b, p. 69). She assimilated the world to the bad apple, otherwise it would be easier and nicer to live in it. Second, when being at the dairy in Talbothays, she explained her vision about spirits: "I don't know about ghosts ... but I do know that our souls can be made to go outside our bodies when we are alive" (Hardy, 1978b, p. 175). She described how to feel it go, how to concentrate on one star and then find oneself far from one's body. Morgan (1988) suggests that she is like Hardy, she does not stay only in the material world, she goes behind its

edges to find powers which are hidden inside and she expresses them in feelings and visions of the new order.

Another Tess's feature is that she was reasonable she did not want to go to their noble relative, Mrs. D'Urberville. The family needed money and Tess felt guilty that her parents' horse, who had been used for trading, had been killed while Tess had been in charge of it. That was why she agreed to her mother's idea to claim kin:

I shouldn't care to do that ... If there is such a lady, 'twould be enough for us if she were friendly – not to expect her to give us help. ... I'd rather try to get work ... Well, as I killed the horse, mother, ... I suppose I ought to do something (Hardy, 1978b, p. 74-75).

Although being strong and leading her family, she was very naïve and weak when she encountered Alec Stoke-d'Urberville. She felt insecure when he flattered her and fed her with strawberries: "They had spent some time wandering desultorily thus, Tess eating in a half-pleased, half-reluctant state whatever d'Urberville offered her. ... She obeyed like one in a dream ..." (Hardy, 1978b, p. 81). In spite of this fact, Tess presented herself as a clever girl next to Alec Stoke-d'Urberville. When he drove her in his cart to his home in Trantridge, he went too quickly. She wanted to make him stop but he did not listen. Instead of that he wanted to kiss her but she did not want to be kissed. Tess found an opportunity to stop that when she let her hat fall off her head. She hurried to pick it up and used this situation not to get on the cart again but walk instead. Hardy (1978b) wrote: "... her eye lit in defiant triumph; ..." (p. 97).

Tess was conscious of a danger that lurks for a young woman and that was the reason why she did not want to return home alone on Saturday night from the Chaseborough market town to Trantridge, where she worked and lived, but waited patiently for her companions, who were dancing. Tess proved her strength and sincerity when she was accused unfairly. Everybody laughed at Car Darch because she looked funny as she was rolling on the ground to remove molasses syrup from her clothes. Tess started laughing too but the girl was angry only with Tess. She was jealous of her because of Alec even though Tess gave her no reason for that. Car Darch wanted to fight with Tess but Tess said: "Indeed, then, I shall not fight! ... and if I had known you was of that sort, I wouldn't have so let myself down as to come with such a whorage as this is" (Hardy, 1978b, p. 112)! When all the girls

started assaulting on Tess, the only escape was possible on horseback with Alec, which gave Tess a feeling of triumph for a short time. Later she was raped. Hardy had to miss out the scene. Although he was considered to be a great writer, seven publishers got upset by the story and refused to publish it due to its morality. Hardy (as cited in Hook, 2007) thought it was not acceptable for Victorian readers due to the hypocrisy of the men in the Victorian age. For him, Tess was his favourite character and he meant it seriously when calling her pure. Victorian people saw Tess as a beautiful woman and a victim but could not understand that she did not accept it. According to Kaur (2005), when Hardy added the subheading *A Pure Woman* to the novel, the Victorian people could not accept it. They did not think Tess was morally pure for she was impure physically. Despite of that fact *Tess of the d'Urbervilles* became the bestseller in 1891. Claybaugh (2007) says that "One reader complained, for instance, that the novel's scandalous subject matter made it almost impossible 'for him to read the book through three times' " (p. 193).

After being raped by Alec, Tess was confused.

She had never wholly cared for him ... She had dreaded him, winced before him, succumbed to adroit advantages he took of her helplessness; then, temporarily blinded by his ardent manners, had been stirred to confused surrender awhile: had suddenly despised and disliked him, and had run away ... Hate him she did not quite; but he was dust and ashes to her, and even for her name's sake she scarcely wished to marry him (Hardy, 1978b, p. 130).

That led to her mother's disappointment, which Tess defended against. "How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was danger in men-folk? Why didn't you warn me? ... you did not help me" (Hardy, 1978b, p. 131)!

After returning back home to Marlott and being visited by her friends, Tess felt self-confident when being admired for the relationship with Alec: "[Tess] flushed in all her young beauty" (Hardy, 1978b, p. 133). However, it lasted only for a short time. She started feeling ashamed and avoided contact with people. Later she was able to overcome it. She started working hard with people in the field even though she gave a birth to Alec's child. "... she had borne herself with dignity, and had looked people calmly in the face at times, even when holding the baby in her arms" (Hardy, 1978b, p. 142).

Tess proved her strength again when her child was dying. She was not allowed by her father to have the child baptized so she did it by herself in the bedroom with the help of her younger siblings who stood for congregation: “SORROW, I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost. ... We receive this child ... and do sign him with the sign of the Cross” (Hardy, 1978b, p. 145). Trent (1892) says that “No one who has read it can ever forget it or forget the lesson of charity it teaches” (p. 21).

When Tess recovered from her pain, she went to work to the Talbothays dairy, she wanted to live a new life:

... she wondered if any strange good thing might come to her being in her ancestral land; and some spirit within her rose automatically as the sap in the twigs. It was unexpended youth, surging up anew after its temporary check, and bringing with it hope, and the invincible instinct towards self-delight (Hardy, 1978b, p. 151).

An example of Tess’s strong spirit is given when Hardy (1978b) writes that she could find happiness in the new place as she was still young and time could heal every sorrow: “The irresistible, universal, automatic tendency to find sweet pleasure somewhere ... had at length mastered Tess ... And thus her spirits, and her thankfulness, and her hopes, rose higher and higher” (p. 157-158). Even having recovered, Tess regretted what had happened to her with Alec. On the grounds of not feeling like a pure woman anymore, she felt sorry for showing interest in Angel Clare: “... she walked in the garden alone, to continue her regrets that she had disclosed to him her discovery of his considerateness” (Hardy, 1978b, p. 178). She was strict to herself. She decided not to be wed with any man because she could not admit it in her position. She felt that she did not deserve Angel Clare even though she enjoyed his presence. In this situation she showed her kind heart. Because she could not marry anybody, she wanted at least to help the other maidens from Talbothays to be wed with Angel as they were pretty and good girls and Tess knew that they liked Angel: “Marry one of them, if you really do want a dairywoman and not a lady; and don’t think of marrying me” (Hardy, 1978b, p. 197)!

No matter how much she tried to control her feelings towards, she fell in love with him: “Tess’s heart ached. There was no concealing from herself the fact that she loved Angel Clare... Tess’s honest nature had fought against this, but too feebly, and the natural result had followed” (Hardy, 1978b, p. 203). When Angel proposed to Tess, she felt confused.

She did not know which part of her life to play, whether to listen to her heart or to yield to the pressure of the society. She resisted first as she was not innocent anymore: “No, no; I cannot. For your sake, O Mr Clare; for your sake, I say no” (Hardy, 1978b, p. 244)! Then her self-confidence returned. She decided to do something for herself and not because it was convenient for a girl to do in the Victorian era. After her long decision-making, she decided to accept his proposal because she wanted him for herself as she loved him deeply:

I shall give way – I shall say yes – I shall let myself marry him – I cannot help it!
... I can't bear to let anybody have him but me! Yet it is a wrong to him, and may
kill him when he knows! O my heart – O – O – O (Hardy, 1978b, p. 242)!

Tess felt that she should tell Angel about her past, but she did not tell him before the wedding to keep him happy. She did not act in the favour of her soul first but later she did. According to Kaur (2005) Tess did not keep the secret to herself for she was open-minded and honest to herself which can be seen as progress in the heroine's self. After they both had made confession about their past, Angel did not forgive Tess even though she had forgiven him. That made Tess behave like his slave: “... I shan't do anything, unless you order me to; ... I will obey you like your wretched slave, even if it is to lie down and die” (Hardy, 1978b, p. 300). Tess was defeated by the Victorian society that she was a fallen woman.

Despite all the facts, Tess fought for her love. She was strong enough to follow Angel when he went out after her confession and tried to persuade him: “What have I done – what *have* I done! I have not told of anything that interferes with or belies my love for you. ... It is in your own mind what you are angry at, Angel: it is not in me. ... I am not that deceitful woman you think me” (Hardy, 1978b, p. 301-2)!

When Angel called her a simple peasant woman, she showed how proud she was: “I am only a peasant by position, not by nature” (Hardy, 1978b, p. 302)! Then she confessed: “I feel I am so utterly worthless” (Hardy, 1978b, p. 309)! She resigned: “So easefully had she delivered her whole being up to him that it pleased her to think he was regarding her as his absolute possession, to dispose of as he should choose” (Hardy, 1978b, p. 318). Tess was desperate and wished to die but then “She was ashamed of herself for her gloom of

the night, based on nothing more tangible than a sense of condemnation under an arbitrary law of society which had no foundation in Nature” (Hardy, 1978b, p. 353).

Subsequently Tess met Alec who was preaching. Her feeling of guilt changed into despair. But she found fire in her and told Alec openly:

You, and those like you, take your fill of pleasure on earth by making the life of such as me bitter and black with sorrow; and then it is a fine thing, when you have had enough of that, to think of securing your pleasure in heaven by becoming converted! Out upon such – I don’t believe in you – I hate it (Hardy, 1978b, p. 387)!

When Alec proposed to Tess as he was attracted by her and wanted to fulfil his obligations given by the society, she denied him for she followed her heart and had already been married. Another case when she showed herself in the light of strength was when defending her love, Angel. Alec, who did not like her husband because he had not protected her when she had been ill-treated by her employer on the farm, spoke about Angel as a bad husband but she responded excitedly: “Don’t speak against him – he is absent! ... Treat him honourably – he has never wronged you! O leave his wife before any scandal spreads that may do harm to his honest name” (Hardy, 1978b, p. 402)! However, Tess was swayed by the society. After Alec spoke against her husband, she hit him with her glove and hurt him. Her reaction was: “Now, punish me! ... Whip me, crush me; you need not mind those people under the rick! I shall not cry out. Once victim, always victim – that’s the law” (Hardy, 1978b, p. 411)! In a letter to her husband Angel, she admitted her fault again:

The punishment you have measured out to me is deserved – I do know that – well deserved – and you are right and just to be angry with me. But, Angel, please, please, not to be just – only a little kind to me, even if I do not deserve it, and come to me (Hardy, 1978b, p. 417)!

Tess proved her strong personality at the end of the story when she reunited with her husband. She killed Alec and explained to Angel: “He heard me crying about you, and he bitterly taunted me; and called you by a foul name; and then I did it. My heart could not bear it. He had nagged me about you before” (Hardy, 1978b, p. 474-5). Kaur (2005)

reports that “This is her triumph and establishment of individuality” (p. 59). Tess finally found her peace after her act. “Unable to realize the gravity of her conduct she seemed at last content ...” (Hardy, 1978b, p. 475).

Tess was not selfish and was able to bear her fate. She knew what was going to happen next but she was very calm. As Hardy (1978b) wrote, she asked Angel to look after her sister Liza-Lu: “Angel, if anything happens to me, will you watch over ‘Liza-Lu for my sake? ... She is so good and simple and pure ...I wish you would marry her if you lose me, as you will do shortly ...” (p. 485). Kaur (2005) claims that Tess chooses the place of her capitulation at Stonehenge after all. And when she was about to be arrested, she said in a low voice: “I am ready” (Hardy, 1978b, p. 487). She was reconciled with her fate.

4. COMPARISON OF THE HEROINES

The character of Bathsheba Everdene was written nearly 20 years before the character of Tess Durbeyfield. *Far from the Madding Crowd* was thought to be Hardy's masterpiece until his *Tess of the d'Urbervilles* appeared. Contemporary criticism claimed that "in its pages the English peasant had been made to speak out as he had never done since the days of Shakspeare. Since this success Mr. Hardy's pen has rarely rested, and his fame has been steadily growing" (Trent, 1892, p. 4). *Far from the Madding Crowd* was written in the time when Hardy was in love with Emma, he wanted to marry her and he was happy. Shires (1993) reports that after *Far from the Madding Crowd* was published in the magazine anonymously, readers believed that the author was a woman. "Hardy ... has taken immense pains to write a nonpatriarchal pastoral, so seduced is he by his own love for the unaggressive feminine which he does not limit to one sex" (p. 50).

Tess of the d'Urbervilles was written when Hardy's marriage was in crisis. Hardy based Tess's story on his grandmother's experience which he learned from his mother. When Hardy started writing *Tess of the D'Urbervilles* in 1888, it was a time when virginity and purity became an obsession in the Victorian society since the truth about child prostitution and child sexual attacks was revealed (Lovesey, 2003).

Both the heroines are described as very strong at the beginning of the novels even though we meet them in different backgrounds. Bathsheba inherited a sheep farm which she managed really well. She showed a dignity in her behaviour as a chief when she said:

Now mind, you have a mistress instead of a master. I don't yet know my powers or my talents in farming; but I shall do my best, and if you serve me well, so shall I serve you. Don't any unfair ones among you (if there are any such, but I hope not) suppose that because I'm a woman I don't understand the difference between bad goings-on and good. ... I shall be up before you are awake; I shall be afield before you are up; and I shall have breakfasted before you are afield. In short, I shall astonish you all (Hardy, 1978a, p. 132-133).

Tess came from a poor family, she was only a child but she felt responsible for her family. As she was the oldest child and there was a gap of four years between her and another child, "... this lent her a deputy-maternal attitude when she was alone with her juniors"

(Hardy, 1978b, p. 61). She even looked after her parents. When they stayed too late at Rolliver's Inn, she had to go and fetch them: "... hardly was a reproachful flash from Tess's dark eyes needed to make her father and mother rise from their seats, hastily finish their ale, and descend the stairs behind her..." (Hardy, 1978b, p. 66).

Bathsheba was proud and self-confident, she was free and she did not do what a woman was expected to do at that time. Her character was written according to Hardy's wife Emma, who was advanced. According to Hook (2007), Emma's riding a horse in Cornwall became an inspiration for Hardy's scene in the book in which he described shepherd Gabriel Oak secretly watching Bathsheba being on the horse back and enjoying the ride:

The girl, who wore no riding-habit, looked around for a moment, as if to assure herself that all humanity was out of view, then dexterously dropped backwards flat upon the pony's back, her head over its tail, her feet against its shoulders, and her eyes to the sky. ... The tall lank pony seemed used to such doings, and ambled along unconcerned. Thus she passed under the level boughs (Hardy, 1978a, p. 65-66).

Tess also had a lot of proudness inside. Some examples were when she had no money. She did not want to ask her husband's parents for it. Instead of that, she went to work to farms and earned some money herself even though it was hard work. Her employer Farmer Groby at Flintcomb-Ash used to work at Trantridge and recognised Tess. He derided her and wanted her to apologize for having been hit for his remark about Tess by Angel. Tess was not scared and answered: "I think you ought to beg mine" (Hardy, 1978b, p. 367). And when he reproached her for not working as hard as two other robust women, she replied: "They've all practised it before, and I have not. And I thought it made no difference to you as it is task work, and we are only paid for what we do" (*ibid.*).

Both Bathsheba and Tess were too confident to get married for their convenience, which was usual at that time. According to Kaur (2005), Hardy's heroines exceed the typical women's behaviour "because of their independence of thought" (p. 87). Bathsheba refused Gabriel Oak at the beginning of the novel because she did not love him:

... a marriage would be very nice on one sense. People would talk about me and think I had won my battle, and I should feel triumphant, and all that. But a husband

- ... he'd always be there ... I shouldn't mind being a bride at a wedding, if I could be one without having a husband. But since a woman can't show off in that way by herself, I shan't marry – at least yet (Hardy, 1978a, p. 79-80).

She also refused Farmer Boldwood because she did not fall in love with him although his offer

... was one which many women of her own station in the neighbourhood, and not a few of higher rank, would have been wild to accept and proud to publish. In every point of view, ranging from politic to passionate, it was desirable that she, a lonely girl, should marry, and marry this earnest, well-to-do, and respected man. ... his standing was sufficient: his qualities were even supererogatory (Hardy, 1978a, p. 181).

Tess refused to marry Alec d'Urberville because she also did not love him. She still had her strength and pride even though she felt guilty. She was still honest. She told Alec openly: "I have never really and truly loved you, and I think I never can" (Hardy, 1978b, p. 126), even though he offered her living in wealth. She knew that telling a lie about loving him would serve her good in the society but she still had some honour not to lie about her feelings.

Both of the heroines fell in love with men who brought unhappiness to them. Bathsheba married Sergeant Troy and changed. She became a devoted wife and behaved according to the Victorian order. In spite of this fact, Troy did not love her but Fanny Robin and Bathsheba's money, which broke Bathsheba's heart. As Hardy (1978a) said: "... her voice was painfully lowered from the fullness and vivacity of the previous summer..." (p. 318). Troy criticized her for it: "Why, Bathsheba, you have lost all the pluck and sauciness you formerly had, and upon my life if I had known what a chicken-hearted creature you were under all your boldness, I'd never have – I know what" (Hardy, 1978a, p. 318-319).

Tess first encountered her seducer Alec who caused misfortune to her. Hardy (1978b) wrote after the first meeting of Tess and Alec that he was for her a man who was most similar to a dream man among those she knew. However, their relationship never developed into love. She lost her shyness next to him because he tried hard to be nice to her "But she was more pliable under his hands than a mere companionship would have

made her, owing to her unavoidable dependence upon his mother, and, through that lady's comparative helplessness, upon him" (p. 104). Then Tess married Angel Clare, because she loved him but she had doubts: "She was Mrs Angel Clare, indeed, but had she any moral right to the name? Was she not more truly Mrs Alexander d'Urberville" (Hardy, 1978b, p. 281)? Unfortunately, Angel loved the ideal of a Victorian woman, which Tess was not. When Tess confessed her sin, he treated her badly. However, Tess bore it as a typical wife from the Victorian time. She believed that one day her husband Angel would admire her beauty and until then she had to hide it from other men. She hid most of her face, cut her eyebrows and put on her worst clothes. A man who met her expressed his opinion that he did not think much of her and that made Tess feel sorry for herself. However, she said to herself: "But I don't care! ... I'll always be ugly now, because Angel is not here ..." (Hardy, 1978b, p. 354).

Both the heroines found themselves and felt free and happy at the end of the novel when the men who caused their troubles disappeared or changed. After Troy had been shot by Boldwood and Bathsheba had surmounted her grief, she found love with Gabriel Oak. Bathsheba told Gabriel before their wedding: "I have thought so much more of you since I fancied you did not want even to see me again ... it seems exactly as if I had come courting you ..." (Hardy, 1978a, p. 458).

At the end of the story Tess finally found her self-confidence and realized that nothing that had happened to her had been her fault. As Hardy (1978b) wrote: "Whatever her sins, they were not sins of intention, but of inadvertence, and why should she have been punished so persistently" (p. 440)? In her last letter to Angel she wrote: "O why have you treated me so monstrously, Angel! I do not deserve it. ... It is all injustice I have received at your hands" (Hardy, 1978b, p. 440)! Tess felt a relief when her seducer Alec was dead and she could freely enjoy the company of her husband Angel, who had realized that he loved her and had come back to her. Tess experienced happiness even though it was redeemed by her execution.

5. CONCLUSION

In my thesis I concentrate on how much women from Thomas Hardy's life influenced his heroines of Bathsheba Everdene and Tess Durbeyfield, and how much they distinguished from the ideal of a Victorian woman.

Bathsheba Everdene in *Far from the Madding Crowd* was growing wiser and developed during all the story. At the beginning we meet her as a beautiful, young but proud girl. In spite of all these characteristics of her it is obvious that she was not only an immature girl but that her strong character and courage helped her succeed in managing her farm, which she inherited, by herself. That was unusual for a typical woman of that era, as women were expected to be still and obey the men's orders. At the background of all this, Hardy created a woman who was able to achieve success like men did and at the same time still keep her womanliness. Bathsheba proved her strength when she showed she was not afraid of dismissing her male employee for robbery, she was not afraid to do things that she wanted to do even if it was unacceptable for a woman. She went to another town to warn her lover Troy alone, which was contrary to good manners of a lady. In spite of the fact that she mostly presented herself as a proud but educated woman, she was also generous and learned how to be more sensitive towards other people, for example after the unfortunate Valentine's message to Boldwood or after the death of her female employee Fanny. She also learned to appreciate good friendship which she found in Oak. However, when meeting Troy, she fell in love, lost her pride and submitted to him and the society, which nearly led to losing everything that she had built as a strong unmarried woman. One remarkable thing that happened after Bathsheba had changed was that even Troy, as a man, reproached her for her transformation.

Tess Durbeyfield in *Tess of d'Urbervilles* was described as a young girl full of strength when things were concerning her family and taking care of them as she was more mature than her parents. However, she felt unsure when she met Alec. She yielded to his temptation which was the beginning of her troubles. She started to feel guilty as the society forced women to be physically pure and did not free herself from the feeling until she had murdered her seducer.

For most of the time in the story, Tess felt subjugated, but she presented her strength when christening her child Sorrow, who was dying, or when she lived on her own without asking

her husband's family for money even though she led a hard life. She was persistent in keeping herself in the feeling of guilt. She hit Alec, her seducer, with a heavy glove and at the end of the story she found most of her strength and killed him. That act finally set her soul free although it cost her life. In spite of that fact, she showed her inner strength and accepted it calmly. According to Trent (1892), these were impressive scenes: "To forget these scenes would imply the power to forget the sight of Lear upon the wintry heath or of Othello in the death chamber of his 'gentle lady' " (p. 22).

Both Bathsheba and Tess were strong, beautiful and had good feelings when they did not behave according to what the society ordered. However, when defeated by men, either because they fell in love or not, they became weak and obeyed the voice of the society.

As we can see from Hardy's life, he encountered women who he loved and who were great influence on his life as well as his writing. All his works reflect his relationships that he had with women. The relationship which Hardy had with his first wife Emma influenced most of his works as he spent the longest time with her. In both the novels, which were the subject of my thesis, elements from his life can be seen. Bathsheba was written according to Emma, Hardy's first wife. Emma was strong, she was not afraid of unconventional behaviour as well as Bathsheba. Emma was Hardy's inspiration. He was in love with her. Her riding a horse or her kissing him good bye was not typical for a Victorian woman and inspired Hardy to write a happy ending story of *Far from the Madding Crowd*.

As time passed, Hardy and Emma became alienated from each other, which can be seen in Hardy's novels. *Tess of the d'Urbervilles* is a sad story of Tess whom Hardy let die in the story, although she was Hardy's favourite heroine. It was not a happy ending story as well as Hardy's marriage was unsuccessful. We can see from Hardy's life that even though his marriage with Emma was not happy and there seemed to be no love, after Emma's death Hardy felt guilty and recollected the happy moments he had spent with her.

Thomas Hardy "was able to touch our hearts by showing us his own"

(Hook, 2007, 57:29-57:34).

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SUMMARY IN CZECH

Tématem mé bakalářské práce je najít spojení mezi skutečnými ženami ze života Thomase Hardyho a jeho románovými hrdinkami, jmenovitě Bathshebou Everdeneovou z románu *Daleko od hlučícího davu* a Tessou Durbeyfieldovou z románu *Tess z rodu d'Urbervillů* a dále zjistit, jestli hrdinky jednaly podle viktoriánského řádu nebo ne. Úvod je o Thomasu Hardym jako o spisovateli a jeho sympatiích k ženám. První část se týká žen, které se objevily v Hardyho životě a podrobností o jejich setkání s Hardym. Druhá část pojednává o postavení žen, o jejich povinnosti a odpovědnosti ve viktoriánském období. Třetí část popisuje dva romány zmíněné výše. Tato část je rozdělena na dvě kapitoly, z nichž každá popisuje jednu hrdinku. Obě části líčí jak situace, ve kterých hrdinky jednaly proti typickým konvencím, tak situace, ve kterých se hrdinky chovaly stejně jako většina jiných viktoriánských žen. Čtvrtá část se soustředí na porovnání hrdinek, jak si byly podobné chováním a co způsobilo jejich štěstí nebo neštěstí. V závěrečné části je zhodnocení, zda byl Thomas Hardy ovlivněn ženami ze svého života, když tvořil své postavy, a jak neobvyklé a zároveň typické jeho hrdinky byly ve srovnání s ideálem ženy viktoriánské doby.