

## Fatalism in Thomas Hardy's *Jude the Obscure*

GUO Yu-hua

Binzhou University, Binzhou, China

The theme of love and marriage dominates the last and also the most controversial novel by the renowned British writer Thomas Hardy. In the book, Hardy mainly portrays three relationships: the marriage between Jude and Arabella, Sue's marriage to Phillotson, and the union of Jude and Sue. The thesis explores the relationship between Jude and Sue. Though Jude and Sue love each other truly, they do not want to be bound by marriage. So they decide to live together without the legal bond. As a consequence of their decision, society punishes them. They are deprived of their work, lodgings, children, and general acceptance. Finally, Sue goes back to Phillotson while Jude dies of sadness in solitude. They rebel against the moral convention and pursue instinctive human love, but they are finally snuffed by the powerful hands of social ethic. Through the portrayal, Hardy conveys his deeply pessimistic and fatalistic view of marriage as an institution.

*Keywords:* Thomas Hardy, *Jude the Obscure*, marriage system, pessimism, fatalism

### Introduction

Totally different from the two above-mentioned "legalized marriages", that is, Jude and Arabella's marriage based on flesh and Phillotson and Sue's based on sympathy, the "natural but illegal marriage" between Jude and Sue deserves our most respect and attention in that, unconventional as it is at that time, it is based on true love. Becoming fully aware that traditional marriage is a total distortion of human nature, Jude and Sue break down the barriers of conventional marriage and morality and get rid of their respective unfortunate marriage so as to pursue their happy combination of body and soul built on spiritual consistency and emotional sincerity. Overcoming an array of difficulties, they finally get together, boldly challenging the "sacred marriage" and rebelling against the Victorian institution of marriage and ethics. Eventually, nonetheless, their marriage is mercilessly crushed and disrupted by the forceful social conventions. Their love tragedy manifests a tragedy of that era and society. In the novel, Sue is an important protagonist for her free spirit and her free spirit is her soul. She is self-conscious and she seeks freedom. This shows her strong opposition to traditional marriage which regards a married woman as a man's property and requires that the sexual relationship becomes an institution.

### Natullove Affair

Even though Jude and Sue enjoy spiritual mercy to each other, they cannot truly understand each other either. Jude even falls in love with Sue's photo before seeing her. As Hardy depicts: "Jude, a ridiculously affectionate fellow, promised nothing, put the photograph on the mantelpiece, kissed it-he did not know why-and felt more at home" (*JO*, 1996, p. 101). To Jude, Sue more resembles a "vision before him" (*JO*, 1996,

p. 222), a “dream”, a “phantom”, an “ethereal”, “disembodied creature”, rather than a woman with flesh and blood. Sue is mostly like an imaginary person by Jude. “But she still kept more or less an ideal character, about whose form he started to weave his curious and fantastic day-dreams” (*JO*, 1996, p. 106). Sue, a teacher, beautiful, gentle, and knowledgeable, lives a comparatively elegant life, which just partly represents Jude’s dream, for she may bring comfort to him.

What Sue desires is a happy union based on the true love but not the pure sensuous pleasure. Sue once told Jude:

My lining for you is not as some women’s perhaps. But it is a delight in being with you, of a supremely delicate kind, and I don’t want to go further and risk it by—an attempt to intensify it! I quite realized that, as woman with man, it was a risk to come. (*JO*, 1996, p. 252)

Sue longed for “a supremely delicate kind” of union as lovers who “only meet by day”, which would be “so much sweeter—for the woman at least” (*JO*, 1996, p. 271). She kept this spiritual union with Jude for about two and a half years till Arabella’s intervention made it not so resolute of Sue to stay with Jude continuously.

Sue was happy in her natural marriage with Jude, which represents a dream for freedom and love. She said: “If we are happy as our hearts follow their way, what does it matter to anybody else?” (*JO*, 1996, p. 302). The author seemed to agree to Sue’s opinion that love existing in marriage can keep its vigorous life only in a natural form rather than in one based on institution and had it proved by Arabella’s observation and comment. Hardy showed that Sue and Jude’s were happiness when they were visiting the Great Wessex Agriculture Show. Arabella and her second husband went there and happened to see them. Through her observation the author described:

...that complete mutual understanding, in which every glance and movement was as effectual as speech for conveying intelligence between them, made them almost the two parts of a single whole. (*JO*, 1996, p. 306)

Jude’s hand sought Sue’s as they stood, the two standing close together so as to conceal, as they supposed, this tacit expression of their mutual responsiveness. (*JO*, 1996, p. 309)

Only between lovers this “mutual understanding” and “mutual responsiveness” seemed to exist and it was rare in marriage purely based on institution. And Hardy conveyed this idea in Arabella’s words: “O, no—I fancy they are not married, or they wouldn’t be so much to one another as that [...] I wonder!” (*JO*, 1996, p. 306).

Sue was certain about the fact that her natural marriage with Jude was complied with morality, because it was grounded on love rather than emotional pleasure as Arabella’s. But this still ran contradict to the then social moral principles which did not welcome the women who opposed to traditional marriage. Rejected by contemporary society, their legal marriage was delayed. They were disliked by the public because of their odd style of life. To avoid meeting Arabella and other friends, they decided to move off again. As Jude requested, they returned to Christminster. However, there the pregnant Sue with their children was still rejected by many landlords. In order to find a place to live, Sue had no choice but to move about in the street with her eldest son Father Time. Then the tragedy happened: Father Time killed his brothers and sisters and then himself. Extremely astounded and grapes by the sadness of her children’s death, Sue, the once independent and fearless woman, finally broke down. She was affected by the mind of self-abasement before the law and the convention that she used to resist. Considering her first marriage solid, at last Sue returned to Phillotson, indulging herself

in agony as his wife—this time—out of her own will. She sacrificed herself in her remarriage with Phillotson that was not satisfactory but conventionally accepted. Sue's attempt to put her advanced ideas into effect proved to be a failure, which suggested that the gap between new women's ideal world and the reality was large and deep.

Sue's ideal world was full of liberty, where people could exhibit their individual character in full swing, without being influenced by others. They are given the right to enjoy freedom in religion, political matters, love, and marriage. The freedom of belief is just what modern people are trying to acquire but cannot get. Her ideas were too modern, too extreme to be accepted by the then patriarchal society which restricted not only women's mind but also their actions. Sue opposed unreasonable patriarchal system and ideology, she bravely struggled, but her power was of nothing as opposed to the powerful patriarchal force. To get the rights that a woman desired for, Sue had to pay the high price that a woman could afford.

### **A Decision Against Social Convention**

From the perspective of Hardy, the highest form of love should be built on sincere and pure love which is the most precious thing for the two sides. Hardy focuses on describing the love between Jude and Sue. He believes that their love is unquestionably sincere and their cohabitation simply results from pure love from their innermost hearts.

Sue bears an enormous social pressure from the public opinions. She ignores the secular criticism, overcoming a sea of difficulties, leaves her husband towards whom she does not have any feelings at all and fall in the arms of her real lover—Jude. Sue strongly pursues her true love against the traditional marriage and advocates a free combination which need not be secured by marriage. For Jude, likewise, not only does he dream about a beautiful true love, but also takes courage to pursue his love although his beloved is his cousin—another man's wife. Even if they cannot get married, they still prefer to fall in love with each other. Their shocking move, no doubt, will be labeled as the "crime of cohabitation" and an outrageous breach of social norms and morals.

Both Jude and Sue sharply criticize and ridicule the old customs and etiquettes of that age. With a strong sense of self-consciousness, they know explicitly what they really want, and strive, courageously and persistently, for their true love. Instead of judging their behaviors in accordance with others' values and beliefs, they act in compliance with their own feelings, so that people feel an impact of vitality dominated by the original and instinctual emotional between true lovers.

In the relationship with Sue, Jude is tender and tolerant, or even weak enough to give scope for Sue's autonomy, and he could even accept Sue's demand that they would live together without getting married. It is because of Jude's silence that Sue plays an important role in their relationship, which could be seen from her seemingly endless active oral expression. Sue is special selfish and cares about just herself both to Phillotson and Jude, which is totally different from the roles in Victorian marriage. Sue is similar to those "narcissistic" women whose needs to be loved but not loving others. *Jude the Obscure* affronts accepted moral standards chiefly because it briefly describes a hero and heroine who live together and have children without marriage. Hardy seems to say less that marriage is usually unhappy, being a source for the tragic love between Jude and Sue.

What we have to remember is Sue's love for freedom. She is an intelligent woman for whom the spiritual demand is a lot more meaningful. She refuses to participate into a contract, especially a marriage contract. She

asks for what Jude could not give—what perhaps no man can give: Passionate love no actual desire the marriage seems to have qualification sex legitimacy. Although she marries Philltson, in their relationship there is no sex. Sue does not want marriage because she thinks that marriage contract would provide Jude with the more pressure of selfish claim on her body. Sue's idealism could be seen from the agricultural show scene where they appear perfectly happy as if they are "the two parts of a single whole", which she declares at the flower inside the space.

In his later life, Jude's insistence comes up with all her fears—fears of the terrible curses and the marriage contract. After they flee from their living environment which is full of strange eyes, they share a little house, which Jude has furnished with his dead aunt's belongings. His job is letterings headstones, and he makes the sacrifice so that Sue can assist him with the lettering without feeling dependent. Life seems peaceful and lovely. However, what needs to be pointed out a fact here is that they live together, but in separate rooms. Besides it is merely out of envy for Arabella that Sue meets Jude's sexual demands.

Hardy admits in a letter of November 20, 1895:

One of her reasons for fearing the marriage ceremony is that she fears it would be breaking faith with Jude to withhold herself at pleasure, or altogether, after it; though while subcontracted she feels at liberty to held herself as seldom as she chooses. (Cox, 1970, p. 296)

And in his another letter, Hardy points out Jude has never really taken possession of her as freely as he longs for. And Jude gives in and accepts a life without marriage, not to mention his love and happiness, the inevitable result is that he, resembling a Gypsy, starts a kind of street life moving from one place to another. Because the society is impossible to tolerate their so-called "amoral life", the only way for them to survive is to constant drift, from Melchester to Shaston, from Shaston back to Chrisminster, progressing to their destiny. Herewith is their life in their neighbor's eyes: Their alliance must be sinful because from them one cannot see a trace of sadness. Little Father Time is called a bastard at school. Sue's dull, cowed, and listless manner for days ought to have convinced them that the couple has married and live a quite happy life. However, the neighbors still bear a feeling of hostility to them, because Jude and Sue do not succeed in simulating the married state. And they even fail to rent a house in a stormy weather only because they are not married.

It is no doubt a bolt from the blue sky to them when they are informed of being dismissed from restoration work in the little church. Their refurbishing, the letters of the law scandalizes the good dames of the parish. Society will ultimately be a triumphant victor. That night the sound of a rabbit writhing in a steel trap brings them together—which also predicts there will be a snare destined to mangle Jude and Sue's happiness. Kafka's aphorism concludes their tragedy: "a cage went in search of a bird". The tragedy of their relationship is an epitome of the Christian society. However conventional or unconventional, of all the forces that break Jude's will, the most crushing is the Christian Orthodoxy with its destructive strength that hits Sue. Jude finally sees through the immorality and the unnatural of conventions and religious duties of the society. And perhaps in the end, there is no meaning even in human suffering. In his speech to Mrs. Edlin, Jude made an outcry:

She was once a woman whose intellect was to mine like a star to a bandolier lamp: Who saw all my superstitions as cobwebs that she could brush away with a word. Then bitter affliction came to us, and her intellect broke, and she veered round to darkness. Now the ultimate horror has come—her giving herself like this to what she loathes, in her enslavement to forms... When we were at our own best, long ago—when our minds were clear, and our love of truth fearless—the time was not ripe for us! Our ideas were fifty years too soon to be any good to us. And so the resistance they met with brought reaction in her, and recklessness and ruin on me! (JO, 1996, p. 39)

Sue was reluctant to marry Jude, even though with the deep love for him. For her, marriage was like a huge stone blocking in front of her and for her hard to get cross of, and a husband for her was just a master who meant compulsion, especially sexual obligation. Unlike Arabella who only focused on material protection and security in marriage and was easily and rashly married to a man who could promise her a decent material life, Sue found only humiliation and confinement in this marriage which may be not fit for her from the beginning.

The main reason for Sue to reject the institutionalized marriage even after she and Jude respectively separated from their ex-espouses in a legal way and were allowed to marry each other and began to live their new life is that Sue firmly believes that the "iron contract" would only eliminate lovers' mutual love. Jude proposed to legalize their marriage and asked Sue's opinion. Sue refused it and said:

I have just the same dread lest an iron contract should extinguish your tenderness for me, and mine for you, as it did between our unfortunate parents. Should be two dissatisfied one linked together, which would be twice as bad as before... I think I should begin to be afraid of you, Jude, the moment you had contracted to cherish me under a Government stamp and I was licensed to be loved on the premise by you... (*JO*, 1996, p. 271)

Don't you dread the attitude that insensibly arises out of legal obligation? Don't you think it destructive to a passion whose essence is its gratuitousness? (*JO*, 1996, p. 286)

Here she used "an iron contract", "a Government stamp" to voice her rejection of the institutionalized marriage. She held that the essence of love was its "gratuitousness" while the essence of marriage was obligation and coercion, so marriage would be "destructive" to love.

Sue did once try her best to legalize their natural marriage according to Jude's suggestion: One was after they were all free from their previous marriage legally; the other was after Jude's son's arriving at their home. Whereas, Sue refused the first attempt because She felt the words just as "parties" and "condition" used to register were more business-like; moreover, Arabella's description about marriage deepened her abomination of the institutionalized marriage without true love, which actually was a meaningless union based on materials (business-like and a way to catch a man). Sue retreated the second time after her observation of the "vulgar" scene at the registry: The marriage instead of the climax of love, is just a place and a chance for a pregnant girl to "escape a nominal shame" though she must pay the high price by "degrading herself to the real shame of bondage to a tyrant who scorned her" and a place leading a woman on to give herself to that goal-bird, not for a few hours, as she would, but for a lifetime, as she must" (*JO*, 1996, p. 299) .

Sue made her mind to grasp "the chance of salvation" by avoiding the institutionalized marriage forever. Only she would rather keep her "natural marriage" with Jude (*JO*, 1996, p. 283). It was, in a matter of fact, a free union between sexes; the core of it should be true in which equal individual rights and temperaments are showed; and they could undo it without the limitation of the "iron contract" if it was difficult to continue.

### **The Disastrous Consequences**

Given the overwhelming Victorian norms, morals, and conventions, the dauntless act of cohabitation between Jude and Sue certainly leads to disastrous consequences. Sue is driven, expelled, or refused whenever her "improper" deed is discovered. She is first driven by Miss Fontover, her landlord in Christminster, for buying statues of Venus and Apollo. As the two figures indicate sexual love, Miss Fontover takes great offense at Sue. Breaking the two figures into pieces, she forces Sue to leave. Her ill opinion of Sue's sexuality is formed out of her conjecture rather than the reality and there is no justice in her treatment of Sue at all. If losing

two cheap statues matters nothing for Sue, losing reputation means much.

What is more, the punishment she gets from the Training-School in Melchester endangers her fame as a good woman. She is easily suspected of committing adultery for going out with Jude without returning that night. Therefore, she is "severely reprimanded, and ordered to a solitary room for a week, there to be confined, and take her meals, and do all her reading" (*JO*, 1996, p. 147). Raged by this unfair punishment, she escapes into Jude's lodging place. What worsens the matter is that when she left Jude's room in the early morning, she was watched steely by someone and then was reported to the school authority. Her sin seems to have found conclusive evidence and the school also has every reason to expel her.

Next, Sue's wish of an economic independence is also aborted. At the same time, Sue is violently stroke by the rumors of her "disordered" behaviors arising all around and she chooses to marry Phillotson helplessly for the purpose of protecting her reputation and also for the sake of an economic convenience. As Morgan declares, Sue's submission to Phillotson is "more out of duty" than love and passion, originating from her fear for "the obligation" and "the repercussions should she refuse" (*JO*, 1996, p. 112). The public suspicion this time marks a turning point of her life. She is driven into the trap of a traditional and unwilling marriage, which later brings to her lifelong melancholy and pain. Sue has to suffer for a sin she is suspected of committing as the public would rather believe in appearances and lies.

But it is only when she lives with Jude obeying her own will and bears his children out of wedlock that she received the most severe punishment from society. Arabella once warns her to legalize her relationship with Jude to help her out of the trouble. However, Sue's abhorrence of the confinement of an unhappy marriage makes her dare not take that step. Arabella's warning makes its practical effects. In public eyes, she is no better than a whore. Her children are not the outcome of love but are just a symbol of her adultery and only bring her humiliation and severer criticism. She is discriminated against and expelled wherever her secret is discovered. In Alderbrickham she is discriminated against and humiliated even by a baker's lad and grocer's boy and has to stay away from the church work. To avoid further discrimination, they begin to lead a nomadic life, cautiously protecting their "sinful" past and enduring hunger, poverty, and diseases that hit them. When Sue finally accepts the sexual relations with Jude and begins selling gingerbread on the street, all her proud independence has gone, her vitality lost so that we can hardly recognize in her "brighter intellect" of her "bachelor" days (*JO*, 1996, p. 311).

What ultimately makes Sue fall down is the death of her children, overwhelmed by which she superstitiously gives in to the moral dogma she once so determinedly rejected and submits to Phillotson. While Little Father Time, being the outcome of a legal marriage, hangs Sue's children and himself as a release from poverty, it is justified as a revenge on illegal marriage. Sue breaks down at this severe blow and her third child is prematurely born dead. Sue is thus utterly deprived of her power and strength, withering like a drifting leaf over one night. Sue at this time, as Mrs. Edlin sharply points out, is "tired and miserable [...] years and years older [...] quite a staid worn woman" (*JO*, 1996, p. 431). Sue is mentally broken down and loses all her strength in "a culture hostile to strong women" (Stave, 1995, p. 134). Mary Jacobus argues that Sue's mental break-down results from her "femaleness"—her "experience as a woman" which "brings her from clarity to compromise, from compromise to collapse" because the "burden has been too heavy, the bearer too frail" (*JO*, 1996, p. 306). Boumelha's statement communicates the same idea: Sue's "breakdown" is not the sign of some gender-determined constitutional weakness of mind or will, but a result of the fact that certain social forces press harder on women in sexual and marital relationships, largely by virtue of the implications of their

sexuality in child-bearing (*JO*, 1996, p. 307). Receiving such punishment, Sue becomes a walking body on the earth.

To release further suffering and wishing to purify her guilty heart, Sue finally returns to Phillotson's arms, to whom, she forces herself to try to perform a role of a good Victorian woman performing her martial duty like, quaking with terror and almost unable to keep herself from crying out or flinching, a free-willed Sue disappeared completely. Sue's trial of a free union finally breaks down facing with the massive resistance from the church and the society. There is no pleasure for her to enjoy after her marriage at all but only infinite pain and suffering. She has paid so expensive an expense for offending social rules and conventions.

Accordingly, the girl whose intellect "scintillated like a star" cannot support her own independence of mind when tragedy mercilessly hits her, and she goes back to the husband whom she should never have married, even forcing herself to do "the ultimate thing". Jude, dying of exposure and neglect in what was the holy city in his imagination, Christminster, says:

It takes two or three generations to do what I tried to do in one... As for Sue and me... when our minds were clear and our love of truth fearless—the time was not ripe for us! Our ideas were fifty years too soon to be any good to us. And so the enormous resistance they confronted with brought great reaction in her, and recklessness and ruin on me! (*JO*, 1996, p. 422)

Like another brave seeker for truth, Clym Yeobright, another unfortunate victim was born too far ahead of their time. It is not really a shock that the result of the novel is that Sue breaks and Jude dies. Like Hardy, they are both ultrasensitive, and the pressures on them are more than ordinary people could bear. Just as nobody can really understand why the "obscure" Jude has so strong wish to go to Oxford, or why he and Sue cannot utterly shake down with the people they marry, or why Phillotson refuses to do the proper thing when his wife wants to leave him, so the public could not figure out what Hardy meant by writing a novel like *Jude the Obscure*. The harsh attacks on the book upset Hardy so much that he finally gave up his creation of novels and turned to the creation of poetry from then on. Jude has nothing to fall back on after Sue leaves him; neither God nor Nature, which in many of Hardy's earlier novels was seen as a comforting and strengthening force. Indeed in this novel, Hardy says that nature's law is "mutual butchery", and comments sadly on "the scorn of Nature" for man's finer emotions, and these aspirations, are still facts, and Jude is no less of a hero to Hardy because he has failed in almost everything that he sets out to do.

Just for their try to live in the way that they want and that suits them best, Jude and Sue are avoided exhausted all means by other people for being "peculiar". Their attitude towards marriage is so greatly different that they both find it psychologically unacceptable and also impossible to hold a legal wedding ceremony. Jude says:

The intention of the contract is good, and right for many, no doubt; but in our case it may defeat its own ends because we are the queer sort of people we are—folk in whom domestic ties of a forced kind snuff out cordiality and spontaneousness.

Sue still insists that they were as ordinary as others, there was not much queer or exceptional in them: That all were so, "resembling us, everybody else is gradually begins to have the same feeling as we have. Compared with them, we are a little before-hand that is all".

The above corresponds to two ideas that we find in Mill. In the first place, he insisted that people should have an absolute right to live in their own way, which is as seemed best to them: "If a person possesses any

tolerable amount of common-sense or experience, his own mode of laying out his existence is the best, not because it is the best in itself, but because it is his own mode". Thus Jude cannot figure out that marriage is fit for most people but not for him and Sue just because of their unusual temperaments: "Customs are made for customary circumstances, and customary characters; and his circumstances or his character may be uncustomary".

However, Sue believes that their marriage is legitimate and lawful ahead of their times and that in 50 or even 100 years everyone will approve of their behavior. Sue at the beginning of the novel and Jude at the end both display their enlightened ideas. Jude, when referring to the failure of his ambition, says; "It takes two or three generations to do what I tried to do in one". The two are among the exceptional few whom Mill called "the salt of the earth: without them, human life would become a stagnant pool". Mill himself was very conscious of the indisputable fact that he belonged to a tiny minority of thinkers whose position was always under attack from the prejudiced majority. Hardy, although a good deal younger, seems to have much the same feeling. This is why he showed those characters that are lonely and misunderstood by other people, just as in Jude in *Jude the Obscure*, or Clym Yeobright in *The Return of the Native*. And after *Jude* had been denounced as the most immoral book of his generation, he apparently felt more strongly than ever that there exist too oppressions of this society and there are too many and injustices which were persecuting him for his beliefs.

In short, Jude and Sue live in the 19th century Victorian era when people's concept to marriage is still very conservative. It is thought about that marriage is a form of a favor and award that God bestowed those who consciously abided by social morality and ethical rules. Besides, marriage itself was also a sacred contract signed by the law, which was not allowed to be changed in the slightest deviation. No matter true love did exist between men and women or not, once the sacred ceremony was held in the church, they are bound together all their lives. So divorce means breaking God's arrangement and was spurned by others.

Controlled tightly by the harsh religious laws at that time, those marriages without any emotional foundation were amazingly regarded as true marriage while the real love which is considered as a "shame" was dishonored as dirty shady dealings that should be directly thrown to hell. Unfortunately, Jude and Sue just lived in such an era and their love was also built on that foundation. The evil ancient traditions and religious systems made it impossible for the love between Jude and Sue to become a reality. Therefore, they betrayed the whole society and the Victorian norms for the pursuit of their love and freedom. Their behavior was utterly contrary to the religious rules and was doomed not to be tolerated.

### Conclusion

From the analysis of these relationships, we can see that in the world of *Jude the Obscure* there is not one single happy marriage. Love and sex hardly ever go together and marriage seems only to worsen the imbalance between the two. All the marriages and relationships end in tragedy and often have fatal consequences. It seems that some evil power always plays tricks on human beings, crushing their pursuit for happiness. Through the portrayal of the marriages, we can see Hardy exposes the harm and torture inflicted on people by the marriage system in the Victorian patriarchal society and the hypocritical morality. The novel also shows Hardy's view of marriage as tinged with dark clouds of pessimism and fatalism.

### References

Adlman, G. (1992). *Jude the obscure: A paradise of despair*. New York: Twayne Publishers.

- Hardy, F. (1962). *The life of Thomas Hardy*. London: Macmillan Press.
- Hardy, T. (1996). *Jude the obscure*. New York: Bantam Books.
- Stave, S. A. (1995). *The decline of the goddess: Nature, culture, and women in Thomas Hardy's fiction*. London: Greenwood Press.
- Stewart, J. I. M. (1971). *Thomas Hardy: A critical biography*. London: Longman Publishing Ltd..
- Turner, P. (2001). *Life and work of Thomas Hardy*. Oxford: Blackwell Publishers.
- Williams, M. (1972). *Thomas Hardy and rural England*. London: Macmillan Press.
- Williams, M. (2005). *A preface to Hardy*. Beijing: Peking University Press.
- Woolf, V. (1938). The novels of Thomas Hardy. In *The common reader*. London: The Hogarth Press.