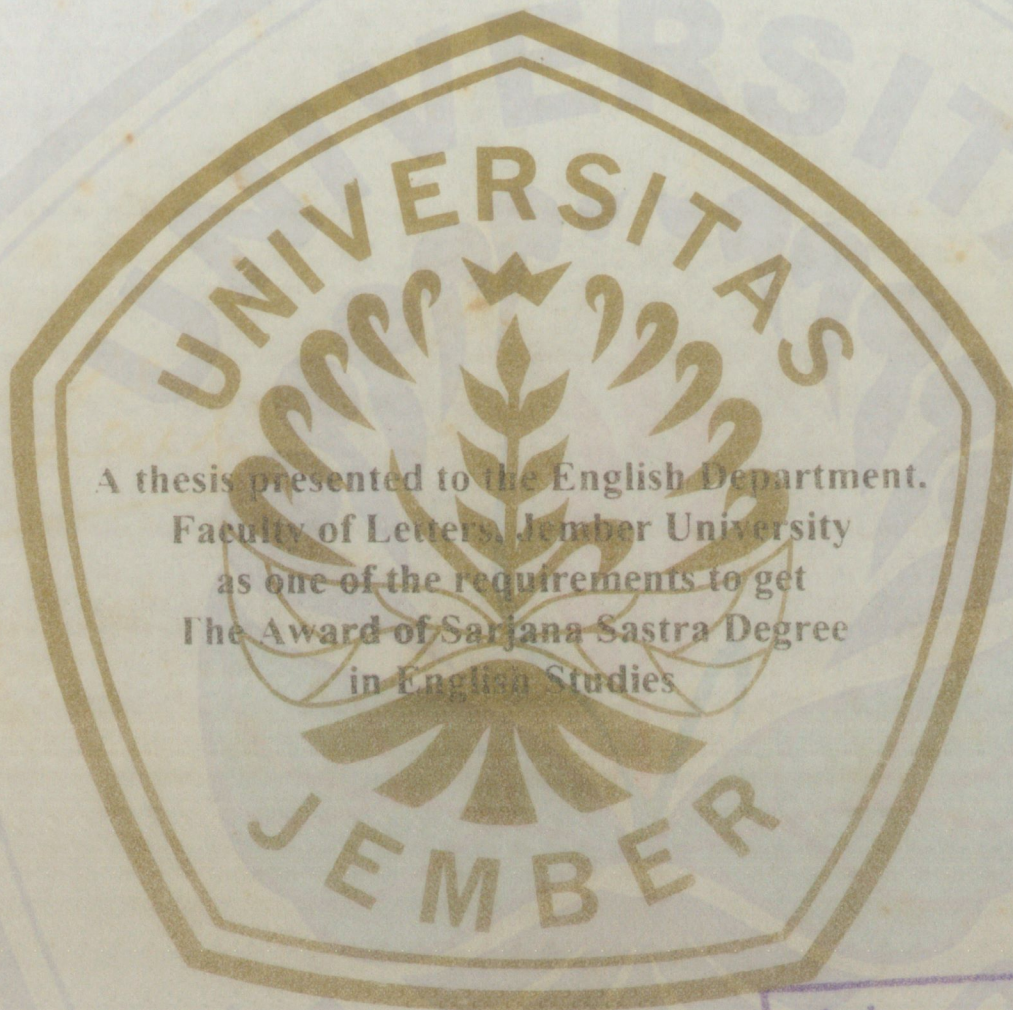


**THE ELEMENTS OF TRAGEDY IN
THOMAS HARDY'S NOVEL
*JUDE THE OBSCURE***



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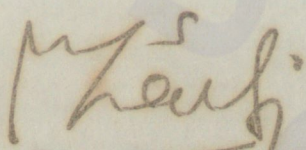
**FACULTY OF LETTERS
JEMBER UNIVERSITY
2000**

APPROVAL SHEET

Approved and received by the examination committee of the Faculty of Letters, Jember University.

Jember, April 10th 2000

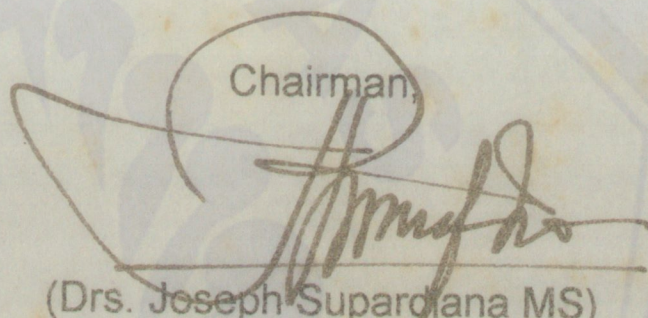
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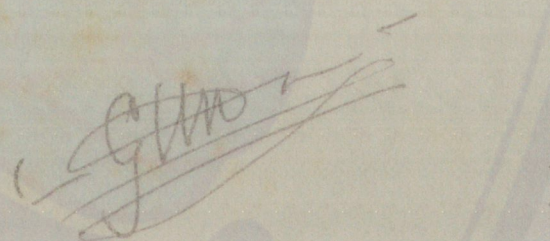
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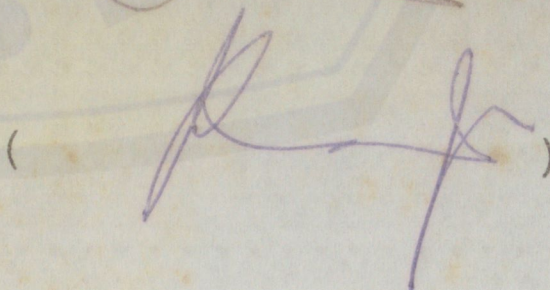
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MOTTO :

Expect trouble as an inevitable part of life and repeat to yourself the most comforting words of all: "This, too, shall pass."

(Ann Landers)

I dedicate this thesis to :

My dearest father and mother, I am grateful for their deed to take care of me affectionately.

My beloved sisters, Ira Susanti, Rindya Santi Utami, Dian Purwaningtyas and Dewi Ayu Wulandari (the late) with whom I share love and sympathy.

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The members of IDEAS and UKPKM, to whom I share my thought, spirit of life and truth.

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I am really indebted to them all and I pray to God that He will bless them for their goodness.

Ari Dwi Irawanto

CHAPTER I INTRODUCTION

1.1 Rationale

Literature, is a presentation of life through the medium of language. As a presentation of life, it becomes an important record of man's experiences. William Henry Hudson states that:

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language (1965:10).

The existence of work of literature has something to do with man's experience of life. The work of literature is actually the idea of the author that is basically derived from reality and his experiences. Those experiences are recreated selectively and imaginatively into a literary work through the medium of language.

Literature has many functions. The main function of literature is to entertain and to give moral teaching. To entertain means to amuse the reader through the characters' manners, actions or everything that bring happiness or to give satisfaction of a certain beauty. To teach means to train moral nature to the readers by sympathy through a certain event or action. In relation to the functions of literature, Edward H. Jones Jr. classifies it as literature of power. "Literature of power provides the reader with entertainment and teaching. It includes drama, poetry, and novel" (1968:1-2).

As other literary works, novel is not only a source of enjoyment but also a moral teaching. William Wordsworth states that the concept of moral

education is important consideration of the novel. It is a key word for literary judgment (1972:3). In relation to this, Jeannette King quotes George Brimley's statements that:

Novel makes us live in the lives of other types of character than our own, or than those of our daily acquaintance - to enable us to pass by sympathy into other minds and circumstances, and especially to train the moral nature by sympathy with noble characters and noble actions (King, 1978:2)

The statement above, "to train the moral nature by sympathy with noble characters and noble actions," proves that morality is an important consideration in a novel. It is transferred to the readers by arousing the reader's sympathy through the action of the characters that are considered to be good.

Tragic novel is an important literary trend in the middle of the nineteenth century in English literature. The decline of serious drama in the nineteenth century causes the rise of commercial theater. The stage is more given over to melodrama (romantic plays with music, singing and dancing) and even pantomime (dramatic performance that originally consists of actions without speech). Serious dramatist turns to the creation of 'closet drama,' such drama that is intended to be read rather than performed (King, 1978:36).

When serious drama turns into a private reading, novel is important rival in form. Novel becomes more satisfactory literary form for tragedy than other literary forms especially drama. In relation to this fact, Jeanette King states that:

It was not the age that provided inadequate material for tragedy, but the old form --drama- that were inadequate to convey the tragedy of the age. For the ideas, passions, and character of the age were finding expressions in the novels of the period. This was perhaps the only place where they could find expression (1978:38).

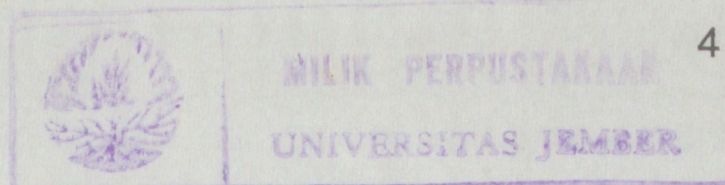
Novel enables authors to represent their ideas, passions and characters in more expressive way, more complete and closer to the real life.

The old dramatists ... had a simpler civilization to represent - societies in which the life of man was in action, in passion, in immediate and violent expression. Those things could be put upon the play house boards with comparatively little sacrifice of their completeness and truth (King, 1978:38).

Jude The Obscure is a realistic tragedy in a form of novel. It portrays the tragic life of ordinary persons. The characters are representative and possess heroic qualities through their domestic and social relationship and their works. It is the specific of Hardy's tragedy and is considered to be an important contribution to English literature.

Jude The Obscure is about two cousins Jude Fawley and Marry Bridehead, who are inherited passion for learning and family tradition of disastrous marriage. The desire for learning brings Jude into conflict with a social and educational system that cannot fulfill for the need of a youth of his class. Jude finds himself interested in a country girl, Arabella Donn. She deceives him into marriage by making him think that he has caused her pregnant. His unfortunate marriage is filled with pain and bitterness. Soon he realizes that Arabella is a vulgar country girl whom he has nothing in common. His suffering still continues when he marries his own cousin, Marry Bridehead, without legalizing his marriage in a formal church. This brings a tragic impact to his life and his family. Finally the sorrow is ended by his death.

Through **Jude The Obscure**, Thomas Hardy brings certain development to the English literature. He does not, completely reject Greek tragedy theory and practice but introduces some aspects of reality. This feature of Hardy's novel that can be appreciated from **Jude The Obscure**, inspires me to study it further and present it in my thesis. So I choose **The**



Elements of Tragedy in Thomas Hardy's Novel, Jude The Obscure, as the title of my thesis.

1.2 The Problems to Discuss

Jude The Obscure is tragedy. It is mention above that Thomas Hardy introduces some development in tragedy. Jeannette King states that:

Hardy's relationship with the Greek was special, because he was as fully appreciative of the form and the technique of Greek drama as of its intellectual and emotional significance (1978:42).

Hardy represents ordinary characters in his novel including his tragic hero. His presentation of conflicts is also specific because it emphasizes more on individual affairs rather than social affairs.

In relation to that uniqueness, the problems to discuss in this thesis are clarifying the elements of tragedy and identifying Hardy's contribution to the enrichment of English literature in *Jude The Obscure*.

1.3 The Hypothesis

Jude The Obscure is one of the representative of realistic tragedy. By this novel Hardy tries to bring closer the former concept of Greek tragedy and some aspects of reality.

Since Aristotle is the former critics of Greek tragedy and he contributes important theories dealing with this, therefore Greek tragedy is also known as Aristotle tragedy. Aristotle suggests that a good tragedy requires some important elements. Those elements are *mimesis* (imitation of reality), *tragic hero*, *catharsis* (purgation of emotion) *hamartia* (tragic flaw), *anagnorisis* (recognition), and *peripeteia* (reversal of situation) (Drabble, 995:785). Another

important element which is not mentioned by Drabble is the change of fortune that intensifies pity and unfortunateness to the tragic hero.

The main difference between Greek tragedy and realistic tragedy is that Greek tragedy requires the absence of reality, especially dealing with the use of prosperous noble person as the tragic hero. In the contrary, realistic tragedy requires some aspects that are more representative to the reality. The death of tragic hero is another important characteristic in Greek tragedy, while in realistic tragedy this aspect does not always exist. However the total elements of tragedy remain the same.

1.4 The Scope of The Study

We can best approach an understanding of tragedy through a discussion of its essentials. The essentials (elements) of tragedy as we mentioned above are: *mimesis* (imitation of reality), *tragic hero*, the change of fortune, *catharsis* (purgation of emotion), *hamartia* (tragic flaw), *anagnorisis* (recognition), and *peripeteia* (reversal of situation). Therefore in this thesis I focus my study on these elements.

In relation to this discussion, it is important to know some materials that are closely related to the study. A broader discussion requires an understanding of Greek tragedy and the historical background of the decline of classic drama and the rise of realistic tragedy in form of novel. The understanding about the approach chosen in this thesis is another essential aspect that is involved in the scope of the study. Such information are provided in *Aristotle On The Art of Poetry* by Milton C. Nahm, *A History of English Literature* by Edward Albert M. A., *Tragedy in Victorian Novel* by Jeannette King and some other books.

1.5 The Goals of The Study

The main goal of this study is to appreciate Thomas Hardy's work especially his type of tragedy through the study of the elements of tragedy in *Jude The Obscure*. The other goal of writing this thesis is also to enrich the knowledge of literature. I hope that this study will be a valuable contribution for the readers who are interested in tragedy especially in Thomas Hardy's works.

1.6 The Approach to Use

The suitable approach in analyzing the elements of tragedy in *Jude The Obscure* is structural approach. It is a primary approach to analyze a work of literature as well as the primary approach in this thesis. According to Teeuw, structural approach is used to describe in detail the correlation of every element and aspect of literary work that produces the whole meaning (1988:135). Structural approach is used to analyze the correlation of every element of tragedy. The elements of tragedy here are based on Drabble's classification.

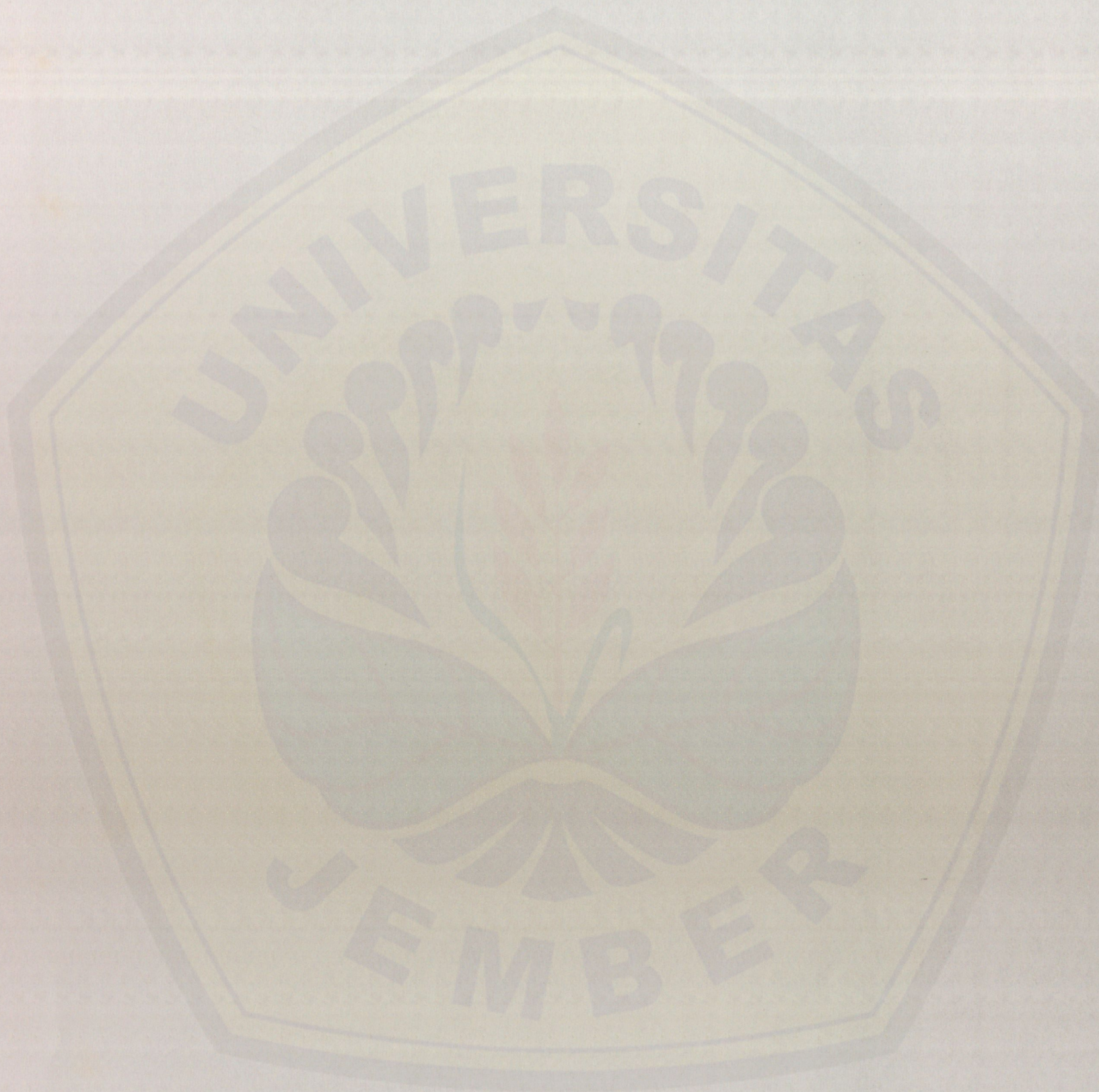
1.7 The Method of Analysis

The data is analyzed by using inductive method. Inductive method is the discovery of generalization through a series of special facts or events (Hadi,1993:42). The analysis moves from collecting some appropriate and suitable data relating to the topic to support the discussion, from these specific data the analysis comes to general conclusion.

1.8 The Organization of The Thesis

This thesis consists of five chapters. Chapter one is introduction, while the second chapter deals with biography of the writer, his literary works and

the synopsis of the novel. The meaning of the terms is discussed in chapter three. Chapter four tells about the elements of tragedy in *Jude The Obscure*. Chapter five is the conclusion of the whole study and discussions.



CHAPTER II

THE BIOGRAPHY OF THE WRITER AND THE SYNOPSIS OF THE NOVEL

2.1 The Biography of The Writer

Thomas Hardy was an English novelist and poet. He was a unique figure in literature and was mourned as "the last of the great Victorian" (Benton, 1973:99). His novels always concern with the principle of life. The story in his novels always covers a specific periode of time and located in a carefully mapped out area of Wessex. *Jude The Obscure*, for example, covered the periode of 1855-1874 and was set in Fawley, Oxford, and Salisbury that are called in his novel as Marygreen, Christminster, and Melchester (Thompson Jr., 1966:6).

Thomas Hardy was born on June 2nd, 1840, in the village of Upper Bockhampton, three miles from Dorchester. His father, Thomas Hardy, was a master mason or a building contractor. He was the person from whom Hardy inherited his love of music and architecture. His mother, Jemima Hand, was a person who had a great literary interest. She was the person from whom Thomas Hardy inherited his interest toward literature. They lived in a cottage on the Western edge of Puddletown Heat, the place that has a powerful influence upon his mind and appears in some of his novels as Egdon Heat.

Hardy began reading at the early age but he began his formal education when he was eight years old. He entered the new school at lower Bockhampton for one year and for the next seven years he attended four schools in Dorchester. In 1856, at the age of sixteen, he learned architecture to John Hick, a Dorchester ecclesiastical architect who specialized him self at church restoration. Here, he continued his own reading, encouraged by

William Barnes, the Dorset poet. He also encouraged by Horace Moule, the brilliant son of a vicar of Fordingbridge. During his time he began writing some poems.

In 1862, at the age of twenty-two, Hardy moved to London and became an assistant of Sir Arthur Bloomfield, an eminent architect. He worked hard at his profession as an architect and in 1863 he won a Medal of the Royal Institute of British Architects for his essay, *The Application of Coloured Bricks and Terra cotta in Modern Architecture*, and also won the Architectural association's prize for design. At this time Hardy was uncertain whether literature or architecture should be his life's work. He read, attended evening classes and went to art galleries and concerts. He continued to compose poems although no one of them achieved publication. His first prose work, a humorous sketch, was published in *Chambers's Journal* in March 1865.

He returned to Dorset in 1867 and worked again to John Hick. Since he realized that editors appeared to show little interest in his poetry, he turned to write prose fiction. In 1868, he wrote a satirical novel, *A Poor Man and The Lady*. His novel was rejected by publishers. In 1870 he visited St. Juliot in Cornwall for a business as Hick's assistant. In 1871, he wrote *Desperate Remedies*. It was his first novel that was published in three volumes. *Under The Greenwood Tree* was published in 1872. One year later, Hardy wrote *A Pair of Blue Eyes*, the first Hardy's novel which published under his own name. Hardy's first popular novel was *Far from The Madding Crowd*. It was published in a serial by Cornhill Magazine in 1874.

Hardy met Emma Lavinia Gifford when he was directing a restoration of a church in Cornwall. She was the daughter of a lawyer in Plymouth. They were married in 1874 and returned to settle in Dorset. Here, Hardy spent the next twenty years for writing ten novels. *The Hand of Ethelberta*, a comedy

in chapters, was written in 1876, *The Return of The Native*, the most somber and in some ways the most powerful and characteristic of Hardy's novel, was written in 1878, *The Trumpet-Major* was written in 1880. *A Laodicean* was written during his serious illness in 1881. In 1882, he wrote *Two on A Tower*, a long excursion in constructive irony. In 1886 he wrote *The Mayor of Casterbridge*, and than followed by *The Woodlanders* in 1887, a collection of *Wessex Tales* in 1888, *A Group of Noble Dames* in 1891, *Tess of The D'Urbervilles* in 1891, *The Well Beloved* in 1892, *Life's Little Irony* in 1894, and *Jude The Obscure* in 1895.

Jude The Obscure became his last novel. He found that novel was not adequate to develop his chosen themes anymore, therefore he began to write an epic drama. He wrote *The Dynasts*, an epic drama which were issued separately in 1904, 1906, and 1908. *The Dynasts* was produced in part at the Kingsway Theatre London in 1914, and again in Oxford in 1920.

Besides novels and drama, some of Hardy's poems were also published. *Wessex Poems* was published in 1898, *Poems of The Past and Present* in 1908, and *Time's Laughing -Stocks* in 1909. He found that lyrical poetry was the most suitable literary form to express his idea. *Time's Laughing Stocks* was his first lyrical poetry. It was followed by *Satires of Circumstance* in 1914, *Moments of Vision* in 1917, *Late Lyrics and earlier* in 1922, *Human Shows and Far Phantasies* in 1925, and *Winter Words* in 1928.

Hardy's wife died in 1912, and two years later he married Florence Emily Dugdale. She was a writer of children book and periodical articles. She also wrote the biography of Thomas Hardy. In 1912 Hardy received the gold medal of the Royal Society of Literature. He held honorary degrees from the University of Oxford, Cambridge, St. Andrews, Aberden and Bristol. He was also an honorary fellow of Magdalene College, Cambridge and Queen

College, Oxford. He was also an honorary fellow of the Royal Institute of British Architects and was the third president of the incorporated society of authors. He died on January 11th, 1918, and his ashes were laid in Westminster Abbey, while his heart was buried in the grave of his first wife in the churchyard at Stanford.

2.2 The Synopsis of The Novel

Jude Fawley, an eleven years-old boy, wants to follow his teacher, Richard Phillotson, who leaves the small English village of Marygreen for Christminster, to study for a degree. Young Jude who is hungry for learning, studies very hard by himself and learns the trade of ecclesiastical stonework in order to support himself for his study. Meanwhile he has to help his great-grand aunt, Drusilla Fawley, in her bakery. At Christminster, Mr. Phillotson does not forget his student and sends Jude some classical grammar books.

Anticipating a career as a religious scholar, at the age of nineteen Jude becomes an assistant of a stonemason. He works in a restoration of medieval church in a nearby town. One evening when he is returning to Marygreen, he meets three young girls who are washing pigs near a steam bank. Jude finds himself interested in one of the girls, Arabella Donn, and arranges to meet her. Arabella Donne deceives him into marriage by making him think that he has got her pregnant. The unfortunate marriage is filled with pain and bitterness. Soon he realizes that Arabella was a vulgar country girl with whom he has nothing in common. He is frustrated and tries to commit suicide but he fails. When he begins to drink, Arabella leaves him to Australia.

Jude now is free. He decides to carry out his original purpose and goes to Christminster, where he takes a work as a stonemason. He meets his cousin, Sue Bridehead. She is an artist and works in an ecclesiastical warehouse. He falls in love with her. The fact that he is already a married man



causes him to feel guilty. Jude suggests Sue to be Mr. Phillotson's assistant as a teacher. Mr. Phillotson soon falls in love with Sue. Jude is hurt by evidence of intimacy between the two, Mr. Phillotson and Sue. Disappointed in love and ambition, he turns to drink. That causes him to be dismissed by his employer. Then he goes back to Marygreen.

Jude goes to Melchester for theological study and eventually enter the church at a lower level. Sue meanwhile, wins a scholarship for a teacher training college at Melchester. She writes Jude asking him to come and see her. She also tells him that she promises Phillotson to marry him after graduating from her school. However, she is dismissed from the college because of staying all night with Jude. Sue influences Jude to be away from his orthodox belief.

Shortly afterwards she marries Phillotson. Jude is depressed and returns to Christminster. He sees Arabella again who is back from abroad. Jude knows that Arabella has got married in Australia. When he meets Sue again, she tells him that perhaps she should not have married Mr. Phillotson. Jude goes on seeing her in spite of his aim to train himself to get into the church.

When Jude's aunt dies, Sue comes to Marygreen for the funeral. Jude meets Sue again. She tells him that she is unhappy and cannot give herself to Phillotson. Finally they realize that they cannot be separated. Sympathizing with two lovers, Phillotson releases Sue, who is now apart from him. The lovers comes to Aldbrickham, a large city where they cannot be recognized. Subsequently she lost her teaching position. Meanwhile Jude gives Arabella a divorce so that she can marry again.

Sue and Jude now living together without marrying. They are unwilling to be joined by a church ceremony because of Sue's dislike for any required contract. The pair live together happily. One day Arabella appears and tells

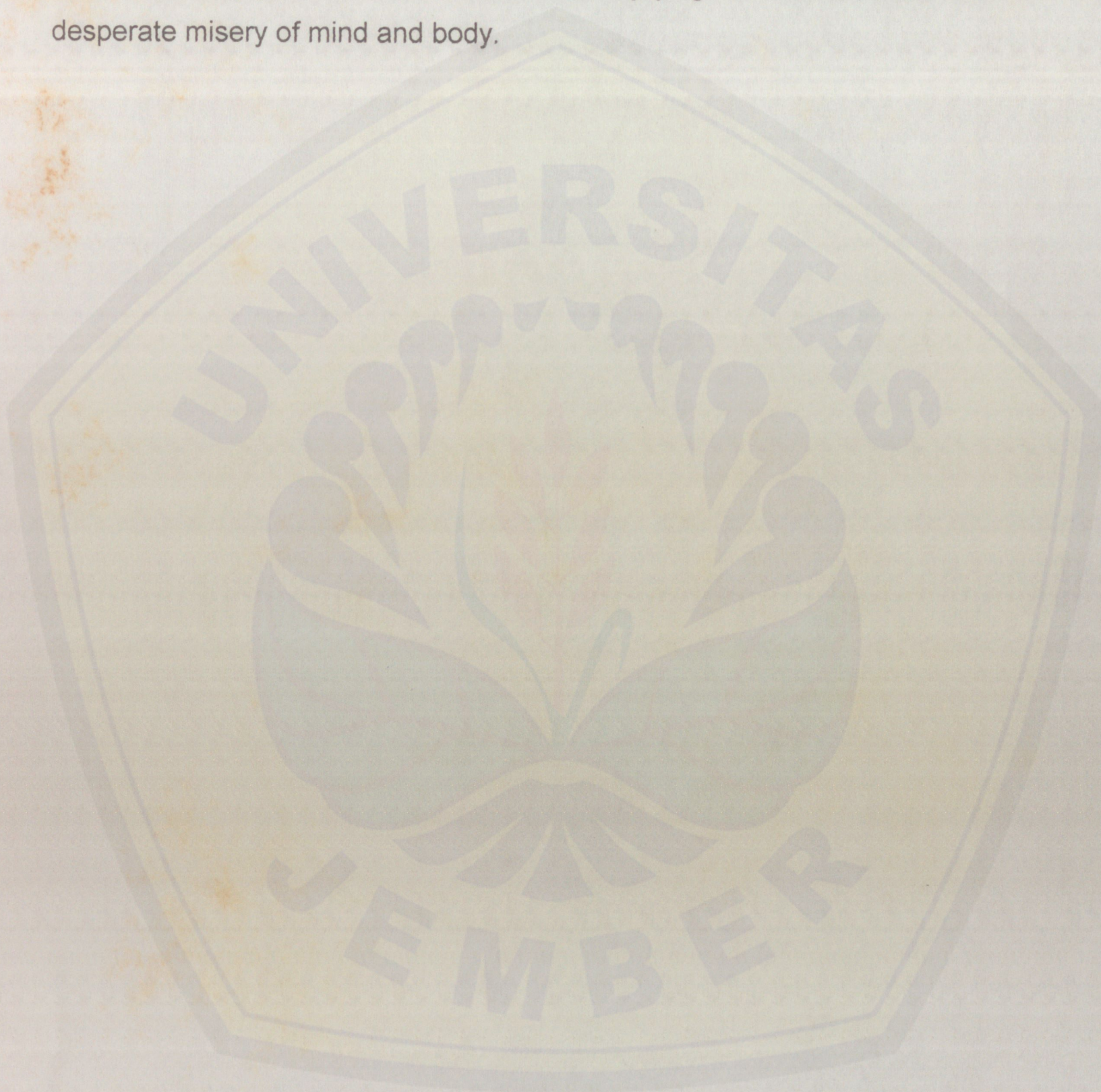
Jude that her marriage has not materialized. Arabella's problem is solved by eventual marriage but out of fear of her husband she sends her young child to live with him and Sue. This little boy, named Little Father Time.

Jude's business begins to decline and he loses a contract to restore a rural church when the vestry discovers that Jude and Sue are still unmarried. Forced to move on, they travel from place to place and from job to job. At the end of two and a half years of this 'ignorant' life, they have two children of their own and a third on the way. They are five including Little Father Time. Jude, now is ill and he becomes a baker. Sue sells cakes in the shape of gothic ornament at a fair in a village near Christminster. At a fair Sue meets Arabella who is now a widow. Arabella reports Sue's poverty to Phillotson, who is once more a village teacher at Marygreen.

Jude takes his family to Marygreen, where the celebration of remembrance week is under way. The family has difficulty in finding lodgings and they are forced to separate. Sue's landlady learns that Sue is an unmarried mother and afraid that she will have a trouble of childbirth in her rooming-house. She tells Sue to find other lodging. Feeling sad because of her painful life, Sue tells Little Father Time that children shall not be brought into the world. Unfortunately Little Father Time misinterprets this. The boy hangs the two babies and himself. When she returns from a meal with Jude and finds this accident, she collapses and gives a premature birth to a dead baby.

Sue's experience brings about a change in her point of view. Believing she has been sinful she asks Jude to live apart from her. She also expresses the desire to return to Phillotson. Then they remarry. Jude, utterly lost, begins to drink heavily. He is again tricked by Arabella into marriage. His lungs fail; this is the evident that his end is near. Jude desires to see Sue once more. Therefore, Jude travels in the rain to see her. The lovers has a last meeting.

Sue than makes complete atonement for her past mistakes by becoming Phillotson wife completely. This development is reported to Jude. On a holiday in the following year, while Arabella is out enjoying the festival, Jude dies in desperate misery of mind and body.



CHAPTER III THE MEANING OF THE TERMS

It is very essential to obtain a good understanding of the thesis. Therefore, the detailed explanations of the terms are necessary to present. In this chapter the meaning of tragedy and its elements are clarified. Further informations related to the terms are also necessary to describe here in order to broaden the understanding.

3.1 The Meaning of Tragedy

Before coming to the meaning of tragedy, it is important to represent here that tragedy appears in sixth century BC (David Bergman, 1992:1026). It is primarily a dramatic form but popularly transferred into novel especially in Thomas Hardy era (the Victorian era of English literature).

The former critic that contributes detail explanations about tragedy is Aristotle. According to David Bergman in *The Heat Guide to Literature*, Aristotle defines tragedy as portrays of incidents arousing pity and fear (1992:1026). The incidents show the change in the main character's fortune from good to bad.

In relation to Aristotle's definition Harry Shaw, In *A Dictionary of Literary Term*, gives clearer and broader comprehension about tragedy. He states:

Tragedy is the term applied to a dramatic work in prose or verse that traces the career of a noble person whose character is flawed by some defect and whose actions cause him to break some moral precept with ensuing down fall and destruction (Shaw, 1972:182).

It means that the story is about the downfall of a person that possesses good personality (noble). His character is flawed by some defect and his action breaks some moral precept. Those events lead him into destruction.

It is important to explain here that the noble person as the tragic hero has important role in Greek tragedy. However, it is the second important element of Greek tragedy. Robert W. Corrigan in *Tragedy: Vision and Form*, states that:

Tragedy is an imitation of action: mainly on account of action does it become, in the second place, an imitation of personal agents (1981:329).

Since the most important of tragedy is the imitation of actions, therefore tragedy has to be in form of activity or incidents. These incidents are arranged in a plot. Therefore the first important element in tragedy is the plot or the organization of the incidents of the story. The plot follows a certain construction that creates the purpose of tragedy.

The plot of a tragedy consists of some elements. Those elements are *hamartia* or "error in judgment", *peripeteia* or "reversal of situation" and *anagnorisis* or "recognition". In relation to this Milton C. Nahm in *Aristotle in The Art of Poetry*, states that for the finest form of tragedy, the plot must be not simple but complex. The complex plot happens if the fall of tragic hero is followed by *peripeteia* or *anagnorisis* or by both of them (1957:14). *Peripeteia* and *anagnorisis* are the most powerful emotional element in producing fear and pity as the essential effects of tragedy (1957:10). Another element of the plot is *hamartia* or error of judgment. *Hamartia* roles as the cause of the tragic hero's destruction.

In this thesis the total elements of tragedy are based on Margaret Drabble's classification. According to Margaret Drabble in *The Oxford Companion to English Literature*, tragedy consists of some elements. Those

elements include *mimesis* (imitation of reality), *tragic hero*, *catharsis* (purgation of emotion), *hamartia* (tragic flaw or error of judgment), *anagnorisis* (recognition), and *peripeteia* (reversal of situation) (1995:785). Another element that is not mentioned by Drabble is the change of fortune of the tragic hero. The following descriptions explain each important term in this thesis.

3.1.1 The Meaning of Mimesis

Mimesis is a Greek word that means imitation or mimicry. It is imitation of reality. Aristotle suggests that mimesis is not merely imitate the reality but it is a creative process of recreating something based on the reality or in other word mimesis is recreation of the reality (Teeuw,1988:224). Teeuw's statement is identical with David Bergman's commentary on art. Bergman states that most art is combination of ideal representation and realistic imitation. Ideal representation is the representation of how life should be, how bad it might be, or how pleasant or horrible it could be. The highest art is the one that is closest to the real life. It means that the highly mimetic representation is the most lifelike of representation (1992:76-77).

As a recreation of reality, tragedy is more than imitation of actions but It is the selection, arrangement, and presentation of acts that reveal the relation of art and life. It is what Jonathan Dollimore calls the process of making lifelikeness or the image of nature. In *Two Concepts of Mimesis; Renaissance Literary Theory and The Revenger Tragedy*, Jonathan Dollimore states that:

Primarily the term mimesis in the "Poetic" (by Aristotle) must be taken as referring not to some kind of aid or parallel to nature but the making of a likeness or image of nature (1980:25).

Considering Jonathan Dollimore's statement above, therefore there are some important things exist in mimesis. Those important things according to Milton C. Nahm in *Aristotle in The Art of Poetry*, become kinds of rules.

Tragedy has to be in form of action with incidents arousing pity and fear. The incidents show the change in the main character's fortune from good to bad. Since tragedy also implies character (a tragic hero), the tragic hero must possess distinctive quality of personality and though (1957:8-9).

3.1.2 The Meaning of Tragic Hero

Tragic hero is the main character of a tragedy. Robert W. Corrigan calls it as a *dramatis personae* or the person who produces the author's imitation of action (1981:327). Aristotle has certain criteria for tragic hero. The criteria is basically the dominant characteristic of Greek tragedy. Since a good tragedy has to bring a tragic effect to the readers, therefore some characteristics of the tragic hero should be dominant. He has to possess a good status (the finest of their class and prosperous). However he must not wholly good or totally free from sin or guilty. His misfortune is caused by his error of judgment (Jeanette King, 1978:4).

In relation to this, Milton C. Nahm states that there are four things to be aimed by the tragic hero. First, he must be good. This characteristic is expressively represented in his speech, thought and action. The second thing is the fitness of the character. It means that he must possess a certain quality such as cleverness. The third is that he must be true to life. The last thing is that he must be consistent (1957:19-20).

3.1.3 The Meaning of Chatarsis

Chatarsis is derived from a Greek word "kathairein". It means "to clean" or "to purify" (Shaw, 1972:67). It is the further effect of tragedy. Aristotle uses this term to describe the purgation or purification of emotion. An audience or reader, while they are seeing or reading any tragic-story, feels unhealthy emotion such as pity and fear because he or she participates

emotionally in the actions. This kind of feeling is cleaned after he or she finishes seeing or reading it.

This process works as a cathartic method. In purifying depressive feeling, such as pity and fear on the readers or audiences, they have to reappear the things or actions that arouse their feeling of fear and pity. Tragedy provides reader or audiences with tragic incidents that enable them to involve by feeling and then purify their feeling.

Drs. A. Budiardjo in *Kamus Psikologi* states that the effort to release any neurotic strength is by memorizing the traumatic feeling (1991:70). It means that tragic events are able to purify the audience's feeling of such tragic impact on their emotion. In this thesis the discussion of catharsis will cover some parts of events that possibly create the most impression of pity and fear to the readers.

3.1.4 The Meaning of Hamartia

Hamartia is a Greek word which means "fault" or an error in judgment. The error in judgment is caused by inherited weakness, faulty character's trait or by poor judgment. Whatever the cause, the result is action or inaction that leads to destruction and death (Shaw, 1972:179). Hamartia is also known as "tragic flaw" because it represents a fatal weakness that causes the downfall of the tragic hero.

Harry Shaw also adds that such a feeling that leads the tragic hero to ignore warnings from God and causes suffering is part of hamartia. It is known as "Hubris". Hubris is a Greek word which means "insolence". Such feeling may be arrogance or excessive self-pride (1972:187).

Considering those explanation, it is suitable to conclude that hamartia can be classified as poor or error of judgment, fatal weaknesses in personality, and insolence or excessive self-pride.

3.1.5 The Meaning of Anagnorisis

Anagnorisis or recognition is a term applied to ancient Greek tragedy signifying the critical moment of recognition or discovery preceding the reversal of fortune for the protagonist (tragic hero) (Shaw, 1972:18). It is a change from ignorance into knowledge of what has happened to him, it also involves the awareness of miserable life at the end that he has created for himself through his actions. It produces love or hate. It comes to the hero through physical and mental suffering.

According to Milton C. Nahm in *Aristotle on The Art of Poetry*, anagnorisis comes to the hero through some ways. The most common way is anagnorisis by signs. The samples of this kind of anagnorisis are a congenital such as the spear which the earth-born race bear on the bodies of the characters, bodily marks as scars, superficial things such as necklaces, etc. Another way is anagnorisis by incidents. It is the most natural ways of anagnorisis. The third way is anagnorisis by memory. The anagnorisis comes to the tragic hero when his sigh of things awakens his feeling. The fourth kind is by process of reasoning (1957:21).

3.1.6 The Meaning of Peripeteia

Peripeteia is a reversal of fortune for the protagonist in drama or fiction. Reversal is the consequence of protagonist's actions that is directly opposite to his expectation. Tragic reversal is commonly the result of human fault and or the working of fate. The process of tragic reversal is combination of error of judgment and destiny (Shaw, 1972:282).

In tragedy, reversal creates fatal circumstances to the tragic hero. This circumstances works against the tragic hero from the beginning. The influence of reason, order and justice are extremely limited. Therefore reversal appears as a kind of fate.

CHAPTER IV
THE ELEMENTS OF TRAGEDY IN THOMAS HARDY'S NOVEL
JUDE THE OBSCURE

4.1 Mimesis as The Principle of Tragedy

Aristotle suggests that mimesis is a creative process of recreating something based on the reality (Teeuw,1988:224). Based on this statement the highest art is the one (the work of literature) that is closest to the real life. It means that the highly mimetic representation in a work of literature is the most lifelike of representation (Bergman,1992:76-77). It is the principle of mimesis.

This principle is very important in tragedy. It is stated in the previous chapter that tragedy is a recreation of reality because it is a selection, arrangement, and presentation of acts that reveal the relation of art and life. However there are some requirements of a good tragedy dealing with this mimesis.

Considering Aristotle's definition of tragedy therefore tragedy must arouse pity and fear. In order to arouse fear and pity therefore the tragic hero must possess good personalities and they must show the change in the tragic hero's fortune from good to bad (Bergman,1992:1026). Considering this, therefore the analysis of the principle of mimesis is focused on two important things. They are the tragic hero (his personal traits) and the change of his fortune leads to destruction.

4.1.1 The Principle of Tragic Hero

The analysis of a tragic hero in this novel is aimed to define Thomas Hardy's characteristic of tragic hero's character. Jack Carpenter in *Elements*

of Fictions states that there are many clues to show person's personalities. They are words, actions, appearances, backgrounds and opinion of others (1974:78). In this thesis the evidence is also analyzed inductively. Inductive method is the discovery of generalization through a series of special facts or events (Hadi, 1992:42). Those guide the analysis of tragic hero's character.

In the following evidence, Thomas Hardy represents his tragic hero's as a lonely person.

*"Sorry I am going, Jude?" asked the latter kindly.
Tears rose into the boy's eyes, for he was not among the regular day scholars, who came unromantically close to the school master's life, but one who had attended the night school only during the present teacher's term of office (Hardy:14).*

Jude cries as a response to his irregular teacher's (Mr. Phillotson) leaving. He is not a regular student since he only attends to the evening school. (He is not able to attend to school formally because his aunt, his only family, can not support his education). However his feeling of lost is very great. It happens because Mr. Phillotson is not only a teacher for him but also a friend.

As a lonely boy, Jude easily takes a pity on the harmless creature such as birds. He makes them as his friends. He grows sympathetic to the birds because they seem like him self. He thinks that nobody wants him (he has no friend, his mother and father are died and his aunt --the only family he has-- does not love him). He also thinks that nobody wants the birds. The birds seem to be gentle friends to him. His feeling is clearly seen in the evidence below.

He sounded the clicker till his arm ached, and at length his heart grew sympathetic with the bird's thwarted desires. They seemed, like himself, to be living in a world which did not want them. Why should he frighten them away? They took upon more and more

the aspect of gentle friends and pensioners - the only friends he could claim as being in the least degree interested in him, for his aunt had often told him that she was not (Hardy:19).

There is still other evidence that shows Jude's sympathetic toward animal. In the evidence below, Hardy represents Jude's sympathy toward poor creature not only in Jude's mind, but also in his action. The sound of the poor rabbit that is caught in a gin awakens his mind. He feels the sorrow of the injured rabbit. He dresses himself quickly and by the light of the moon he goes to the direction of the sound. He has only one purpose in his mind that he has to stop the rabbit's pain by killing it.

Almost half an hour passed, and the rabbit repeated its cry. Jude could rest no longer till he had put it out of its pain, so dressing himself quickly he descended, and by the light of the moon went across the green in the direction of the sound. He reached the hedge bordering the window's garden, when he stood still. The faint click of the trap as dragged about by the writhing animal guided him now, and reaching the spot he struck the rabbit on the back of the neck with the side of his palm, and it stretched itself out dead (Hardy:213).

Thomas Hardy also represents the tragic hero's sympathy towards harmless creature in a conflict. Jude's sympathy towards animal finally causes him apart from his wife. The incident below illustrates the quarrel between Jude and his wife, Arabella Donn dealing with the way he sticks a pig. (After marrying Arabella, Jude works as pig-breeder). When the pig killer does not come on time to kill their pig, Jude has to kill his pig by himself.

His sympathy toward harmless creature makes him feel that he is not able to kill the pig especially because he has to kill it slowly in order to get a good meat. Therefore he wants to kill it directly so that the pig does not suffer for a long time. However, Arabella is quite on the contrary. As a daughter of a

pig-breeder, she has different view on it. In her consideration the meat must be well bled because the price is cheaper if the meat red and bloody. Therefore, she asks him to kill the pig slowly by sticking it's neck not too deep with a sticking knife. This causes the quarrel between them. Finally Jude kills the pig as soon as possible. It makes Arabella angry with him and she can not forgive him for that.

"Upon my soul I would sooner have gone with out the pig than have had this to do!" Said Jude. "A creature I have fed with my own hands."

"Don't be such a tender-hearted fool! There's the sticking-knife -the one with the point. Now whatever you do, don't stick un too deep."

"I'll stick him effectually, so as to make short work of it. That the chief thing."

"You must not!" she cried. The meat must be well bled, and to do that he must be die slow. We shall lose a shilling a score if the meat is red and bloody! Just touch the vein, that's all. I was brought up to it, and I know. Every good butcher keeps un bleeding long. He ought to be eight or ten minutes dying, at least."

"He shall not be half a minute if I can help it, however the meat may look," said Jude determinedly (Hardy:68).

Jude is also a good-hearted person. One night when his former wife, Arabella, comes to him and tells him that she is in trouble, he visits her directly in order to help her. His kindness causes a conflict. Sue Bridehead is in jealousy since she thinks that he cares for his former wife too much. Sue suggests him to meet Arabella on the following morning but he can not wait for tomorrow. Therefore they are debating. Finally, Sue does not manage to pursue him not to meet Arabella. Jude's kindness does not let him ignore Arabella in trouble alone although she is not good enough to him.

"But you can go and see her tomorrow, Jude! Don't go now, Jude!" came in plaintive accents from the doorway. "Oh, it is only to

entrap you, I know it is, as she did before! Don't, don't go, dear! She is such a low-passioned woman - I can see it in her shape, and hear it in her voice!"

"But I shall go," said Jude. "Don't attempt to detain me, Sue. God knows I love her little enough now, but I don't want to be cruel to her. He turned to stairs (Hardy:260).

There is still peace of evidence that proves Jude's kindness. Jude finds that he has a boy from Arabella. Arabella does not want the boy to live with her because he is not old enough to help her in bar. Arabella's parents also do not want the boy because they have had enough trouble in supporting their own life. Therefore Arabella sends the boy to Jude. Knowing that the boy seems to be wanted by nobody he decided to care the boy although he is not sure whether the boy is his own blood or not. Jude had a principle that all children of his time are collectively the children of adults of the time, and generally granted to their care.

Jude had by this time come to himself. "What a view of life he must have, mine or not mine. "I must say that, if I were better off, I should not stop for a moment to think whose he might be. I would take him and bring him up. The beggarly question of parentage - what is it after all? What does it matter, when you come to think of it, whether a child is your by blood or not? All the little ones of our time are collectively the children of us adults of the time, and entitled to our general care (Hardy:270).

Jude is also a consistent person. He is consistent especially for his desire for learning. He faces a lot of trouble in his life but the trouble does not stop his desire for learning. Since he does not get formal education, he learns everything by reading many books. He studies hard during his work. (He helps his aunt's bakery bisnis when he is young and works as a stonemason as soon as he gets someone to replace him). His dream to enter a college in

Christminster is destroyed by his marriage with Arabella. The evidence below shows his spirit in learning.

"I have done some mathematics, including the first six and the eleventh and twelfth books of Euclids; and Algebra as far as simple equations.

"I know something of the Fathers, and something of Roman and English history.

"These things are only a beginning. ..." (Hardy:41).

When his marriage breaks up, he comes to Christminster and tries again to enter a college. Although finally he fails, however, he is consistent with his desire. He is also consistent for his love. He loves his cousin, Sue Bridehead, very much. He experiences a bitter life in conducting family with her and finally lives apart from her (he lives together with Sue without marriage and therefore he experiences a bitter life and finally their relation breaks up). However he still loves her. When he is in a terribly sick he forces himself to meet her for the last time and tries to continue their relation. He is so weak because of an inflammation of his lungs but he forces himself to visit Sue although he has to make a journey in the rain. However he fails to pursue Sue to continue their relation. The evidence below shows his spirit of love for Sue.

"Listen to me Arabella. You think you are the stronger; and so you are, in physical sense, now. You could push me over like a nine-pin. You did not sent that letter the other day, and I could not resent your conduct. But I am so weak in another way as you think. I made up my mind that a man confined to his room by inflammation of the lungs, a fellow who had only two wishes left in the world, to see a particular woman, and then to die could neatly accomplish those two wishes at one stroke by taking this journey in the rain. That I've done. I have seen her for the last time, and I have finished myself - put an end to a feverish life which ought never to have been begun!"(Hardy:386).

The background of the tragic hero is Hardy's important consideration in this novel. The analysis of the social background is important to support the presentation of character. The evidence below is a conversation between Jude's great aunt, Drusila Fawley, and her friends Belinda and Caroline. Drusila Fawley tells them that Jude comes from a broken home. His mother died a few days after his father's left her. He finally lives with his great aunt. She is not rich since she has only a little bakery business. Therefore she is not able to take Jude to a formal school. She also does not love him because he is too young and not useful enough to help her in her business. She asks him to earn money by becoming a-scaring birds in farmer Troutham's field.

"And who is he?" asked one, comparatively a stranger, when the boy entered.

"Well ye med ask it Mrs. Williams. He's my great nephew - come since you was last this way." The old inhabitant who answered was a tall, gaunt woman, who spoke tragically on the most trivial subject, and gave a phrase of her conversation to each auditor in turn. "He come from Mellstock, down in south Wessex, about a year ago - worse luck for 'n, Belinda" (turning to the right) "where his father was living, and was took wi' the shaking for death, and death in two days, as you know, Caroline" (turning to the left). "It would ha' been a blessing if Goddy-mighty had took thee too, wi' thy mother and father, poor useless boy! But I've got him here to stay with me till I can see what's to be done with un, though I am obliged to let him earn any penny he can. Just now he's a-scaring of birds for farmer Troutham (Hardy:17).

Jude begins to help his aunt in baking business when he is older. He offers his services to a stone-mason in Alfredson as soon as he has found a substitute for himself in his aunt little business. Then, he becomes a stone mason for most of his life. When his health is not so good and he is not able to work hard, he works as a baker. It is his last occupation before he gets terrible sickness.

The evidence above inductively proves that Jude possesses good characters. It is suitable to Milton C. Nahm's requirements for a tragic hero. It is stated in the previous chapter that there are four things to be aimed by the tragic hero. First, he must be good. This characteristic is expressively represented in his speech, thought and action. The second thing is the fitness of the character. It means that he must possess a certain quality such as cleverness. The third is that he must be true to life. The last thing is that he must be consistent (1957:19-20).

The evidence above also proves that the social background of the tragic hero is a low class family. This is an important characteristic in *Jude The Obscure* since it is contrary to Greek tragedy. Greek tragedy requires a prosperous person as the tragic hero. Based on Aristotelian theory the characters in tragedy (Greek tragedy) should be 'good', that is the finest of their type or class, and that the hero in particular should be highly renowned and prosperous (King, 1978:4).

4.1.2 The Change of Fortune

The change of tragic hero's fortune from good to bad is an important part in tragedy. This misfortune according to Jeanette King is caused by the hero's error of judgment (Jeanette King, 1978:4). In relation to this therefore, this sub chapter analyses the existence of the tragic hero's misfortune.

Jude has a great passion of learning and dreams of being scholar in Christminster. He has a wonderful dream to enter to a college in Christminster. He identifies Christminster as a city of knowledge, a place where the tree of knowledge grows and where the teachers of men spring.

In order to make his dream comes true, he works very hard and forces himself to read many books at every time he has chance to do it. He often reads during his work. When he helps his aunt's business as a baker boy, He

always reads while delivering bakers. This activity often threatens some passenger since he pays more attention to his book rather than to the road.

He is frequently met in the lanes by pedestrians and others without his seeing them, and by degrees the people of the neighborhood began to talk about his method of combining work and play (such they considered his reading to be), such which, though convenient enough to himself, was not all together a safe proceeding for other travelers along the same road (Hardy:37).

When Jude finds someone to substitute himself in his aunt's business he offers his services to a stone-mason in Alfredson. Some time later he works for a church-builder in the same town and under the church-builder's direction he begins to restore several village churches.

However Jude's fortune begins to change when he meets Arabella, a rude country girl whose father is a pig-breeder. Arabella's friends give her a bad advice to trap him. She traps Jude into marriage by pretending pregnant. The evidence below proves Arabella's plan to trap Jude.

"I've got him to care for me: yes! But I want him more than care for me. I want him to have me - to marry me!..."

"As he is a romancing, straight forward, honest chap, he's to be had, and as a husband, if you set about catching him in the right way."

Arabella remained thinking a while. "What med be the right way?" she asked.

...

Arabella's companions looked at each other, and turning up their eyes in drollery began smirking. Then went up close to Arabella, and, although nobody was near, imparted some information in a low tone, the others observing curiously the effect upon Arabella.

"Ah!" said the last-named slowly. "I own I didn't think of that way!..."

Arabella pursued her way in silent thought. "I'll try it!" she whispered; but not to them (Hardy:54-55).

He is too young to recognize that he is entrapped. Finally he takes a consequence to marry her. His decision to marry her completely ruins his dream. He forces himself to destroy his desire for learning, gaining his degree and joining an intellectual community.

"You knew better! Of course I never dreamt six months ago, or even three, of marrying. It is a complete smashing up of my plans - I mean my plans before I knew you, my dear. But what are they, after all! Dreams about books, and degrees, and impossible fellowships, and all that. Certainly we'll marry: we must!" (Hardy:61)

This is a misfortune for him. His downfall is tragic because he is trapped into marriage by a vulgar country girl. However his marriage does not give him happiness but misery. Finally his marriage breaks up since there are many differences between them and then they live apart.

When he lives apart from his wife, he moves to Christminster. He starts a new life there and finally gets a job as a stonemason. Here he meets her cousin, Sue Bridehead. His desire for learning lives again until he heard Mr. Phillotson failure. His former teacher's failure in entering college seems to be the sign of his failure. It appears to be true when he receives a polite refusal dealing with his proposal to enter a college. He realizes this by reading a letter from Mr. Tetuphenay. The letter tells him that he shall not enter the college and advises him to continue his trade. Again he falls.

"Biblioll college.

"Sir, - I have read your letter with interest, and, judging from your description of yourself as a working-man, I venture to think that you will have much better chance of success in life by remaining in your own sphere and sticking to your trade than by adopting any other course. That, therefore, is what I advise you to do. Yours faithfully.

"T. Tetuphenay.

"To Mr. J. Fawley, stone-mason" (Hardy:119-120).

Jude loves his cousin very much. The evidence below describes that Jude loves Sue very much. She is the only person that can understand him. When he can not accept the failure (for being refused to enter the college), he begins to drink. He thinks that the world hates and despises him. Being drunken and broken hearted, he visits her place.

Jude stepped close to the wall, and tapped with his finger on the pane, saying impatiently, "Sue, Sue!"

She must have recognized his voice, for the light disappeared from the apartment, and in a second or two the door was unlocked and opened, and Sue appeared with a candle in her hand.

"Is it Jude? Yes, it is! My dear, dear cousin what's the matter?"

"Oh, I am - I couldn't help coming, Sue!" said he, sinking down upon the doorstep. "I am so wicked, Sue - my heart is nearly broken, and I could not bear my life as it was! So I have been drinking, blaspheming, or next door to it, and saying holy things in disreputable quarters - repeating in idle bravado words which ought never to be uttered but reverently! Oh, do anything with me, Sue - kill me - I don't care! Only don't hate me and despise me like all the rest of the world!"

"You are ill, poor dear! No, I won't despise you; of course I won't! (Hardy:125).

However his decision to live together with her without marriage is a big mistake. It is against his religion since his cousin is a legal wife of his former teacher, Mr Phillotson, and he himself is still Arabella's legal husband. Since then misfortune comes to his life like punishment of God. Furthermore he promises himself that he stops his aspiration to be an apostle. He destroys his theological books by burning them in the garden. Again he masses up his own dream. His desire to love her cousin brings him into another failure.

At dusk that evening he went into the garden and dug a shallow hole, to which he brought out all the theological and ethical works that he possessed, and had stored here.

...

Lighting some pamphlet to begin with, he cuts the volumes into pieces as well as he could, and with a three-pronged fork shook them over the flames. They kindled, and lighted up the back of the house, the pigsty, and his own face, till they were more or less consumed (Hardy:215-216).

He temporarily manages to settle a happy family. Finally his way in conducting family is known. Since people begin to know that they live together without marriage, their relationship begins to be discussed in intolerable way. People are very sensitive toward this circumstance. They can not tolerate their relationship because it is against religion. They do not like him and his family. Therefore some people complaints his job in Church restoration and finally his contractors refuse to employ him because of the complaint.

When they are about to set to work, a man enters the church.

"Here - I've just had a complaint about this," he said, with rather breathless awkwardness. "I don't wish to go in to the matter - as of course I didn't know what was going on - but I am afraid I must ask you and her to leave off, and let somebody else finish this! It is best, to avoid all unpleasantness. I'll pay you for a week, all the same." (Hardy:300).

It is impossible for him to protest it, therefore he can only accept this unfair treatment. As a good person he does not want to make some trouble by injuring his contractor's trade-connection. He leaves his job. Since then his career is over.

"I had no idea that anybody was going to intrude into such a lonely place and see us!" Jude returned. "Well it can't be helped dear; and of course I wouldn't wish to injure Willis trade-connection by staying." They sat down passively for a few minutes, proceeding out of the church, and overtaking the boy, pursuit their thoughtful way to Albrickham. (Hardy: 300)

However Jude's misfortune still continues. Since he finds difficulties in finding job and lodging in Albrickham, he takes his family to Marygreen to begin a new life. However it is not easy for them. Jude has three children and his illegal wife is pregnant when he loses his job. This difficult life gives a deep impression to Little Father Time. He thinks that children are just burdens for their family. Therefore children should not be born. He finally hangs his two little brothers and himself. When Sue finds that the children are dead, she collapses and gives birth for a dead baby.

A shriek from Sue suddenly caused him to start round. He saw that the door of the room, or rather closet - which had seemed to go heavily upon it's hinges as she pushed it back - was open, and that Sue had sunk to the floor just within it. Hastening forward to pick her up he turned his eyes to the little bed spread on the boards; no children were there. He looked in bewilderment round the room. At the back of the door were fixed two hooks for hanging garments, and from these the forms of the two young children was suspended, by a piece of box cord round each of their necks, while from a nail a few yard off the body of little Jude was hanging in a similar manner (Hardy:330).

This unexpected incident marks the downfall of Jude in settling family. His bitter life causes the death of his children. The children's death changes Sue's view toward her life. Their death seems to be a punishment for her for what she has done. Therefore she asks Jude to live apart from her forever although she still loves him. Finally Jude goes back to his former wife and Sue goes back to her legal husband.

All the evidence above inductively show that Jude's life is terrible. His misfortune is caused by not only error of judgement but also by fate. Jude is a good person with a great desire for learning and a perfect dream of future. However he falls. His fortune changes tragically into misery. He must give up his dream to enter a college because he is entrapped by Arabella into marriage. He also fails to enter the college for the second chance because he

is refused. He experiences bitter life because he lives with his cousin without marriage. Then a lot of misfortune come to his life as if a kind of punishment.

All of the incidents above show the change of fortune of the tragic hero. It is suitable with Aristotle theory. According to David Bergman in *The Heath Guide to Literature*, the incidents of tragedy show the change in the main character's fortune from good to bad (1992:1026).

4.2 The Chatarsis

Chatarsis is one important element in tragedy. In this chapter the discussion of chatarsis covers some parts of events that create the most impression of pity and fear to the readers. The incident below is the tragic death of Jude's children.

Little Father Time experiences a bitter life before he gets into Jude's house hold. Therefore he becomes more mature than the other children of his age. His bitter life influences his views toward something. The evidence below shows that his terrifying views toward his family's suffering produces tragic action. He is big enough to understand his family's difficulty. He grows sympathetic toward his father. Since they find a small lodging that is not enough for them all, his father should find another lodging for himself. When he talks with his stepmother, Sue Bridehead, he finally concludes that children give trouble to their family.

"Can I do anything?"

"No! All is trouble, adversity, and suffering!"

"Father went away to give us children room, didn't he?"

"Partly."

"It would be better to be out o' the world than in it, wouldn't it?"

"It would almost, dear. "

"' tis because of us children, too, isn't it, that you can't get a good lodging?"

"Well-people do object to children sometimes."

"Then if children makes so much trouble, why do people have 'em?"

"Oh - because it is a law of nature."

"But we don't ask to be born?"

"No indeed." (Hardy:327-328)

As a child he has his own view toward something. By reasoning he knows that he and his two little brother are only burden for his family. It is because of them children that his father cannot find a good lodging. However he finally comes to a tragic decision that it is better for them to be out of the world than to be in it. He has terrifying view toward life especially toward unexpected children like him. He thinks that unexpected children should be killed directly before their soul come to them.

"And what makes it worse with me is that you are not my real mother, and you needn't have had me unless you liked. I oughtn't to have come to 'ee - that's the real truth! I troubled 'em in Australia, and I trouble folk here. I wish I hadn't been born!"

"You couldn't held it my dear. "

"I thing that whenever children be born that are not wanted they should be killed directly, before their souls come to 'em, and not allowed to grow big and walk about."

Sue did not reply. She was doubtfully pondering how to treat this too reflected child (Hardy:328).

When Sue tells him that she is going to give a birth to another baby. This explanation surprises him. He blames her because of this. He thinks that she does not care for them because her decision to give a birth to another baby will intensify the sorrow of the family.

The boy burst out weeping. "Oh you don't care, you don't care!" he cried in bitter reproach. "However could you, mother, be so wicked and cruel as this, when you needn't have done it till we was better off, and Father well! To bring us on into more trouble! No

room for us and Father a - forced to go away, and we turned out tomorrow; and yet you be going to have another of us soon!

....'Tis done o' purpose! - 'tis -'tis!" He walked up and down sobbing.

"Y - you must forgive me, little Jude!" She pleaded her bosom heaving now as much as the boy's. "I can't explain - I will when you are older.

...

"Yes it is - it must be! For nobody would interfere with us, like that unless you agreed! I won't forgive you, ever, ever! I'll never believe you care for me, or Father, or any of us anymore!"

He got up, and went away into the closet adjoining her room, in which a bad had been spread on the floor. There she heard him say: "If we children was gone there'd be no trouble at all!"

"Don't think that, dear," she cried, rather peremptorily. "But go to sleep!" (Hardy:328-329).

Little Father Time bursts out weeping. He cannot forgive Sue. He does not believe that she cares for him, or his father, or the rest of the members of the family (his two little brothers) anymore.

The following incident is really unexpected. Jude sees his children are hung on the hooks that are usually used for hanging garments. He finds that there is a piece of box cord round each of their necks. Sue is suddenly shocked after seeing the incident.

A shriek from Sue suddenly caused him to start round. He saw that the door of the room, or rather closet - which had seemed to go heavily upon it's hinges as she pushed it back - was open, and that Sue had sunk to the floor just within it. Hastening forward to pick her up he turned his eyes to the little bed spread on the boards; no children were there. He looked in bewilderment round the room. At the back of the door were fixed two hooks for hanging garments, and from these the forms of the two young children was suspended, by a piece of box cord round each of their necks, while from a nail a few yard off the body of little Jude was hanging in a similar manner (Hardy:330).

Jude and Sue finally find that the conversation between her and Little Father Time gives a great impact to him. He killed himself and his brothers because he thinks that they are too many for the family. He possibly thinks that their death will reduce the burdens of the family. This is proved by the evidence below:

The probability held by the parents later on, when they were able to reason on the case, was that the elder boy, on waking, looked into the outer room for Sue, and, finding her absent, was thrown into a fit of aggravated despondency that the events and information of the evening before had induced in his morbid temperament. Moreover a piece of paper was found upon the floor, on which was written, in the boy's hand, with the bit of lead pencil that he carried: "Done because we are too menny" (Hardy:330-331).

Another incident that creates the most impression of pity and fear to the readers is the last meeting between Jude and Sue before his death. Jude is in a very bad condition when he meets her. His journey in the rain intensifies his illness. Sue's tear flows when she knows his condition.

A light footstep, which might have been accounted no more than an added drip to the rainfall, sounded in the porch, and he looked round.

"Oh- I didn't think it was you! I didn't - Oh Jude!" A hysterical catch in her breath ended in a succession of them. He advanced, but she quickly recovered and went back.

"Don't go-don't go!" he implored. "this is my last time! I thought it would be less intrusive than to enter your house. And I shall never come again..."

I'll stay-I won't be unkind!" she said, her mouth quivering and her tears flowing as she allowed him to come closer (Hardy: 383).

Sue realizes that she still loves him. She kisses him back to convince him that she still loves him. However she cannot come back to him since she is now really Phillotson's wife.

"Sue!" he said. Pressing her to him in his arms he bruised her lips with kisses: "If misery can know happiness, I have a moment's happiness now! Now, in the name of all you hold holy, tell me the truth, and no lie. You do love me stil?"

"I do! You know it too well!... But I mustn't do this! I mustn't kiss you back as I would!"

"But do!"

"And yet you are so dear! - and you look so ill-"

"And so do you! There's one more, in memory of our lead little children-yours and mine!"

The words stuck her like a blow, and she bent her head. "I mustn't-I can't go on with this!" she gasped presently. "But there, darling; I give you back your kisses; I do, I do! ... And Now I'll hate myself for ever for my sin!" (Hardy:384).

Jude pursues Sue to forget their mistake and run away together. He convinces her that it is a mistake for both of them to marry other persons. However she refuses his idea and asks him to leave her forever.

"No-let me make my last appeal. Listen to this! We've both remarried out of our senses. I was made drunk to do it. You were the same. I was gin-drunk; you were creed-drunk. Either form of intoxication takes away the nobler vision.... Let us then shake off our mistakes, and run away together!"

"No; again no!... Why do you tempt me so far, Jude! It is too merciless! ... But I've got over myself now. Don't follow me-don't look at me. Leave me, for pity's sake!" (Hardy:385).

When Jude dies Sue does not come to his funeral because she does not know that he died. Jude does not let her know his dying. He refuses Arabella's help to send a letter for Sue informing his illness. Therefore, Arabella does not inform Sue about his death. While Sue is not in a better condition than Jude except that she is still alive. She looks tired and miserable. She looks some years older than her own age. Arabella believes that Sue never finds peace for the rest of her life since she has left Jude.

Arabella eyes removed from Jude to Mrs. Edlin. "D'ye think she will come?" she asked.

"I could not say. She swore not to see him again."

"How is she looking?"

"Tired and miserable, poor heart. Years and years older than when you saw her last. Quite a staid, worn woman now. 'Tis the man - she can't stomach un, even now!"

"If Jude had been alive to see her, he would hardly have cared for her anymore, perhaps."

"That's what we won't know ... Didn't he ever ask you to send for her, since he came to see her in that strange way?"

"No. Quite the contrary. I offered to send, and he said I was not to let her know how ill he was."

"Did he forgive her?"

"Not as I know."

"Well - poor little thing, 'tis to believed she's found forgiveness somewhere! She said she had found peace!"

"She may swear that on her knees to the holy cross upon her necklace till she's hoarse, but it won't be true!" said Arabella. "She's never found peace since she left his arms, and never will again till she's as he now!" (Hardy:403).

The evidence above inductively creates the most impression of pity and fear to the readers. It is pity because the incidents are tragic (the incidents expresses some tragic moments in Jude's life). It is fearful because the incidents can possibly happen to everyone. Since the incidents are the most tragic moments in the novel, they enable the readers to get involve emotionally in the story and purify their emotion after reading it.

4.3 The Relation between Hamartia, Anagnorisis and Peripeteia in *Jude The Obscure*

The analysis of the relation of hamartia, anagnorisis and peripeteia in this novel is aimed to clarify some incidents that belong to each element and

define the role of each element in constructing the plot and producing fear and pity to the reader. This analysis is focuses on the main plot of the novel.

Thomas Hardy represents the early anagnorisis of future disaster in tragic hero's life. It deals with love affair between Jude Fawley and his cousin, Sue Bridehead. The early recognition comes to Jude in form of a letter. It is his aunt worry that he may not be able to avoid his cousin. The letter also tells him about Sue's occupation in Christminster as an art designer in an ecclesiastical warehouse. She hopes that this explanation may be able to influence Jude's opinion about Sue and avoids her.

At this time he receives a nervously anxious letter from his poor old aunt, on the subject which had previously distressed her -a fear that Jude would not be strong-minded enough to keep away from his cousin Sue Bridehead and her relations. Sue's father, his aunt believed, had gone back to London, but the girl remained in Christminster. To make her still more objectionable she was an artist or designer of some sort in what was called an ecclesiastical warehouse, which was a perfect seed-bed of idolatry, and she was no doubt abandoned to mummeries on that account - if not quite a Papist (Hardy:88).

However this news of Sue does not influence him. He does not consider his aunt's worry seriously because it is unreasonable for him to worry about something that does not exist or hard to believe to exist in the future.

Another anagnorisis comes to Jude in form of reasoning. It is suitable with Milton C. Nahm statements that anagnorisis comes to the tragic hero through some ways including by process of reasoning (1957:21). He realizes that he is a married man. As a married man, although his marriage is in trouble and he lives apart from his wife, It is wrong for him to love someone else. The second reason is that they are cousins. This process of reasoning is described in the evidence below.

The first reason was that he was married, and it would be wrong. The second was that they were cousins. It was not well for cousins to fall in love even when circumstances seemed to favour the passion. The third: even were he free, in a family like his own where marriage usually meant tragic sadness, marriage with a blood-relation would duplicate the adverse condition and a tragic sadness might be intensified to a tragic horror (Hardy:93).

There is still another anagnorisis that forbids Jude to fall in love with Sue. This piece of anagnorisis comes to Jude as a kind of warning. In an occasion, he honestly tells her that he is always haunted by his aunt words. His aunt always tells him that he ought not to marry because he belongs to an odd and peculiar family. Sue tells Jude that she also belongs to a family with a trouble marriage. However she tries to convince him that their family's disastrous marriage is caused by their family's bad luck in choosing mates.

"There were several reasons against my telling you rashly. One was what I have said; another, that it was always impressed upon me that I ought not to marry - that I belonged to an odd and peculiar family - the wrong breed for marriage."

"Ah - who used to say that to you?"

"My great-aunt. She said it always ended badly with us Fawleys."

"That strange. My father used to say the same to me!"

"Oh, but there can't be anything in it!" She said with nervous lightness. "Our family have been unlucky of late years in choosing mates - that's all (Hardy:168).

Jude fault or hamartia is ignoring this kind of warning. Harry Shaw states that such a feeling that leads the tragic hero to ignore warnings from Got and causes suffering is part of hamartia. It is known as "Hubris" (1972:187). This brings him into another hamartia. After attending Jude's aunt funeral, Sue tells Jude that she is unhappy with her marriage. She tells him that she does not love his husband.

"I - I think I must be equally honest to with you as you have been with me. Perhaps as you have seen what it is I want to say? - that though I like Mr. Phillotson as a friend, I don't like him - it is a torture to me to live with him as a husband! - There, now I have let it out - I couldn't help it, although I have been - pretending I am happy." (Hardy:210).

Knowing this Jude tells her that he really loves her. He wants to help her since he always wishes for her happiness. He takes a risk and against his own moral precept (religion). Loving her is sinful since she is Phillotson's legal wife.

"... I know you, with your religious doctrines, think that a married woman in trouble of a kind like mine commits a mortal sin in making a man the confidant of it, as I did you. I wish I hadn't now!"

"Don't wish it, dear," he said. "That may have been my view; but my doctrines and I begin to part company."

"I knew it, I knew it! And that's way I vowed I wouldn't disturb your belief. But I am so glad to see you again, now the last tie between us, Aunt Drusilla, is dead!"

Jude seized her hand and kissed it. "There is a stronger one left!" He said. "I'll never care about my doctrines or my religion any more! Let them go! Let me help you, even if I do love you, and even if you..." (Hardy:213).

Since Sue loves Jude, she decides to live with him. She asks her husband to release her and let her live with Jude. She really insists his husband and finally he releases her without divorce. This circumstance causes her can not marry Jude because she is still Phillotson's wife.

"God knows I don't want to thwart you in any reasonable way. My whole thought is to make comfortable and happy. But I can not agree to such a preposterous notion as your going to live with your lover. You would lose everybody respect and regard; and so should I!"

"I know you mean my good. But I don't want to be respectable! To produce "Human development in its richest diversity" (to quote your Humboldt) is to my mind far above respectability. No doubt my tastes are low - in your view - hopelessly low!..."

"I do not wish to pain you. How well you know I don't! Give me a little time. I am disposed to agree to your last request (Hardy:222-223).

However Sue refuses to marry Jude legally since she does not agree with any convention including marriage. Since Jude loves her very much, therefore he finally agrees not to make legal marriage. It is his another hamartia. It is suitable with Harry shaw's statement that error in judgment can be caused by inherited weakness (Shaw, 1972:179). Jude weakness is that he loves her too much. He makes an error of judgement because he does not consider that his decision will effect his life forever. He also breaks his moral precept since he is a good Christian.

"My dear one, your happiness is more to me than anything - although we seem to verge on quarreling so often! - and your will is law to me. I am something more than a mere - selfish fellow, I hope. Have it as you wish!" On reflection his brow showed perplexity. "But perhaps it is that you don't love me - not that you have become conventional! Much as, under your teaching, I hate convention, I hope it is that, not the other terrible alternative!" (Hardy:237).

People finally recognize them and the way they conduct a family by living together without marriage. This circumstance is opposite Jude's expectation. This circumstance is a reversal. According to Harry Shaw reversal is the consequence of protagonist's actions that is directly opposite to his expectation (1972:282).

The evidence above shows that Jude tries to anticipates by considering to move to other place where there is nobody recognize them. However the idea to move to other place is too late therefore the tragic result cannot be

anticipated. People are sensitive toward Jude's way in holding a family (living together without marriage).

The following evidence appears to be the beginning of never-ending misery in Jude life. His unpredictable incident comes true. When they are about to set to work (restoring an old Church near Albrickham) a man enters the church. He orders Jude and Sue to stop working because of some people's complaint.

"Here - I've just had a complaint about this," he said, with rather breathless awkwardness. "I don't wish to go in to the matter - as of course I didn't know what was going on - but I am afraid I must ask you and her to leave off, and let somebody else finish this! It is best, to avoid all unpleasantness. I'll pay you for a week, all the same." (Hardy:299).

They finally realize that people do not like them. Their contractor refuses to employ them longer. Since they do not want to injure their contractor's trade-connection, they accept this unfair treatment and leave their job.

How cold we be so simple as to suppose we might do this!" Said she, dropping to her tragic note.

"I had no idea that anybody was going to intrude into such a lonely place and see us!" Jude returned. "Well it can't be helped dear; and of course I wouldn't wish to injure Willis trade-connection, by staying." They sat down passively for a few minutes, proceeding out of the church, and overtaking the boy, pursuit their thoughtful way to Albrickham (Hardy:300).

Another unexpected incident comes to him. Jude's sorrow grows greater when he finds that one of his children (Little Father Time) hangs his two little brothers and himself. This happens only a few days after their arrival in Marrygreen to set a new and better life.

A shriek from Sue suddenly caused him to start round. He saw that the door of the room, or rather closet - which had seemed to go heavily upon its hinges as she pushed it back - was open, and that Sue had sunk to the floor just within it. Hastening forward to pick her up he turned his eyes to the little bed spread on the boards; no children were there. He looked in bewilderment round the room. At the back of the door were fixed two hooks for hanging garments, and from these the forms of the two young children was suspended, by a piece of box cord round each of their necks, while from a nail a few yard off the body of little Jude was hanging in a similar manner (Hardy:330).

The recognition dealing with his children's death even intensifies his sorrow. Little Father Time kills his two little brothers and himself because he wants to reduce the burden of the family. He thinks that they are too many.

The probability held by the parents later on, when they were able to reason on the case, was that the elder boy, on waking, looked into the outer room for Sue, and, finding her absent, was thrown into a fit of aggravated despondency that the events and information of the evening before had induced in his morbid temperament. Moreover a piece of paper was found upon the floor, on which was written, in the boy's hand, with the bit of lead pencil that he carried: "Done because we are too menny" (Hardy:330-331).

The death of the children gives a deep impact to Sue. In this incident the anagnorisis comes to Sue. She begins to knowledge of what has happened to her family. It is suitable with Harry Shaws statement that the awareness of miserable life at the end comes through physical and mental suffering (1972:18). She believes that her children's death is a punishment from God because she lives against religion. Therefore she tries to change her way of life. She asked Jude to leave her and she comes back to her legal husband. Sue's decision again against Jude's expectation because he loves her very much.

"Well - I want to tell you something else Jude. You want be angry will you? I have thought of it a good deal since my babies died. I don't think I ought to be your wife - or as your wife - any longer."

"What?... But you are!"

"From your point of view; but - "

...

"Why so - in the name of all that's preserve, my dear?"

"Because I am Richard's." (Hardy:341).

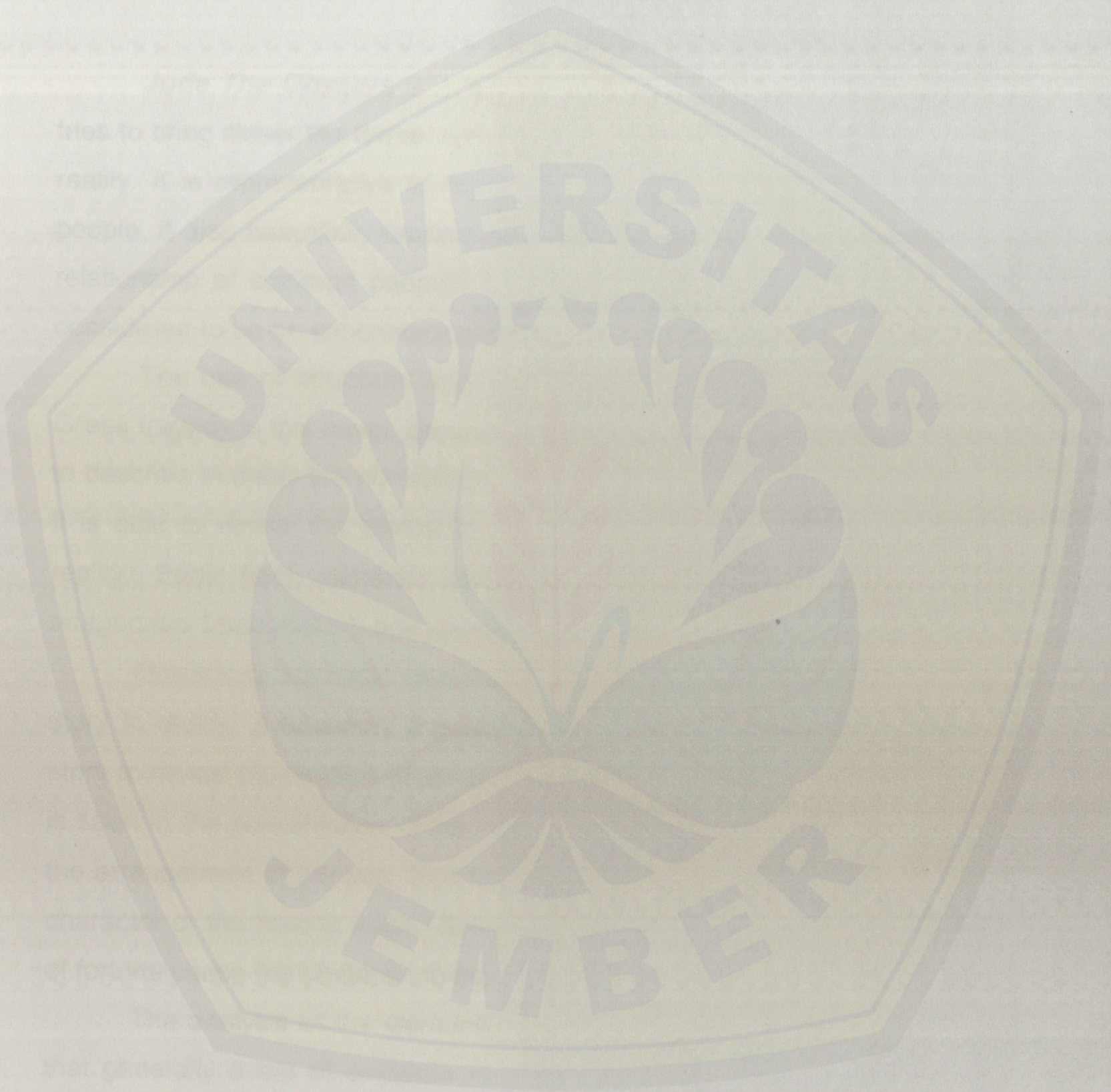
Sue tries to convince him that they have to live apart although they still love each other. She refuses to marry Jude legally because she wants to go back to her husband. She decides to love Phillotson although she does not love him. She believes that the dead of her children teaches her the way to live.

"My children - are dead - and it right that they would be! I am glad - almost. They were sin - be gotten. They were sacrificed to teach me how to live! Their death was the first stage of my purification. That's way they have not died in vain!..." (Hardy:358).

The evidence above inductively prove that generally a set of incidents are arranged into three important parts, anagnorisis or recognition, hamartia and peripeteia or reversal of fortune. These important parts create the plot of tragedy. In *Jude The Obscure* the incidents of anagnorisis comes to Jude as warnings of the future destruction or the downfall of him. This critical moment comes to Jude before he makes an error of judgment or hamartia.

The incidents of hamartia are Jude's responses against the recognition. Ignoring the warning of his future disaster by loving his cousin and taking a risk by living with her without marriage is a terrible error of judgement. While the incidents of peripeteia comes to Jude as the result of his hamartia. The lost of people's respect that causes him in trouble in finding jobs, the death of his children, and the lost of a person he really loves are all the result of his hamartia. The evidence above also proves that peripeteia also causes an anagnorisis. This critical moment comes to Sue after

peripeteia. She finally realizes that her children's death is a punishment from God because she lives against religion. This moment of anagnorisis intensify the pity since it is too late.



CHAPTER V CONCLUSION

Jude The Obscure is a realistic tragedy. In this novel Thomas Hardy tries to bring closer the former concept of Greek tragedy and some aspects of reality. It is representative to reality because it portrays the life of ordinary people. It also beautifully represents common domestic affairs and the social relationship of common people's life in Greek tragedy style. Therefore it is considered to be an enrichment to English literature.

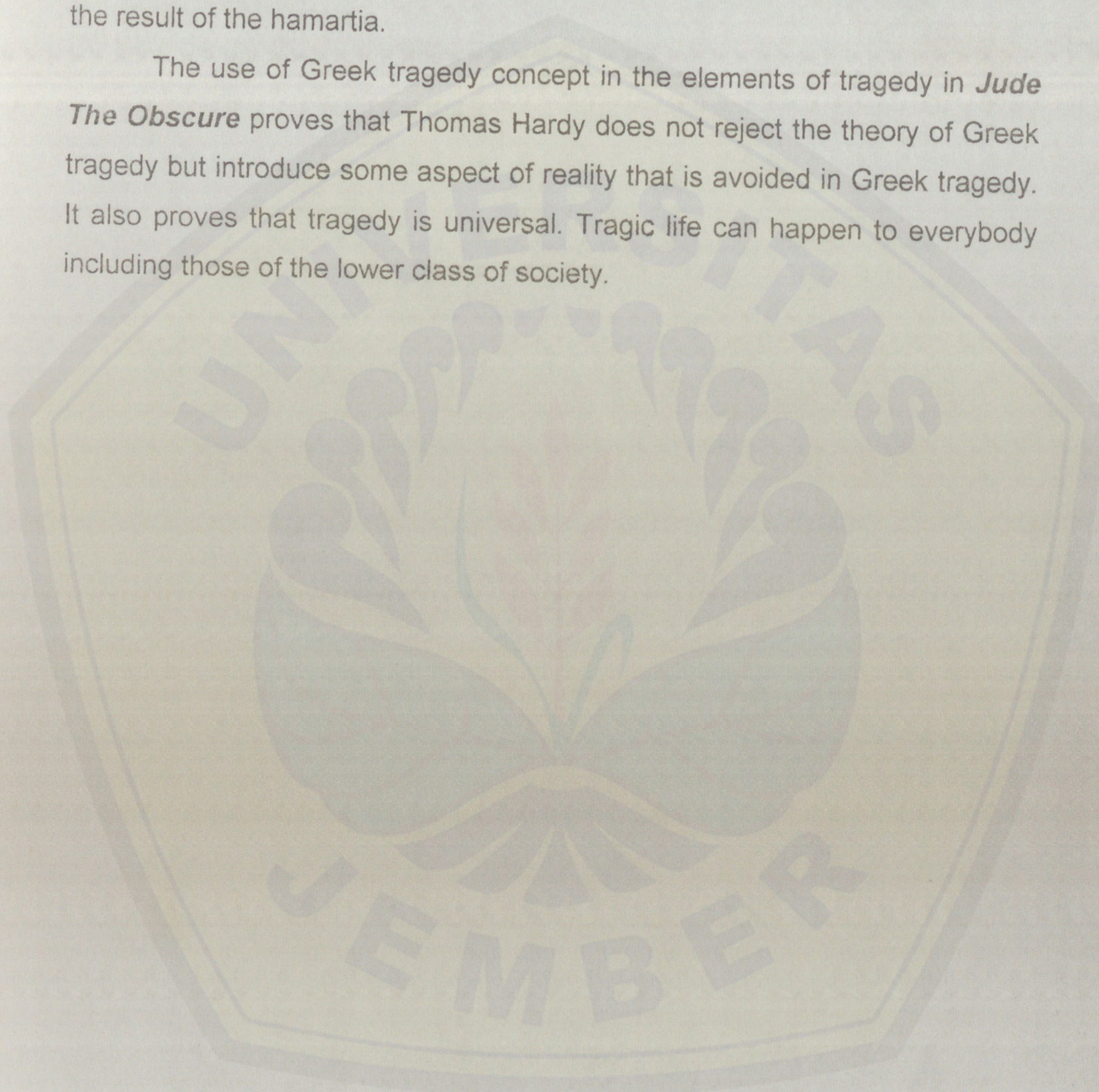
The use of structural approach in this thesis reveals the concept of Greek tragedy in this novel. Structural approach is the most suitable approach to describe in detail the correlation of every element and aspect of the novel. It is able to reveal the elements of tragedy including *mimesis* (imitation of reality), *tragic hero*, *catharsis* (purgation of emotion) *hamartia* (tragic flaw), *anagnorisis* (recognition), and *peripeteia* (reversal of situation).

Mimesis is the basic element of tragedy. It shows the relevance of the story to reality. It becomes a guide in arranging and presenting acts in the story to reveal the relation of art and life. The relevance of the story to reality is seen in the presentation of the characters (especially the tragic hero) and the arrangement of the plot. The change of fortune is the proof that the main character or the hero is tragic. Some tragical moments that show this change of fortune cause the catharsis to the readers.

The analysis of the elements that construct the plot of tragedy proves that generally a set of evidence is arranged into three important elements, anagnorisis, hamartia and peripeteia. These important elements create the plot of tragedy. In *Jude The Obscure* the incidents of anagnorisis have function as the warnings of the downfall of the tragic hero. Anagnorisis is the

critical moment where the tragic hero becomes aware of what is happening, or what is going to happen if he ignores or opposes it. The incidents of hamartia are his responses against the anagnorisis. The incidents of peripeteia indicate the result of the hamartia.

The use of Greek tragedy concept in the elements of tragedy in *Jude The Obscure* proves that Thomas Hardy does not reject the theory of Greek tragedy but introduce some aspect of reality that is avoided in Greek tragedy. It also proves that tragedy is universal. Tragic life can happen to everybody including those of the lower class of society.



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