


Terbit online pada laman web jurnal : <http://e-journal.sastra-unes.com/index.php/JILP>

 Fakultas Sastra Universitas Ekasakti	<b>JURNAL JILP</b> (Jurnal Ilmiah Languge and Parole) Volume 5 Nomor 1	
	ISSN : 2581-0804 (Media Cetak)	E-ISSN : 2581-1819 (Media Online)
Received: 08-11-2021	Revised: 27-11-2021	Available online: 28-12-2021

## PRE-ASSUMPTION OF TESS' HAPPY ENDING AS SEEN IN TESS OF THE D'UBERVILLES BY THOMAS HARDY

**Feby Meuthia Yusuf, Ena Zahari**

Universitas Ekasakti, [febymeuthia@gmail.com](mailto:febymeuthia@gmail.com)

\*Corresponding Author: **Ena Zahari**  
 Universitas Ekasakti

### **Abstract**

*The object of this research is the struggle of women as reflected by the main character Hardy, namely Tess. The author intends to show how the picture of a woman who never gives up to get a decent life, even though in the end she chose the wrong decision and ended her own life.*

*The approach used in the analysis of women's struggles is a feminist approach, this is intended to provide an ideal view of women in literary works that are the object of male domination. In this research, the writer uses three methods: data collection by applying library research, data analysis using content analysis method that emphasizes the implied and explicit meaning in the fictional character of the literary work, and data representation by compiling the data obtained in systematic writing, namely thesis.*

*The author sees that the character of Tess, as a woman who never gives up in her life. He had made several fatal mistakes which later brought misery and his own end. If only Tess hadn't made that mistake her life would have been for the better. First, if Tess hadn't told her she'd been raped then Angel wouldn't have left her. Second, if Tess didn't reject Angel's intention to return then she would live happily with her husband. Third, if Tess hadn't killed Alec, then she wouldn't have been sentenced to death and could live her life with her husband Angel.*

**Keywords:** Pre-Assumption, Happy Ending

© 2021 Jurnal JILP

### **I INTRODUCTION**

The reason for choosing Tess as the subject of study is the proposition that surrounds this character, which is the possibility of Tess to have a happy ending if only she makes the right choice. Human has freedom to choose in life, as the character of Tess determines her own choices, yet she makes wrong choices that brings the destruction in her life. There are three times that Tess chooses the wrong path: the time she

speaks honestly about her past to Angel, the time she rejects Angel's reconciliation, and the time she murders Alec unintended. If only Tess choose the right decision, then the reader can have the pre-assumption of her happiness with Angel.

Tess is not only an intelligent young woman and strikingly attractive but also distinguished by her deep moral sensitivity and

passionate intensity. Tess is indisputably the central character of the novel that bears her name. However, the problem arises, which influence her choice determination, when Angel's ideals of human purity are too elevated to be applied to actual people: Mrs. Durbeyfield's easygoing moral beliefs are much more easily accommodated to real lives such as Tess's. Angel awakens to the actual complexities of real-world morality after his failure in Brazil, and only then he realizes he has been unfair to Tess.

Tess is a beautiful and loyal young woman living with her impoverished family in the village of Marlott. Tess has a keen sense of responsibility and is committed to doing the best she can for her family, although her inexperience and lack of wise parenting leave her extremely vulnerable. Her life is complicated when her father discovers a link to the noble line of the d'Urbervilles, and as a result, Tess is sent to work at the d'Urberville mansion. Unfortunately, her ideals cannot prevent her from sliding further and further into misfortune after she becomes pregnant by Alec d'Urberville. The terrible irony is that Tess and her family are not really related to this branch of the d'Urbervilles at all: Alec's father, a merchant named Simon Stokes, simply assumed the name after he retired.

The pre-assumption is broken as Tess's husband, Angel, discovers her earlier seduction by Alec and decides to leave her, going off to Brazil and not answering her letters, and bringing Tess to despair. Tess's last-ditch decision to marry Alec, who claims to love her; Angel's return from Brazil to discover Tess marriage to her former seducer, and his meeting with Tess; Tess's murder of Alec and short-lived escape with Angel before being apprehended and executed.

Unfairness dominates the lives of Tess and her family to such an extent that it begins to seem like a general aspect of human existence in Tess of the d'Urbervilles. Tess does not mean to kill Prince, but she is punished anyway, just as she is unfairly punished for her own rape by Alec.

Tess of the d'Urbervilles presents complex pictures of both the importance of social class in nineteenth-century England and the difficulty of defining class in any simple way. Certainly the Durbeyfields are a powerful emblem of the way in which class is no longer

evaluated in Victorian times as it would have been in the Middle Ages, that is, by blood alone, with no attention paid to fortune or worldly success. Indubitably the Durbeyfields have purity of blood, yet for the parson and nearly everyone else in the novel, this fact amounts to nothing more than a piece of genealogical trivia. In the Victorian context, cash matters more than lineage, which explains how Simon Stokes, Alec's father, was smoothly able to use his large fortune to purchase a lustrous family name and transform his clan into the Stoke-d'Urbervilles. The d'Urbervilles pass for what the Durbeyfields truly are, authentic nobility, simply because definitions of class have changed. The issue of class confusion even affects the Clare clan, whose most promising son, Angel, is intent on becoming a farmer and marrying a milkmaid, thus bypassing the traditional privileges of a Cambridge education and a parsonage. His willingness to work side by side with the farm laborers helps endear him to Tess, and their acquaintance would not have been possible if he were a more traditional and elitist aristocrat. Thus, the three main characters in the Angel-Tess-Alec triangle are all strongly marked by confusion regarding their respective social classes, an issue that is one of the main concerns of the novel.

#### A. Problems and Limitations of the Problem

In analyzing with the topic "pre-assumption of Tess' happy ending," the writer takes analyze the problem from extrinsic sides. It is an attempt to interpret literature in the light of its social context and its incident, in most cases it becomes a casual explanation constitute discussion of element such as psychology, biography, society, history and ideas. Through the extrinsic element, the writer explains the feminist aspects, which is the choice that change Tess' pre-assumption of happiness. Here in this analysis, the writer focuses his research toward the feminist idea toward the main character, which influences the story and the other characters of the novel through feminists. Then, the writer limits these problems which are classified them three sub-problems that will be analyzed by the writer as the following:

1. How is pre-assumption of Tess' honesty reflected in the story?

2. How is pre-assumption of Tess' rejection reflected in the story?

3. How is pre-assumption of Tess' murder reflected in the story?

#### B. Purposes of the Research

The purpose of the research refers to the exposure of analysis provided in the limitation of

the problem, this research basically has to conduct the following terms:

1. To explain the pre-assumption of Tess' honesty from the story.

2. To explain the pre-assumption of Tess' rejection from the story.

3. To explain the pre-assumption of Tess' murder from the story.

## II RESEARCH METHODS

The writer applies the content analysis method as the method of the research. Mellon (2003) said that: "A research method uses a set of categorization procedures for making valid and reliable inferences from data to their context." So, the writer analyzes the content of the text, in this case the drama and other sources to the context of women's role that Thomas Hardy has made. The object of the research the writer uses is titled *Tess of the d'Urbervilles* told about the way of a girl in getting her role. The hard trying of her makes the writer interested to take it to analyze, how she was faced hard problem when she struggles for her role.

As the writer has mentioned before, the scientific approach that is used in this analysis is feminist approach. Therefore, this method is a kind of method that is used by the writer, as research to make his analysis by researching technique; she applies library research by collection and reading the books that are related to feminist and women in general, beside the novel itself as the main source.

In this data collection, the whole procedures in library research, internet research, and collecting the theory employs the method of content analysis. Pradopo in *Metodologi Penelitian Sastra* defines content analysis as: "the analysis of the data and material before using them as the reference" (2001: 6) Here, one tries

to analyze the text from literary works in order to be understood on its implied contents and meanings within those documents.

In technique of data collecting, the data are important to be collected then classified them in order to get the clear groups while giving them codes. After that the writer connects the data each other based on the concept that have been coded before.

In technique of analyzing data, the writer analyzes the data based on the content analysis method, so the technique of analyze data will be based on the content analysis method, they are: Coding is the basic tool of content analysis. It involves simply determining the basic unites of analysis, and counting how many times the expressive appears, categorizing is the next level upon content analysis. It involves creating meaningful categories to which the unit of analysis can be assigned, classifying the level involves verifying that the unit of analysis can be easily and ambiguously assigned to the appropriate categories, comparing is the next level. It involves comparing the categories of expressive aspect, and concluding is the highest level of content analysis. It involves drawing conclusion about the content in its context. All of the steps will be followed in analyzing data by following them one by one, until the writer gets the final statement to each data.

## III RESULTS AND DISCUSSION

Throughout much of the history of Western civilization, deep-seated cultural beliefs allowed women only limited roles in society. Many people believed that women's natural roles were as mothers and wives. These people considered women to be better suited for

childbearing and homemaking rather than for involvement in the public life of business or politics. Most of the people believed that women were not so intellectual, they perceive that women could do their duties such as cooking, nurturing, and washing. Men and women usually divided

the numerous tasks among themselves and their children. Industrialization led male workers to seek employment outside of the home in factories and other large, scale enterprises. The growing split between home and work reinforced the idea that women's "rightful place" was in the home, while men belonged in the public world of employment and politics.

Woman suffrage, right of women to share on equal terms with men the political privileges afforded by representative government and, particularly, to vote in elections and referendums and to hold public office. Equal political rights for women have been advocated since antiquity. Under the autocratic forms of government that prevailed in ancient times and under the feudal regimes of the Middle Ages. Suffrage was so restricted, even among men, that enfranchisement of women never attained the status of a major political issue. According to Nancy Cott (1987:49) who states that "While the tradition of political action and argumentation laid down by the woman movement was crucial to Feminism's coherence in the 1910s; the contemporary suffrage and labor movements and experiments in radical art and politics supplied the soil in which it grew like an organism." This quotation shows us the condition warranted organized woman-suffrage movements only after suffrage had been won by large, formerly disfranchised groups of the male population as a consequence of the democratic revolutions of the 19th centuries.

Feminist criticism theory is appeared from the general opinion of men that consider women as more weak and meek creatures. Most male authors create female characters as the objects of domination. Then, feminists argue that male fears and anxieties are portrayed through female characters. They may argue that man determines everything, or converse. The feminist criticisms of human rights theory and practice that reveal several problems in an existing model that have specific bearing on the recognition of women's right but that have an impact on the recognition of other humans' rights as well, as states of Barry Peter (2002: 122) who said that " In Feminist criticism in the 1970's the major effort went into exposing what might be called the mechanism woman of patriarchy, that is, the cultural mindset in men and woman which perpetuated sexual inequality ".

The female character often lacks authenticity if they are not portrayed as the complex and unique individuals. Generally, women, in literary work, are often represented in literature as the other; a subordinate class of objects "of interest only insofar as they serve or detract from the goals of the male protagonist." Often women are merely stereotypes that allow the male protagonist to define his own role and fulfill his own selfhood. In response to this misrepresentation of women in literature, feminist criticism has necessarily often become a negative one, resisting stereotyped images of women. By exposing the often subtle portrayal of woman as other and by celebrating truly authentic female characters, feminist criticism functions as a liberating moral criticism.

By the dominating of men, the women begin change. One of the results is formed in the upgrading of women's sense in literary work for they think that the world of literature has been influenced by the male, either in authorship, content or language. Clearly, this criticism tries to analyze the representation of women in literature. Though the procedures of individual critics differ one from another, there is general agreement that interpretation of literature involves the sense of patriarchy, the ideology that supports masculine ways of thinking or points of view and suppresses women literarily, politically, economically and psychologically.

Feminist approach analyzes the representation of women in literature. Though the projects of individual critics differ, there is general agreement that interpretation of literature involves critique of patriarchy. Patriarchy as ideology that privileges masculine ways of thinking or points of view and marginalizes women politically, economically and psychologically. Project of interpretation is to expose patriarchal nature of language itself. The influence of patriarchal that denigrated or ignored women. It also includes the deeper view that a masculine style of language has suppressed a feminine one. Women need to assert a feminine language. Some have argued that it would be more fluid, less straight-forward and logical, and more perceptual. Some authors texts in detail, demonstrating patriarchal patterns, or the complex response of women writers to their own authorial status. Some explore challenges to a literary tradition that is so dominated by men.

C. Plot

Tess Durbeyfield is a 16 - year old simple country girl, Wessex, the southwest of England. She is the eldest daughter of John and Joan Durbeyfield, uneducated and rather shiftless peasant. Tess's family's discovery that they are ancient English aristocracy, giving them all fantasies of a higher station in life; Tess's accidental killing of the family horse, which drives her to seek help from the d'Urbervilles, where she is seduced and dishonored. Tess is seduced, impregnated, and abandoned by the son of her upper-class patroness, Alec d'Urbervilles, making unacceptable to her true love Angel later in life and dreadful fate.

Tess returns home, gives birth to a son, Sorrow, the product of the rape, and works as a field worker on nearby farms. Sorrow becomes ill and dies in infancy, leaving Tess devastated at her loss. Tess makes another journey away from home to nearby Talbothays Dairy to become a milkmaid to a good-natured dairyman, Mr. Crick. There she meets and falls in love with a traveling farmer's apprentice, Angel Clare. She tries to resist Angel's pleas for her hand in marriage but eventually marries Angel. He does not know Tess' past, although she has tried on several occasions to tell him.

After their wedding, Angel and Tess both confess indiscretion: Angel tells Tess about an affair he had with an older woman in London, and Tess tells Angel about her history with Alec. Tess forgives Angel, but Angel cannot forgive Tess. He gives her some money and boards a ship bound for Brazil, where he thinks he might establish a farm. He tells Tess he will try to accept her past but warns her not to try to join him until he comes for her. He has never answered her letters, and bringing Tess to despair.

Tess is determined to see Angel's family in nearby Emminster but loses her nerve at the last minute. On her return to Flintcomb, Tess sees Alec again, now a practicing evangelical minister, preaching to the folks in the

countryside. When Alec sees Tess, he is struck dumb and leaves his position to pursue her. Alec follows her to Flintcomb, asking her to marry him. Tess refuses in the strongest terms, but Alec is persistent. Furthermore, Alec insists that Angel will never return and has abandoned her. Tess last-ditch decision to marry Alec.

In the meantime, Angel returns from Brazil to look for Tess and to begin his own farm in England. When Angel finds Tess' family, Joan informs him that Tess has gone to Sandbourne, a fashionable seaside resort in the south of England. Angel finds Tess there, living as an upper-class lady with Alec d'Urberville. In the meeting with Angel, Tess asks him to leave and not return for her. Angel does leave, resigned that he had judged Tess too harshly and returned too late.

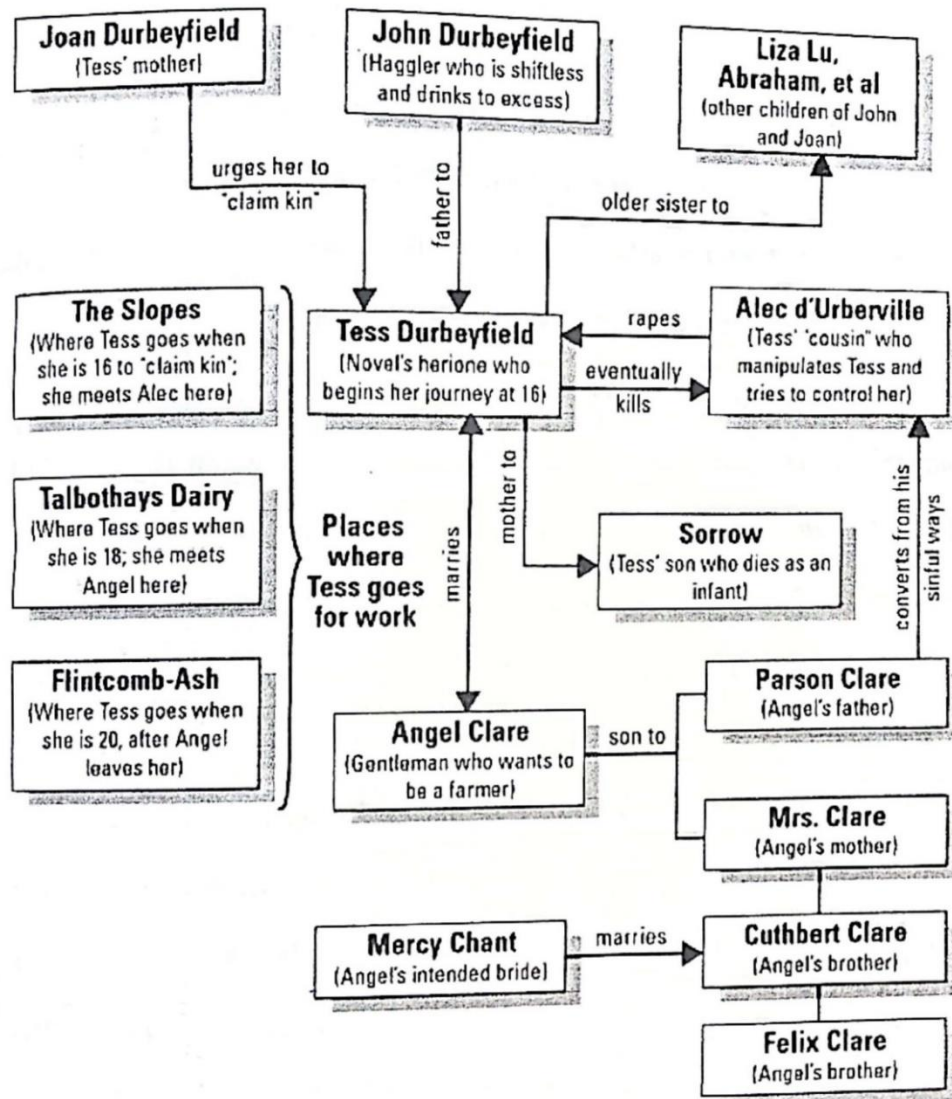
After her meeting with Angel, Tess confronts Alec and accuses him of lying to her about Angel. In a fit of anger and fury, Tess stabs Alec through the heart with a carving knife, killing him. When the landlady finds Alec's body, she raises an alarm, but Tess has already fled to find Angel.

Angel agrees to help Tess, though he cannot quite believe that she has actually murdered Alec. They hide out in an empty mansion for a few days, then travel farther. Their plan is to make for a port and leave the country as soon as possible. They spend a week in a vacant house, reunited in bliss for a short time. They are discovered, however, and the trail ends at Stonehenge, the ancient pagan monument, when the police arrest Tess and take her away.

Before she is executed for her crime, Tess has Angel promise to marry her sister Liza Lu once she is gone. Angel agrees and he, along with Liza Lu, witnesses a black flag raised in the city of Wintoncester, signifying that Tess' death sentence has been carried out. There was nothing Tess could do to change fate. Finally, both of Angel and Liza Lu, leave together, and the tragic tale of Tess ends.



D. Character Map



E. Pre-assumption of tess' happy ending

In *Tess of the d'Urbervilles*, beautiful and innocent Tess discovers a world filled with lust, cruelty, and vanity. Alec and Angel, the two men in Tess's life, hold juxtaposed roles: Alec rapes and deceives Tess, while Angel loves her. Tess murders Alec and is executed for the crime. Thomas Hardy's *Tess of the d'Urbervilles* tells the tale of how fate, social position, and religion culminate in tragedy for a good and gentle woman.

Tess has heroic qualities that make her worthy of our admiration. These qualities are most evident in the following scenes: when she

endures the tortures of Alec's violation and Angel's abandonment; and when she finally and irrevocably rids herself of Alec's influence.

Tess is one of Hardy's most sympathetic protagonists. She is as likeable as a literary character found in all of English literature. Readers come to understand her plight and her acceptance of the seemingly inevitable things that happen to her. Not once during the novel does Tess exhibit any traits that take away from Hardy's portrayal of her as a good person. As a result, by the end of the novel, we wish for a happy ending for Tess and Angel, but we know that not all stories end on a positive note.

Although overly happy endings were typical of some of Hardy's contemporaries, such as the Brontë sisters and Jane Austin, with Tess, Hardy attempted to infuse into the literature more earthy characters and a story that belies the notion of a happy ending.

In part, Tess represents the changing role of the agricultural workers in England in the late nineteenth century. Possessing an education that her unschooled parents lack, since she has passed the Sixth Standard of the National Schools, Tess does not quite fit into the folk culture of her predecessors, but financial constraints keep her from rising to a higher station in life. She belongs in that higher world, however, as we discover on the first page of the novel with the news that the Durbeyfields are the surviving members of the noble and ancient family of the d'Urbervilles. There is aristocracy in Tess's blood, visible in her graceful beauty, yet she is forced to work as a farmhand and milkmaid. When she tries to express her joy by singing lower-class folk ballads at the beginning of the third part of the novel, they do not satisfy her, she seems not quite comfortable with those popular songs. But, on the other hand, her diction, while more polished than her mother's, is not quite up to the level of Alec's or Angel's. She is in between, both socially and culturally. Thus, Tess is a symbol of unclear and unstable notions of class in nineteenth-century Britain, where old family lines retained their earlier glamour, but where cold economic realities made sheer wealth more important than inner nobility.

#### a. Pre-Assumption of Tess' Honesty

Pre-assumption of Tess's honesty starts as Angel and Tess grow closer, and Tess finds herself in the happiest phase of her life. They wake up early, before the others, and feel as if they are the only people on Earth. Indeed, the dairy seems to be an Eden, where Angel is Adam and Tess is Eve. These chapters mark the end of Phase the Third, subtitled "The Rally," which concerns Tess's "invincible instinct toward self-delight" as she enjoys a happy period at the Talbothays Dairy and her new romance with Angel Clare. The harsh irony of Angel's first impression of Tess, that she is virginal, is underplayed by Tess's self-sacrificing virtue throughout these chapters, she even avoids him intentionally when she thinks her friends deserve

him more. The plot of this phase is, like that of Phase the First, essentially linear: Tess meets Angel and their relationship grows closer until it becomes clear that he loves her.

Phase the First builds steadily toward Tess's fall from grace, and Phase the Second lays out the consequences for Tess, her child and her loss of reputation. Phase the Third builds inexorably toward Tess's union with Angel, while Phase the Fourth brings us the consequences of their love: Angel and Tess marry, and she confesses her past.

With Tess's virtue as uncompromisable as ever, her personal reservations about marrying Angel seem clearly designed to arouse both our sympathy and moral outrage. It seems ludicrous for poor Tess to have to refrain from acting on her passion, Surely any moral code that would force Tess to suffer for the rest of her life for a single error must be deeply flawed. This line of reasoning is Hardy's argument, but still Tess seems to be fated to suffer, the victim of the ill-judged execution of the well-judged plan of things.

In the ill-judged execution of the well-judged plan of things the call seldom produces the comer, the man to love rarely coincides with the hour for loving. Nature does not often say "See!" to her poor creature at a time when seeing can lead to happy doing; or reply "Here!" to a body's cry of "Where?" till the hide-and-seek has become an irksome, outworn game(42).

The final scene in the section, in which Tess and Angel are overcome by their love, is a wonderful conclusion to these chapters, which have focused on the growing attraction between them. The conclusion satisfies the natural progression of their love in a way that is surely meant to appease us. Tess is surprised by Angel's confession, and a bit shaken by its implications. She is torn because she knows her dark past will stand in the way of her future with Angel, and even as their love continues to grow, these issues and problems do not show any signs of disappearing.

In the early fall, Angel again asks Tess to marry him. Tess hesitates, saying that one of the other girls might make a better wife than her. Tess still feels that she cannot marry Angel because of the implications of her past indiscretions. But Angel still believes that Tess is objecting only because of her low social status,

and he thinks that she will accept soon enough. Tess believes that she must tell Angel about her lineage and her dark past, but hesitates and resolves to tell him later.

Tess's denial of Angel shows that she is concerned about what her past may mean to her future. To Angel, her denial seems to signify that Tess is even more virtuous than he thought. By denying him not because of a lack of love but, he believes, because of her lack of social status, her convictions seem almost too pure to him.

Mrs. Durbeyfield advises Tess against the ethically sound choice of telling Angel about her past. Mrs. Durbeyfield's advice, however, stems from her love and concern for Tess. Like any mother, Mrs. Durbeyfield does not want anything to interfere with her daughter making an advantageous marriage. Tess is relieved to receive this advice from her mother, but she knows deep down that she cannot follow it.

They were not aware that, at these words, salt, stinging tears trickled down upon Tess's pillow anew, and how she resolved, with a bursting heart, to tell all her history to Angel Clare. despite her mother's command-to let him for whom she lived and breathed despise her if he would, and her mother regard her as a fool, rather than preserve a silence which might be deemed a treachery to him, and which somehow seemed a wrong to these (203).

Although Tess's mother can advise an unethical course of action in order to preserve her daughter's happiness, Tess's conscience is too strong to live with the secret, and she must free herself of the burden so that she can live comfortably and morally.

After this disclosure, Angel asks Tess for forgiveness, telling her of his past indiscretion with an older woman in London. Tess says that she, too, has a confession and tells him of her past with Alec.

"O, Angel-I am almost glad-because now you can forgive me! I have not made my confession. I have a confession, too-remember, I said so."

She bent forward, at which each diamond on her neck gave a sinister wink like a toad's; and pressing her forehead against his temple she entered on her story of her acquaintance with Alec d'Urberville and its results, murmuring the words without flinching, and with her eyelids drooping down (229-230).

Angel is distraught by Tess's confession. He begs her to deny it, but she cannot. Angel cannot forgive Tess for her sin and her indiscreetness. He flees the house, and Tess follows after him.

"In the name of our love, forgive me!" she whispered with a dry mouth. "I have forgiven you for the same!"

And, as he did not answer, she said again-

"Forgive me as you are forgiven! I forgive you, Angel."

"You-yes, you do."

"But you do not forgive me?"

"O Tess, forgiveness does not apply to the case! You were one person; now you are another. My God-how can forgiveness meet such a grotesque-prestidigitation as that!" (232)

For hours, they walk the grounds of the mansion. Tess tells her husband that she will do anything he asks and even offers to drown herself. Angel orders her to go back to the house. When he returns, Tess is asleep. After an uncomfortable moment looking at the d'Urberville ladies' portraits, Angel goes to sleep in a different room. It is clear that Angel does not Tess anymore:

"I thought, Angel, that you loved me-me, my very self! If it is I you do love, O how can it be that you look and speak so? It frightens me! Having begun to love you, I love you for ever-in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my own husband, stop loving me?"

"I repeat, the woman I have been loving is not you."

"But who?"

"Another woman in your shape."

(232-233)

Three miserable days go by, during which Angel spends his time at the mill or with his studies. Tess wonders if they should get a divorce, but she learns that the law does not allow divorce. Finally, Tess offers to go home, and Angel tells her she should go. They behave awkwardly together in public. Angel leaves Tess near her village, telling her that he will try to



accept her past, but that she should not try to come to him until he comes for her.

b. Pre-Assumption of Tess' Rejection

In pre-assumption of Tess' rejection, Tess is passionate in her love for Angel and her hatred of Alec. She strays from her marriage only when it appears that Angel may not return to her from South America and when there is no other way to help her destitute family. When she discovers Alec's duplicity, she makes her mind up that this will be his final deception of her.

Tess' greatest weakness is for her family, particularly her brothers and sisters, and it is this weakness that Alec exploits to great effect. Her journey to The Slopes, at the beginning of the novel, and her subsequent return to Alec near the novel's end, are all predicated on her willingness to undergo great pains to make her family's life better. Alec promises financial aid to the Durbeyfield family several times, to which Tess cannot object. He has ulterior motives, however, to subdue Tess and make her his own.

But Tess is also a strong woman throughout the novel. She stands up for herself and refuses to crumble under pressure. She chastises herself for her weakness after her sexual escapade with Alec. If we agree with her claim that this indiscretion is a moment of weakness, we probably also feel that such weakness is not unlike that of most human beings. She is hard on herself for letting herself become a victim. At the burial of her child, Sorrow, she weeps but collects herself and moves on as a stronger woman. Overall, her determined attempts to escape her past primarily reflect her strength.

Angel's ideals of human purity are too elevated to be applied to actual people. Angel awakens to the actual complexities of real-world morality after his failure in Brazil, and only then he realizes he has been unfair to Tess. His moral system is readjusted as he is brought down to Earth.

As Angel's name suggests, he is a lofty visionary who lacks some experience with the real world, despite all his mechanical know-how in farm management. He may be able to milk cows, but he does not yet know how to tell the difference between an exotic dream and an everyday reality, so inevitably his experience in the imagined dream world of Brazil is a disaster

that he barely survives. His fiasco teaches him that ideals do not exist in life, and this lesson helps him reevaluate his disappointment with Tess's imperfections, her failure to incarnate the ideal he expected her to be. For Angel, Brazil symbolizes the impossibility of ideals, but also forgiveness and acceptance of life in spite of those disappointed ideals.

In fact, Angel is in the process of changing as a result of his bad experiences in Brazil. He begins to alter his attitude toward Tess, slowly realizing that his way of thinking has been faulty. He undergoes an emotional and moral conversion that is much more real than Alec's religious conversion a few chapters back. Angel is finally shedding his immaturity and growing to love Tess as a responsible adult. But the distance between Angel and Tess is still great, both physically and emotionally. Ironically, the distance may have led them closer together, as their loneliness and separation have shown Angel how much Tess means to him.

Angel returns to his parents' home, haggard and gaunt after his tribulations abroad. He reads Tess's angry letter, and he worries that she will never forgive him. After a short time spent waiting, Angel decides that he must not delay his reunion with Tess. He is encouraged in this feeling by the revelation that Tess has not used any of the money Angel left with his father. Angel realizes that Tess must have suffered great poverty while he was abroad, and he is overcome with pity and guilt.

Angel treks to Sandbourne, arriving late at night, too late to find any information. The next morning, Angel finds Tess at an inn called The Herons, from information provided by a mailman. He goes to the inn and asks for Tess, where she is now known as Teresa d'Urberville. Tess has been living with Alec, and the pair has traveled to the resort for relaxation. Angel sees Tess, only to be told that she cannot go with him, that Alec has won her. Repeatedly, Tess tells Angel, "It is too late," She sends Angel away, urging him not to return, as she now belongs to Alec. Angel leaves the inn, wandering the streets aimlessly.

"Tess!" he said huskily, "can you forgive me for going away? Can't you come to me? How do you get to be like this?"

"It is too late," said she, her voice sounding hard through the room, her eyes shining unnaturally.

"I did not think rightly of you-I did not see you as you were!" he continued to plead. "I have learnt to since, dearest Tessy mine!"

"Too late, too late!" she said, waving her hand in the impatience of a person whose tortures cause every instant to seem an hour. "Don't come close to me, Angel! No-you must not. Keep away."

"But don't you love me, my dear wife, because I have been so pulled down by illness? You are not so fickle-I am come on purpose for you-my mother and father will welcome you now!"

"Yes-O,yes, yes! But I say, I say it is too late." (385)

#### c. Pre-Assumption of Tess Murder

Pre-assumption of Tess' murder has begin from her hatred to Alec in the beginning of the story. Tess is a simple country girl or woman who had a basic education growing up, but had little exposure to the wiles of the world outside Marlott. She has curiosity that goes beyond her basic education, as demonstrated when she debates religious and moral issues with both Angel and Alec. Her weakness is her innocence; she is unschooled "in the ways of the world" and therefore unable to protect herself. Tess chides her mother for not telling her full truth about a less-than-kind world: "Why didn't you tell me there was danger in men-folk?"

Tess is a young woman who tends to find herself in the wrong place at the wrong time. She is a victim, but she is also, at times, irresponsible. She falls asleep while taking the beehives to market, which ends up killing the family horse,Prince. She decides to visit the d'Urbervilles in Trantridge, giving rise to all her future woes, partly out of the guilt and responsibility she feels toward her family. She wants to make good, but in trying to help her family she loses sight of her own safety and her own wants and wishes. She becomes Alec's victim in the forest. She probably should have known not to put herself in such a situation, but she has few other options. Here, it seems as

though she is destined to rely on others, even when they are unreliable.

Mrs. Brooks, the landlady at The Herons, follows Tess upstairs and spies on her through the keyhole. She sees Tess holding her head in her hands, accusing Alec of deceiving her into thinking that Angel would never come back for her. Alec replies angrily, and Mrs. Brooks, startled, flees the scene. Back in her own room, she sees Tess go through the front gate, where she disappears onto the street. A short while later,Mrs.

Brooks notices a dark red spot spreading on the ceiling. Terrified, Mrs. Brooks has a workman open the door of the d'Urberville rooms, where they discover Alec lying on the bed, stabbed to death.

"And he is dying-he looks as ifhe is dying! ... And my sin will kill him and not kill me! ... O, you have torn my life all to pieces... made me be what I prayed you in pity not to make me be again! ... My own true husband will never, never-O God-I can't bear this!-I cannot!"(388)

The landlady gives the alarm, and the news of Alec's murder quickly spreads through the town while Tess explains why she kills Alec:

"And then my dear, dear husband came home to me...and I did not know it! ... And you had used your cruel persuasion upon me ... you did not stop using it-no-you did not stop! My little sisters and brothers and my mother's needs-they were the things you moved me by ... and you said my husband would never come back-never; and you taunted me, and said what a simpleton I was to expect him! ... And at last I believed you and gave way!...And then he came back! Now he is gone. Gone a second time, and I have lost him now for ever ... and he will not love me the littlest bit ever any more-only hate me!... O yes, I have lost him now-again because of-you!"(388).

#### IV CONCLUSION

This chapter serves as the answer to limitation of the problem in the introduction chapter, which is pre-assumption of Tess' happy ending:

1. Pre-Assumption of Tess' Honesty can be seen in the conditionality if Tess does not reveal her tragic past of rape and illegitimate child, then she can live happily with her husband Angel.
2. Pre-Assumption of Tess' Rejection can be seen in the conditionality if Tess does not reject Angel's intention to live as a family because of the Alec's deceive, then she will also can live happily with her husband Angel.
3. Pre-Assumption of Tess' Murder can be seen in the conditionality if Tess does not kill Alec because he has lied to him that Angel will not come back again to her, then she will escape the death punishment and can live happily with her husband Angel. Tess has made wrong choices that brings the destruction in her life. If only Tess choose the right decision, then the reader can have the

pre-assumption of her happiness with Angel.

#### Suggestions

This analysis might not be perfect, so the writer wants certain inputs and critics from the readers in perfection of this writing. The writer hopes this analysis can add a new expression in literature world, especially English Department, Faculty of Letters, Ekasakti University. Finally, the writer also hopes that this writing can provide the contribution to the English Department students and whoever may be interested in the subject being discussed. This study is far from being complete since the writer has limited knowledge of literature, and in conducting this analysis, the writer is also aware that he has not covered all of the aspects. It is hoped that this thesis can provide the motivation for the further investigation, such as: social class and lineage are powerful forces for determining character in the novel. What role does Tess's noble lineage play in the depiction of her character?. With regard to noble blood, is it possible that the novel's portrayal of Tess advances some of the very social stereotypes it otherwise criticizes

### Bibliography

- [1] Barry, Peter. 2002. *Feminist Literary Criticism in Beginning Theory*. Manchester University Press.
- [2] Brabeck, M. and Brown, L. 1997. *Shaping the Future of feminist :Education, Research, and Practice*. Washington :American Psychological Association
- [3] Cott, Nancy F. 1987. *The Grounding of Modern Feminism*. New Haven:Yale University Press.
- [4] Daiches, David. 1990. *Critical Approaches to Literature*. Singapore: Singapore Publisher(Pte)Ltd.
- [5] Hadi, Sutrisno. 1995. *Metodologi Research*, Yogyakarta: Andi Offset.
- [6] Hardy, Thomas. 1972. *Tess of the d'Urbervilles*. Leicestershire: F.A. Thorpe Ltd.
- [7] Hugh, Graham. 1996. *An Essay on Criticism*. New York:Holt, Rinehart and Winston.
- [8] Kennedy, X. J. *An Introduction to Fiction*, England: Scott,Forest-man and Company.
- [9] Markman, Roberta H..et al. 1982. *10 Steps in Writing the Research Paper*,New York: Barron's Educational Series Inc.
- [10] Mills, Sara, ed.1996. *Feminist Readings*. New York: Prentice Hall.
- [11] Pradopo, Rachmat Djoko, et.al.2001, *Metodologi Penelitian Sastra*, Yogyakarta: PT.Hanindita Graha Widia.
- [12] Semi, M. Atar., 1993, *Metode Penelitian Sastra*, Bandung:Angkasa.