

## JUDE FAWLEY AND PAUL MOREL

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- I -

The theme of the last of Hardy's novels, *Jude the Obscure* (1896) is a young man's betrayal and downfall. To be sure the theme was not new to Hardy. He had already dealt with a similar one in *Tess of the d'Urbervilles* (1891), although then dealing with the downfall of a woman, Tess, where she had been supreme from first to last, and pronounced 'pure' despite all outward indications to the contrary. A new, unconventional and daring theme altogether and very different from the accepted norms of Victorian fiction. In *Jude the Obscure* Hardy discussed the theme more acutely and more pessimistically.

Unlike many of Dickens's simple and lucky orphans (*Oliver Twist* for one), Jude is an unlucky orphan, an alienated lonely hero, unable to do anything. He is more complex than most Victorian characters. Jude is trying to find himself, to be himself, and to save himself, yet all is in vain. He cannot understand himself, neither can he overcome his difficulties. Jude is one of those so-called modern heroes: a sensitive and yet a crushed and bewildered young man. The weight of time and place presses heavily upon him:

He sounded the clacker till his arm ached, and at length his heart grew sympathetic with the birds' thwarted desires. They seemed like himself, to

be living in a world which did not want them.<sup>1</sup> (p. 19)

His life is a puny and a sorry one, and he is frightened of manhood which would bring more loneliness and pain in his life. "If he could only prevent himself growing up! He did not want to be a man." (p. 23)

We see him at first as a boy enchanted with Christminster, which is the ideal spot where he can realize his academic ambitions. He meditates and reads constantly and sympathetically anything that his hands can get hold of, both classical and theological books, having in mind the fact that he wants to belong to the church:

Jude continued his walk homeward alone, pondering deeply that he forgot to feel timid. He suddenly grew older. It had been the yearning of his heart to find something to anchor on, to cling to—for some place which he could call admirable. Should he find that place in this city if he could get there? Would it be a spot in which, without fear of farmers, or hindrance, or ridicule, he could watch and wait, and set himself to some mighty understanding like the men of old of whom he had heard? As the halo had been to his eyes when gazing

<sup>1</sup>All page references to *Jude the Obscure* are taken from the Macmillan and Co., edition (London, 1961) and will be cited within the text.

at it a quarter of an hour earlier, so was the spot mentally to him as he pursued his dark way.

"It is a city of light," he said to himself.

"The tree of knowledge grows there," he added a few steps further on.

"It is a place that teachers of men spring from and go to."

"It is what you may call a castle, manned by scholarship and religion."

After this figure he was silent and long while, till he added:

"It would just suit me." (pp. 30-1)

Jude, like almost all of the heroes and heroines of Hardy, is not interested in material things, physical comfort or self-preservation. He is struggling to come into being, to find himself. As yet he seems not to be aware of himself as a man, nor is he aware of women and sex. His early teens pass thus.

And yet all this feverish pursuit of knowledge and learning is suddenly neglected when Jude consciously perceives the first girl. The man awakens in him: he becomes alight with life and suddenly all his enthusiasm and quest for spiritual gratification and reveries of a glorious future vanish into thin air as he "rushes up the stairs at Arabella's heels." (*JO*, p. 62)

Like many of Hardy's other characters (Wildeva or Troy for instance), Jude has a passionate nature and it is this nature that leads him ultimately to failure and death. After his seduction, he realizes his hunger for women. This sensual desire is a hindrance to his academic ambitions. Yet he wants her. Arabella is a "fine, dark-eyed girl" for him, even though she is "not worth a great deal as a specimen of womankind." (*JO*, p. 63) The dead Classics or Saints are nothing to him, he concludes hastily. Life cannot be learned by deduction. It is to be lived, and so he plunges into the realm of experience and life,

uttering as he goes, "It is better to love a woman than to be a graduate, or a parson, ay, or a pope." (*JO*, p. 54)

Arabella is described rather contemptuously by Hardy. There is a crudity and coarseness about her skin and fibre and about her background which seems offensive to Hardy. She is a pig killer's daughter with a false tail of hair. She enjoys pig killing herself and even forces Jude to practise it. She is uneducated and shallow and does not care for books. But she is young, full of life and energy and is looking for a mate with whom she can achieve full enjoyment: "She was a complete and substantial female animal—no more, no less." (*JO*, p. 44) And she is able to grab Jude very easily, for to her he is a man who looks at a woman "as if he had never seen a woman before in his born days. He's to be had by any woman who can get him to care for her a bit, if she likes to set herself to catch him the right way." (*JO*, p. 48) Arabella wants Jude physically. In a curiously low hungry sensuous tone she says:

"I've got him to care for me ... I want him to have me—marry me! I must have him. I can't do without him!" (p. 55)

Jude, too, is excited about the whole experience. It makes him feel alive and "he walks the earth like a Lord."<sup>2</sup>

But not always, as Lawrence himself admits in his study a little later. Because

The man may retain all the while  
the sense of himself, the primary male,

<sup>2</sup>D. H. Lawrence, "Study of Thomas Hardy" in *Phoenix: The Posthumous Papers of D. H. Lawrence*, London: Heinemann, 1967, p. 491.

receiving gratification. This constant reaction upon himself at length dulls his senses and his sensibility, and makes him mechanical, automatic.<sup>3</sup>

Nevertheless, Arabelle gave Jude his sense of maleness, she made a man out of him, made him real, gave him human substance where before he had only been ethereal, bookish and spiritual. Despite all her shortcomings, her selfishness, her unrefinement, Arabella was necessary for Jude. She opened up the path for his manhood, for his physical maturity, for his freedom. But Arabella was not everything to him. She is not a complete character in herself. She is a part of Jude's character, constituting half of his personality—the physical side of Jude's nature—and that is why she is not able to satisfy him completely, although physically they are very much married. Their marriage is filled with mutual disdain: Jude's for Arabella's vulgar tastes and character, and Arabella's for his refined impulses and aptitudes. Arabella's only aspiration at their marriage was the desire to be aware of herself as a woman in contact with Jude. She is aware of him as a man who could gratify her. And she is gratified by him. She has no further expectations. But Jude soon realizes that there is something missing from their marriage. In their relationship he gains little knowledge, or self awareness. But through her he comes to know himself sexually.

He is not much affected when the marriage fails and Arabella leaves for Australia. He knows that he had been "a tender-hearted fool," and goes back to his studies and works hard to finally get to Christminster. Here a third phase opens in his life: that of his "elevation of purity to a Sue Bridehead

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<sup>3</sup>Ibid.

pedestal, a roseate idealization of sexual relationship, which did not, however, necessarily exclude the physical aspects <sup>4</sup>.”

When his hopes are dashed once more, due to social, economic and other causes he comes into contact with a second woman, for whom he forms a deep idealized love and thinks her to be the answer to his deep human needs as well as intellectual aspirations. After Arabella, Sue appears to be a godsend gift to Jude.

Sue seems to be an exemplary woman: a pretty artist. The first sight Jude has of her is through a picture like Christminster, to which Jude forms an attachment. An unreality, unsubstantiality representing from the beginning what she would turn out to be in real life. After his disappointment with the universities at Christminster which prove to be not what he had hoped for and wanted, where there was no freedom or innovation, where dusty tradition was the rule of the day, he turns towards Sue, who is a cousin of his. She becomes the symbol of intellectual life and inspires him spiritually and intellectually.

Sue is the “new woman” of the late Victorian era: on the surface self-willed, spirited and sexless. She pretends to be pagan in spirit: keeps the figures of the pagan gods Venus and Apollo in her room, but forgets to take down the crucifix picture hanging from her wall. There is a duality in Sue as the above contrasting picture has made it amply clear: a duality, a conflict between her “new ideas” and “old conventions”. In Arabella there had been no such duality.

The state of Jude’s mind at the time of their meeting encouraged him to form a purely intellectual tie with Sue. His experience with Arabella had been so distant from any

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<sup>4</sup>George Wing, *Thomas Hardy* (London: Oliver and Boyd Co., 1963), p. 127.

intellectual stimulation that for a time Jude welcomed this existence in the mind only. Sue wanted to be loved and stimulated but was not prepared to give anything back. But the physical male in Jude could not altogether deny the physical side of his nature. And so the dissatisfaction set in. Even when she agreed to elope (she was married to Phillotson) and live with him, she was not prepared to be a wife to him in the real sense of the word. Her senses, her body had no reality for her. She existed in the spirit only as a consciousness.

Just as Arabella had sought the possession of Jude (physically), Sue, too, despite all her vagueness, indecision and hesitation, is not ready to share him with anyone else. And so when Arabella reappears on the scene, she finally agrees to give herself to Jude. But it is with a feeling of dread, of self-abandonment, a sacrifice which is worse than her former refusals of physical connection with both her legal husband Phillotson and later Jude.

Despite the fact that she bore two children for Jude, yet throughout her life she remained ethereal, non-physical—the eternal virgin. They are not a harmonious couple even though they live together for many years. It is with a deep sense of guilt and sacrilege that he takes her. It means death to her ideals and it breaks the vitality of Jude. The death of their two children and Jude's Little Father Time (hanged by the latter) "Done because we were too menny," is the last horrifying experience that Sue endures with Jude. She sees the act as a divine punishment for her sinful relationship with him and goes back to her cold, automaton of a husband, Phillotson. She is damned, condemned, she feels, and must pay the price of going against the community. Hence her return to her depressing and less than alive husband; hence her renunciation of her "free" and "new ideas". Ultimately she cannot detach herself from the conventions of the society. She is a pathetic character. It must have pained Hardy tremendously to talk about her.

To Jude Sue was "the unknown, the undiscovered, into which [he] plunges to discover, losing [himself]"<sup>5</sup>. But it was like plunging into a vast mysterious sea which may enthuse the adventuring spirit of the person experiencing it for a time, but it may also rush him to destruction, to loss, particularly if the sea is dark and menacing and full of hazards beneath the calm surface.

For a time Jude is willing to be satisfied with whatever knowledge he is capable of obtaining in this way—the mental, spiritual stimulation he receives in contact with her. But the male in him is not satisfied with this alone. He wants both the physical and the intellectual stimulation. Hence his dissatisfaction with both Arabella and Sue, because they are subordinate characters—projections of Jude, appealing to and gratifying only one part of him but not all of him; neither can really provide him with complete satisfaction, neither can be a friend and a lover at the same time. Together Sue and Arabella would have made one bride.

The result is utter frustration on the part of Jude and an insane drive to self-destruction through alcohol and utter carelessness concerning his health and welfare.

The book ends in a deep tragic mood. We come face to face with a man who has experienced total failure "both in ambition and in love." (*JO*, p. 133) He started dying when he decided to give up the zest to live, when he gave himself to alcohol, when he was inveigled back by Arabella.

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<sup>5</sup>"Study of Thomas Hardy", p. 490.



In *Sons and Lovers*, published less than twenty years later than *Jude the Obscure*, D. H. Lawrence has taken up the same subject. The first part of the novel deals with the life of Mr. and Mrs. Morel. From her point of view, Gertrude Coppard is married beneath her to an unpolished and uncultivated miner, who, nevertheless, had swept her off her feet in his youth, by his passion, sensuousness and vigour. Her hopes and plans of refining and moralizing him are soon dashed away, as Mr. Morel refuses to put on the cloak of "civilization" and carries on with his rather coarse and drunken habits. Mrs. Morel is a high-minded and educated woman and her husband's conduct soon makes her disillusioned. She then finds herself turning towards her sons for love and tenderness. She dominates their lives, loves, dreams and aspirations. She is determined that her sons will *not* be miners, so the children grow up to despise their father and his profession. Influenced by her they opt out for education and "clean jobs" and make great headway in their accounting and clerical jobs: William in London and Paul in Nottingham making their mother brimful of joy and pride.

But the boys, especially William and later Paul, become so attached to her that they cannot love when mature men, because the mother's love is always the stronger power in their lives, and holds them. Unconsciously, perhaps, the boys try to break away from these chains. William's seeking for a better-paid job in London is probably an attempt to stand alone and make his own decisions and choices in life, but his inexperience and innocence lead him to a trap and he falls in love with an uncouth, silly, shallow and selfish girl, Lily Western, who exploits and treats him as her private bank whose job it was to pay for everything she bought (from season tickets to gloves or even underwear). This is why after sending ten shillings once or twice to his family, he stops because all his earnings go to paying for her purchases. His attempts at asserting his independence fail miserably because he does not know the world, he does not know people and their complex or deceitful natures. His mother is what he knows and obviously breaking

away from her, marrying a girl of his choice are too much for him and the tension and split kill him.

After the death of William, Mrs. Morel's whole life centers around Paul, although initially she is devastated at the loss of her favourite child: "I should have watched the living, not the dead,"<sup>6</sup> she utters, referring to the constantly delicate Paul who after William's death becomes seriously ill with pneumonia and almost dies. He now becomes the reason of her whole existence. She tries to possess him just as she had tried to possess first her husband, then William. He accepts this as he was always attached to her and followed her like her shadow. To him she represents spiritual perfection which he tries to attain. Like Jude, Paul is the product of the countryside and yet he is alienated from his environment because of his mother's domination, as Jude had been by his scholarly ambitions. Mrs. Morel is a sort of Christminster to Paul, and he is obsessed by her. This obsession continues until the very end although Paul finds himself baffled several times by her. At one time his sense of being trapped by his mother's line drives the still young Paul into burning his

sister's doll and destroying it completely. This is perhaps an unconscious act on his part to get rid of the dominion of women. On the other hand it can also reflect Paul's great love of beauty and perfection, of which his mother and Annie's doll are symbols and now that he has broken, albeit accidentally, Annie's doll, it seems that it has lost those qualities and therefore has lost all reason for existence. Giving an overdose of morphia to his mother towards the end of the novel is a similar act as now his terminally sick mother is broken and no

<sup>6</sup>All page references to *Sons and Lovers* are taken from the Heinemann Educational Books edition of the novel (London, 1982) and will be cited within the text.

longer an image of beauty or perfection. Neither can be put together again.

But let us not anticipate events.

Paul's attempts at breaking away from his mother fail as he is held strongly by her clutches and there seems nothing he can do to establish some sort of a natural life and attain natural manhood.

His first attraction to a woman outside his mother is to Miriam whom he had known since boyhood. Like all men suffering from the Oedipus Complex, Paul chooses a woman like his mother. Miriam, too, is sensitive, loves nature, books and appreciates art. Their early relationship is a very innocent one, one of mutual inspiration and stimulation to a perfect spiritual life. Miriam urges the artist to life in Paul, as Sue stimulates the intellectual life of Jude. They discuss books together and Paul paints, just as he does in front of his mother.

He was conscious only when stimulated. A sketch finished he always wanted to take it to Miriam. Then, he was stimulated into knowledge of the work he had produced unconsciously. In contact with Miriam he gained insight; his vision went deeper. From his mother he drew the life-warmth, the strength to produce; Miriam urged this warmth into intensity like a white light.

(S&L, p. 158)

Miriam is also a possessor and she fights for Paul's soul, but shrinks away from his touch, like Sue. She tends to ignore the man in him and at the beginning it makes no difference to Paul, because he himself ignores the woman in her, as Jude had done. But when "life itself" gets hold of him, he becomes aware of himself as a man: a vital living person who

has to come in touch with the darkness of his own soul and experience darkness itself, accept it. His relation with Miriam after this urge awakens in him is agonized. Miriam is afraid of everything that involves any physical energy in it. She is afraid to "let herself go" fast and high when she and Paul are taking turns on the barn swing. At another point she is shown shrinking back from chickens when they peck at her hand:

As he [Paul] went round the back, he saw Miriam kneeling in front of the hencoop, some maize in her hand, biting her lip, and crouching in an intense attitude. The hen was eyeing her wickedly. Very gingerly she put forward her hand. The hen bobbed for her. She drew back quickly with a cry, half of fear, half of chagrin.

(S&L, p. 127)

Her fear and uncertainty irritate Paul extremely. She feels she has to love him all the way, but the doubt is there inevitably:

A deep pain took hold of her, and she knew she must love him. And she had discovered him, discovered in him a rare potentiality, discovered his loneliness.

(S&L, p. 166)

And yet she is too shy and hesitant:

How could it be wrong to love him? Love was God's gift. And yet it caused her shame.

(S&L, p. 171)

She is evidently looking for love, but is not willing to give any. Paul realizes this and is not able to take her passivity any longer:

“You’re always begging for things to love you,” he said, “as if you were a beggar for love.... You don’t want to love—your eternal and abnormal craving is to be loved. You aren’t positive, you’re negative. You absorb, absorb, as if you must fill yourself up with love, because you’ve got a shortage somewhere.”

(S&L, p. 218)

But the fault is not only Miriam’s; as the failure of the Jude-Sue entanglement was not only because of Sue’s passive nature. Here it is also the interference of his mother that makes him rather critical of her and impatient with her. Both Mrs. Morel and Miriam vie for Paul’s soul from this point onwards. Mrs. Morel is puritannical, logical and resolute in her approach to life and her relation with Paul. Miriam is a romantic heroine, right out of a fairytale or a Scott romance and wants to approach Paul in this manner. Even when she finally forces herself to accept Paul as a lover, she does it with a feeling of sacrifice, because she believes she is his chief need in life, and because she feels threatened by another woman, like Sue in *Jude the Obscure*:

... she lay as if she had given herself up to sacrifice: there was her body for him: but the look at the back of her eyes, like a creature awaiting immolation, arrested him, and all his blood fell back.

(S&amp;L, pp. 289-90)

This first step into manhood does not really satisfy him. He has a feeling of failure. All the time he feels an urge to cry and to die. Instead of drawing them together, it puts them apart. It is the final test upon their love and it fails. Paul realizes that Miriam does not want to be touched physically; it is her soul that needs him. She is incapable of giving any living warmth to him and Paul comes to know that she was never fully alive. Like Jude he realizes that "Looking for her was like looking for something which did not exist. She was only his conscience, not his mate." (S&L, p. 293)

Miriam's relation with Paul is similar to Sue's with Jude. She is a conventional girl without even any attempts, like those of Sue, to appear modern in her manners and beliefs, except perhaps an unconscious desire to cover up her conventionality by self-education: "She was mad to have learning whereon to pride herself." (S&L, p. 143) She is conditioned to this kind of life because she is religious and because her mother had taught her that sex was something she had to put up with, not really enjoy: "There is one thing in marriage that is always dreadful, but you have to bear it." (S&L, pp. 290-1) Paul is not to be satisfied with this.

After separating from Miriam, Paul goes back to his mother just as Jude having failed in his first test of life went back to his first flame—Christminster. He believed that as long as his mother lived, he could not give himself completely to another woman. Yet his young life, strong and imperative and urgent pushes him towards something else. This time he chooses passion and turns to Clara Dawes. She is one of the "new women" of the period: she is married and yet separated from her husband and is active in Women's Rights movements. She lives with her mother and works at home and later in a factory, earning her own living (a rare thing at the time) and trying to educate herself. Clara is a striking defeat for Miriam although her hold on Paul is almost exclusively physical giving

Miriam the false comfort that her relationship with Paul being spiritual is enduring while Clara's was just a passing infatuation. His mother too is not terribly worried as she does not feel threatened by her.

Clara lacks Miriam's depth, sensitivity and dreaminess, but she has a strong character and is a mature woman like Mrs. Morel. She is warm and hungry for love—physical love, just as Paul is and the two are blissfully happy together for a short period of time.

It was for each of them an initiation and a satisfaction. To know their own nothingness, to know the tremendous living flood which carried them always, gave them rest within themselves.... They could let themselves be carried by life, and they felt a sort of peace each in the other.

(S&L, p. 354)

For a while this is satisfactory for both. It heals Clara's "hurt pride" and makes her glad; it makes her feel proud again, the pride that had been "wounded" by her failed marriage to the brutal and rough Baxter Dawes. "She had been cheapened" by that marriage, but now "she radiated with joy and pride again. It was her resurrection and her recognition." (S&L, p. 339) Now she feels complete.

For his part the experience fills him with a sense of wholeness. His mother gives him spiritual love (as Miriam had done once) and Clara gives him the physical. For a while he does not seem to mind the fact that these two flankings of perfect love come from two different sources. A successful relationship, believes Lawrence, is that which combines the physical with the spiritual with neither party trying to dominate the other. A sort of perfect balance between the man and the woman, each keeping his individuality, his essential otherness,

which Lawrence called "star-equilibrium"<sup>7</sup> in *Women in Love* (1920).

And yet there is something missing. Their satisfaction is only momentary because their experience fails to lead them to recognize the deep sources of vital mysteries. It is not a complete or satisfactory sex experience. It does not enable them to go to the deepest sources of their natures, and thus, they are not able to understand themselves or to know exactly what their separate and complementary roles in life are. The sexual act for Lawrence is merely a renewal of life, a path which will lead the man and the woman involved into a much more subtle relationship with life and a significant spiritual development. It is this that was missing from the Paul/Clara entanglement, as it was missing from the Jude/Arabella entanglement. Paul is the first to realize the lack of that vital happiness he is looking for and he finds himself most bitterly disillusioned:

"What is she, after all?" he said to himself. "Here's the seacoast morning, big and permanent and beautiful; there is she, fretting, always unsatisfied, and temporary as a bubble of foam. What does she mean to me, after all? She represents something, like a bubble of foam represents the sea. But what is she? It's not her I care for."

(S&L, p. 358)

This disillusionment drives him to conceive the fact that his second choice was not much different from the first:

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<sup>7</sup>(London: Penguin Books, 1966), p. 360.



once again he had chosen a woman who could satisfy one aspect of his nature only, and who was not much different from his mother. Clara is very much like Mrs. Morel who had married beneath her to a weak, insensitive workman. The conflict between Clara's aspiration and her circumstances had driven her to choose separation and assert herself as a "free woman". Paul, knowing Clara will not ultimately fulfil him any more than Miriam could, forces a reconciliation between Baxter and Clara, and walks out of their lives.

Both his unsuccessful attempts to release himself from the grip of his mother by searching fulfilment first in Miriam, then Clara, weigh heavily on Paul. Added to this failure of expression of individuality is his intense grief, felt while watching his mother die slowly and painfully of cancer. His killing his mother to stop her monstrous pain is both an act of mercy and great love, and a final release from her strangling hold of him. He feels himself left utterly alone: no mother, no Miriam, and no Clara to help him or to love him. He is "left ... naked of everything, with the drift toward death."

But Paul does not follow her; he does not fling himself into oblivion, into the darkness of death, but chooses life, rejecting despair because he does not deny his self completely. He is aware of "his body, his chest, that leaned against the stile, his hands on the wooden bar." (*S&L*, p. 420) They are alive and mean something, "not nothing." (*Ibid.*) And so we see him at the end returning to the "faintly humming, glowing town, quickly." (*Ibid.*)

Paul is a stronger character than Jude, for though he surrenders at first to the dark side of the unconscious, having even death wishes to make himself one with his dead mother and lose himself in oblivion, yet his love for life and his already unconscious rejection of her stop him from doing it. Paul has the capacity of finding true love, now that his mother is gone, the capacity to release himself and face life. The reader is left at the end with the belief that Paul will eventually achieve the ideal relationship: uniting the two sides of his nature—the physical

and the spiritual—into one composite personality, by becoming complete in himself first, then looking for a complete marriage with a complete woman—something which Lawrence, the origin of Paul, actually did realize by his association with Frieda von Richthofen, who eventually became his wife.

Jude and Paul are similar in many respects: both are conditioned by social facts which do not leave them much choice, but their aspirations are so urgent and their will is so strong that the obstacles do not seem confining or oppressing, and they throw themselves out in search of depth, intensity and fulfilment. Both Jude and Paul leave their ideal behind, looking for this satisfaction; both find projections of their own personalities, not complete individuals; both, therefore, love and leave two women. For both, their creative abilities are a medium to create beauty with more than physical shape, form and pattern—a beauty which will be the expression of their own intensity, desires and unconsciousness. This is not a means of escaping from reality or society, but rather an assertion of the positive trends of their natures: living and creating among people. But the people they have to deal with are the ones who really limit their freedom or lock up the paths of their existence, until, finally, the deadlock threatens to strangle them. Jude surrenders to this self-annihilation, but Paul is ultimately capable of finding a way of getting out before it is too late. His troubles are by no means over at the end of the book but there is hope that he may one day overcome them.

As a result of this whole process both Jude and Paul lose their innocence as living human beings as well as lovers. Jude matures as a man, accepting his troubles without any attempts of self-pity. In Paul's case it is the same: though dissatisfied with his life, he accepts it without objecting as to why he, of all the people, should be chosen to be tortured. Here, too, there is no self-pity. Sure enough both Paul and Jude are passionate and therefore are subject to impulsive outbreaks of anger, yet they do not thrust this rage at Fate or God, but at the

“perversion and abuse of the good.”<sup>8</sup> Their rage is on behalf of life and growth which they view with sympathy and warmth.

The two pairs of women in the two novels are not as similar as the two heroes of the novels, though they have the same devastating impact upon them. There is a likeness between Sue and Miriam for both are spiritual and passive; but Clara is not another Arabella for the latter is vulgar, unrefined and totally voluptuous, whereas Clara, though not very exquisite, yet has an imposing character, eclipsing everybody else and making everything and everybody around her “look paltry and insignificant.” (*S&L*, p. 229) Clara has some of the character tenets of Sue also as the latter too pretends to be one of the “new women” of the period, though it is only a façade and both women at the end go back to their husbands and surrender to conventional and dull life.

The two novels reveal their heroes’ personalities examined from different angles. Both Jude and Paul experience life in all possible trends. The two women, with whom each of them finds himself involved, subordinate as they are, exemplify their sexuality and their intellectuality. The result is tragedy which pictures vividly “the inner war which is raged between people who love each other.”<sup>9</sup> For Lawrence this tragedy is a transitory thing: Paul is expected to overcome his calamity; Jude succumbs to it. The reason lies in the attitudes and characters of the two authors: Hardy was a naturalistic pessimist who saw no chance for the individual to ever achieve a breakthrough in this

<sup>8</sup>Harry T. Moore, *The Intelligent Heart* (London: Penguin Books, 1960), p. 321.

<sup>9</sup>Richard Aldington, ed., *Selected Letters of D. H. Lawrence* (London: Penguin Books, 1950), p. 89.

world and be happy; whereas Lawrence, an eternal optimist, believed in the power of the individual to rise above all threats to one's self esteem and opportunities in life. The two novels, therefore, are a profound comment on Hardy's and Lawrence's dichotomies. For Lawrence the power of love was supreme in saving the individual; for Hardy it was not powerful enough to stand against the destructive forces of convention.

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