

Orality in Thomas Hardy's *Jude the Obscure*: Diachronic Approach

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Abstract

The paper unveils some salient issues in Thomas Hardy's *Jude the Obscure* in order to further illuminate the obscure nature of the web of meanings in the novel through recourse to psychoanalysis and the place of orality in the explication of the behaviour of Jude. The search for meaning may take the form of review of the text as well as the application of psychoanalysis in order to provide a scientific backing to the claims that are made therein. The unwritten historical scripts of the people of Wessex are also considered as instrumental in the semantic import of the text. The paper sums up the challenges that Jude faces to be borne out of the deep and dark level of the unconscious typifying the family lineage. It is, therefore, the inability of Jude to cross the boundary between his own ego and that of the family that is responsible for his inability to live a normal life and to this, the oral environment provides a clue.

Introduction:

Thomas Hardy's *Jude the Obscure* explores the conflicts in the hero named Jude. The study is a response to Caro Edwards and Duane Edwards (1981) and the interpretation of the *unconscious* motivation in Jude and the conclusion that he fails because he is "too rational and too controlled". While acknowledging the efforts of researchers such as Southerington, F. R. (1971), Mary Jacobus (1975), Boumelha, P. (1982), Grimm-Horlacher D. (2002), Mickelson, A. Z. (1976), Watts, C. (1992), Elizabeth Langland (1993), Stefan Horlacher (2006), Stefan Horlacher (2007) this paper intends to supply the missing link in the interpretation of *Jude the Obscure* especially by linking the behaviour of the hero with some historical parallels finding expression through recourse to the environment and the unwritten, verbal and oral history of the ancestors of Jude Fawley from whom he seems to replicate some repressed behavioural traits..

The misfortune in the area of marriage and the desire of Jude to commit suicide may be provided historical antecedents from the family setting. The paper seeks to explain the conflict in Jude as being historically informed and latent in his gene which explains why every member of the extended family seems to be tied to one form of conflict or another. Using Sigmund Freud (1965) as a springboard, the flaw in Jude is as a "result of the inborn conflict arising from the ambivalence of the eternal struggle between the trends of love and death- there is inextricably bound up with it an increase of the sense of guilt, which will perhaps reach heights that the individual finds hard to tolerate..." (585). The fact that the instincts in Jude are historically determined cannot be denied because almost every member of the Fawley family faces the downward trend in their relationship with the opposite sex. Therefore, the place of the *id* must be examined in relation to the social norms in the 19th century England.

Three significant trends may be located in the traits of the Fawleys. The first revelation may be uncovered from the statement of Miss Drusilla Fawley the Baker. The intellectual disposition of the generation of the Fawleys is equally salient to Jude and his cousin Sue. She tacitly reveals the downturn in the fortune of the Fawleys in relation to marriage. She admonishes Jude about the fact that marriage might not be meant for the descendants of the Fawleys: "Jude, my child, don't you ever marry. It isn't for the Fawleys to take that step any more" (9). The second revelation concerns Farmer Troutham, the owner of the workplace where Jude works as a farmhand. The news of the termination of Jude is received with bitterness by Miss Fawley because of the dereliction of duty on the part of Jude. However, she quickly recalls that the Farmer Troutham's father once worked as a Journeyman under Fawley. This tale reminds the reader of the fortune and misfortune of the D'Urbervilles in *Tess of the D'Urbervilles* and how the prosperity of the family in the generation past soon turns to a things of history as the descendants of the prosperous family cannot replicate their original wealth and relishes only the memory which Pastor Trimham brings to the knowledge of John D'Urbervilles.

Definition of Terms:

Jude the Obscure is the last effort by Thomas Hardy. The novel was written in 1895. Hardy lived between 1840 and 1928. The novel is divided into six parts. This paper is an examination of Part First in the realisation that a book of this volume may not receive justice in any attempt at explicating it in one-fell-swoop in a paper of this limited frame. Consequently, five other papers will equally follow this psychoanalytical exploration of the first chapter. However, each paper will harmonise as much as possible the totality of the book while unhindered attention will be paid to the chapter under focus. As an academic exercise which seeks to lay the content bare

and make knowledge accessible, different theories may be applied to each chapter depending on the focus of the author and the discernible traits of the characters.

An apparent duplication of efforts confronts the attempt at providing some definitions prelude to the synopsis. This may amount to a repetition for whatever may constitute psychoanalysis will also have an ample space devoted to it in the theoretical framework just as the novel entitled: *Jude the Obscure* will be examined under the synopsis. It may be sufficient to claim that the book falls under the genre of novel. In other words, it is an imaginative composition of a lengthy frame and usually composed in prose and divided into chapters. This qualification sets the novel apart from other genres that are equally preoccupied with the exploration of the imaginative faculty.

The word “novel” joined the English lexicon in the 14th to 17th centuries “when Italian writer Giovanni Boccaccio applied the term *novella* to the short prose narratives in his *Il Decamerone* (1353). When his tales were translated, the term novel passed into the English Language. The word novella is now used in English to refer to the short novels” (Encarta: 2009). A novel is a long narrative work of fiction that usually involves a character/protagonist/hero/heroine whose is involved in a conflict with another (anti-hero/foil/antagonist/human frailty) whether it is considered a human being or a state of mind. In the case of the hero of *Jude the Obscure*, the conflict involved is a state of mind considered from a historical perspective. This flaw is the conflict between the *id* (*unconscious*) and the reconciliation of the hero named Jude with the contradictions in nature and the society as a whole (*conscious*). There is a struggle between the *preconscious* (the *ego*) and the *conscious* part of him (*super-ego*).

Synopsis of *Jude the Obscure*:

Jude is the hero of the novel *Jude the Obscure*. He is a descendant of the Fawleys and has been relocated to Marygreen from Mellstock down in South Wessex with the untimely death of his parents. He lives with his great-aunt Miss Drusilla Fawley who is a baker. Jude has a passion for academic and has enrolled as a part-time pupil under the local teacher named Mr. Phillotson. At eleven, Jude dreams of becoming a teacher and perhaps takes after Mr. Phillotson. His love for the local teacher is much as he considers him to be his idol. Mr. Phillotson is leaving the village of Marygreen for Christminster where he hopes to take a degree and double as a teacher cum parson. Jude lends a helping hand to the teacher and even suggests that the pianoforte that is too heavy for the truck to convey could be kept in the powerhouse of his aunt.

In order to keep him busy, he engages as a farmhand with Farmer Troutham where he earns a wage of sixpence a day by scaring birds from the seeds. He has a cousin named Sue who lives at Christminster. Her parents had no sooner married than they divorced. Miss Drusilla Fawley too is single and stays in her father’s house. From her conversation, one may deduce that she has been involved in a fruitless relationship. She warns Jude not to get married because marriage might not be the right path for the Fawleys to take any longer. Jude soon gets the booth for letting the birds peck some corns. Jude’s sense of justice cannot reconcile the fact that mercies would be withdrawn from the birds. He does not understand why “what is good for god’s birds is not good for God’s gardner”. His philosophical disposition begins at a very tender age and he is not ease at why “mercy towards one set of creatures was cruelty towards another”.

Miss Fawley further reveals the link between the Fawleys and Farmer Troutham. The latter’s father is a former journeyman to the Fawleys. This knowledge of the superiority of the Fawleys to Farmer Troutham enrages Miss Fawley and concludes that it is wrong in the first place for Jude to work under Farmer Troutham as a farmhand. He has an obsession for suicide and does not even want to become a man. He seems to be unhappy at some grim realities such as growth and responsibilities, and particularly detests natural logic. He longs for Christminster and makes attempts at visiting the place.

Jude is gradually coming of age and now assists the great-aunt in supplying bread to the local folk through a cart and horse she buys at the local market. The trips become an opportunity for Jude to read from his Latin books. Notwithstanding the disappointment meted unto him by Physician Vilbert whose promise of selling some old Latin books to him in exchange for clients and patronage on his drugs, Jude, through the benefit of foresight is able to write a letter to his mentor Mr. Phillotson. The latter sends some books and Jude is able to make progress through them. He soon turns to the neighbouring town named Alfredston for the supply of books on Greek and Latin Grammar.

Jude confronts another disappointment in his march through life. Like his disillusionment with the paradox in nature, he soon realises that the book of grammar might not contain the magic wand he desires. He has nursed a feeling of a book of grammar that would contain “secret cipher” that would change at “will all words of his own speech into those of the foreign one”. It may be a fatal disappointment if the character cannot internalise existence and make an inroad into what seems a labyrinth. The same principle may have informed the inability of Jude to realise very early that the books of grammar would only remain a *langue* from where individuals would find their *parole*. In other words, existence is fraught with several stumbling blocks and neither the norms nor the fact of existence could provide the needed answers to questions that may agitate the

minds of serious-minded people like Jude. This realisation itself may mar the course of life.

Marygreen harbours a distinct aspect of the life of Jude and sums up the tales of his childhood days laced with some bitter revelations of uncanny matrimonial disquietude, his apprenticeship, and unsuccessful marriage to Arabella. The obscurity in the nature of Jude may be approached from the point of view of his deep thoughts that could be considered out of place with his age and stature. At eleven, Jude may not have read the classics that would make him acquainted with reflections. However, his disposition to thoughtful ruminations becomes out of place and thus a form of hindrance to his childhood evolvment. The attachment of Jude to Christminster is a negation of the traditional detachment of the folk in the two towns from one other: "we've never had anything to do with folk in Christminster, nor folk in Christminster with we". Jude's desire to have a scholarly and working relationship with the people of Christminster may amount to breaking the subsisting rule.

The task of scholarship requires a painstaking analysis of each of these chapters as milestones in the drift of Jude through existence. This study chooses to treat each part like a novella in order to successfully isolate the significant meanings latent in each and lay the contents bare to scholars who might not be familiar with psychoanalysis and other theoretical thrusts that would be brought to bear in the explication of the remaining five chapter or parts. The wisdom behind this decision may be found in the metaphor of existence which comprises several chapters or segments that may constitute a (in) coherent whole. Jude leaves Marygreen just as Arabella leaves for Australia with her parents and in the words of Aeschylus as Hardy too refers in concluding *Tess of the D'Urbervilles*, internal disquietude and not the president of the immortals ends its sport with (Tess) Jude.

Jude does not see any reason for his existence. Of course, no one demanded for his existence. The extent of his thought is therefore bound to conflict with the need for the existence, meaningless as it may seem: "growing up brought responsibilities, found. Events did not rhyme quite as he had thought. Nature's logic was too horrid for him to care for. That mercy towards one set of creatures was cruelty towards another sickened his sense of harmony...If he could only prevent himself growing up! He did not want to be a man. (15). Jude's excessive ruminations about existence and the inherent contradictions are bound to lead to conflict between him and nature. He has a sense of guilt that keeps reverberating. This may have altered his consciousness. His conduct in the farm which leads to the subsequent rustication has endeared him more to Christminster: "There was something unpleasant about the coincidence for the moment, but the fearsomeness of this fact rather increased his curiosity about the city".

Jude's love for the scholarship that is reputed to be latent in Christminster has almost become an obsession. His fancy and attachment to Phillotson have become idealised that he breathes and dreams of Christminster. He is eager to get every bit of information that can enhance his knowledge of what to him has become synonymous with the New Jerusalem. No doubt, Jude is becoming more familiar with the new environment. He is becoming more acquainted with the truths and nature of the atmosphere. The search for Westminster takes him further out of the serene environment.

Jude's concern for the achievement of his dream takes him about lonely paths. He walks alone, and the author is right as he captures this preoccupation succinctly: "Walking somewhat slowly by reason of his thought, much younger than his years in others-was overtaken by a light-footed pedestrian, whom, notwithstanding the gloom, he could perceive to be wearing an extraordinarily tall hat, a swallow-tailed coat, and a watch-chain that danced madly and threw around scintillations of sky-light as its owner swung along upon a pair of thin legs and noiseless boots. Jude, beginning to feel lonely, endeavoured to keep up with him" (Hardy's *Jude*, 26). The reference to Vilbert captures the true essence of the quack Physician. The personality is "an itinerant quack-doctor, well known to the rustic population, and absolutely unknown to everybody else as he, indeed took care to be, to avoid inconvenient investigations" (Hardy's *Jude* 26).

Jude's curiosity about Christminster makes acquaintance of him of the Physician, named Vilbert. His innocent demeanour is in contact with the stark realities of his world of existence. Vilbert is a quack Physician and equally gives Jude another dose of reality through the pledge to provide Jude with some books he craved on the grammars of Latin and Greek in exchange for orders by the cottagers for "Physician Vilbert's golden ointment, life-drops, and female pills" through Jude's recommendations. The fortnight arrives and Vilbert reneges on his promise to the utter disappointment of Jude: "Through the intervening fortnight he ran about and smiled outwardly at his inward thoughts, as if they were people meeting and nodding to him-smiled with that singularly beautiful irradiation which is seen to spread on young faces at the inception of some glorious idea, as if a supernatural lamp were held inside their transparent natures, giving rise to the flattering fancy that heaven lies about them then" (Hardy's *Jude*: 28).

Jude not only gets orders for Vilbert, he equally brings the "names and addresses of the cottagers who were willing to test the virtues of the world-renowned pills and salve". However, Vilbert does not make good his promise on the Latin and Greek Grammar books. Jude cries bitterly once again more than the lashes he receives from Farmer Troutham. In utter disappointment, Jude braces up with the realities of the disappointment and writes a letter to his mentor Mr. Phillotson when he sends for his pianoforte requesting him to send any old second-hand copies: "He might slip a letter inside the case of the instrument, and it would be sure to reach the

desired eyes". His dream of books of grammar on Latin and Greek is fulfilled: "At last a packet did indeed arrive at the village, and he saw from the ends of it that it contained two thin books. He took it away into a lonely place, and sat down on a felled elm to open it" (Hardy's *Jude*: 30)

Jude is disappointed when he realises that the books of grammar do not contain "any rule, prescription, or clue of the nature of a secret cipher, which once known, would enable him, by merely applying it, to change at will all words of his own speech into those of the foreign one" (Hardy's *Jude*: 30). His hope of application of "Grimm's Law- an aggrandizement of rough rules to ideal completeness" is dashed: "Thus he assumed that the words of the required language were always to be found somewhere latent in the words of the given language by those who had the art to uncover them, such art being furnished by the books aforesaid" (Hardy's *Jude*: 31).

Jude faces the stark reality "that there was no law of transmutation, as in his innocence he had supposed (there was, in some degree, but the grammarian did not recognise it), but that every word in both Latin and Greek was to be individually committed to memory at the cost of years of plodding (31). Jude's disappointment soon gives way to further search for erudition: "In fact, his disappointment at the nature of those tongues had, after a while, been the means of still further glorifying the erudition of Christminster" (Hardy's *Jude*: 33). As the desire to acquire the languages blossoms in him, Jude "endeavoured to make his presence tolerable to his crusty maiden aunt by assisting her to the best of his ability, and the business of the little cottage-bakery-had grown in consequence" (Hardy's *Jude*: 33). Jude's aunt procures "an aged horse" and "a creaking cart with a whity-brown tilt". These means of mobility help Jude in distributing "loaves of bread to the villagers and solitary cotters immediately around Marygreen" thrice a week (Hardy's *Jude*: 33-34).

At nineteen, Jude enrolls as an apprentice stonemason at Alfredston in preparation for his scholarship at Christminster: "But how to live in that city? At present, he had no income at all. He had no trade or calling of any dignity or stability whatever on which he could subsist while carrying out an intellectual labour which might spread over many years...". It has just occurred to him that many people build houses in the cities: "They built in a city; therefore he could learn to build. He thought of his unknown uncle, his cousin Susanna's father, an ecclesiastical worker in metal, and somehow mediaeval art in any material was a trade for which he had rather a fancy. He could not go far wrong in following his uncle's footsteps, and engaging himself awhile with the carcasses that contained the scholar souls" (Hardy's *Jude*: 37).

Jude stays at Alfredston "as soon as he had found a substitute for himself in his aunt's little business". He earns a small wage as an apprentice. He, however, returns to Marygreen every Saturday at about three o'clock. While on the journey back to Marygreen, Jude's attention is drawn by a maid named Arabella Donn whose father is a pig-breeder. Jude and Arabella soon become husband and wife in spite of the fact that he is "working for half wage till he should be out of his time". The couple takes up lodging "at a lonely roadside cottage between the Brown House and Marygreen that he might have the profits of vegetable garden, and utilise her past experiences by letting her keep a pig". The bride is a former barmaid at Aldbrickham and therefore familiar with the sophisticated lives of girls in the cities. Jude is appalled at the knowledge that the long hair she adorns is artificial after all. Equally appalling to him is the knowledge that she once works as a barmaid: "Barmaid at Aldbrickham?" Jude's sense of decorum cannot accept the reality that he is married to a former barmaid who might have been exposed to the immorality prevalent in the cities. Arabella tries to conceal the truth: "Well, not exactly barmaid-I used to draw the drink at a public-house there-just for a little time; that was all" (Hardy's *Jude*: 8).

Jude soon becomes acquainted with Arabella and the courtship leads to marriage when he feels that she is pregnant. It turns out to be a ruse after all. One wonders if Jude could make a successful husband in view of his deep rumination in the appreciation of existence. It takes a simple mind devoid of probe to make a successful husband. These qualities are far from present in the hero. He is glued to his studies and the necessity of marriage may be a kind of distraction from which Jude may not survive except he sacrifices his love for the other. Arabella soon finds a battering ram between her and Jude, and calls it quit at last. Jude is unhappy that Arabella once works in a bar. The battering ram is her attitude to Jude's collection of books: "I won't have them books here in the way!" (Hardy's *Jude*: 80). In the words of the author, the relationship comes to an end as a result of the marriage being informed by a "temporary feeling": Their lives were ruined, he thought; ruined by the fundamental error of their matrimonial union: that of having based a permanent contract on a temporary feeling which had no necessary connection with affinities that alone render a life-long comradeship tolerable" (Hardy's *Jude*: 81).

Orality in the Explication of Jude the Hero:

Thomas Hardy's *Jude the Obscure* derives its source from the environment and thrives on the verbal narrative subsisting in the verbal history of the Fawleys. Even when a creative writer may base the composition on the imaginative capability, ample proofs abound in the novel to authenticate the place of orality in the treatment of the characters. Fawleys are historical personalities and the challenges besetting the family thrive in the memories of the local populace. Unknown to Jude himself, the folk have become custodians of the unwritten history of his

family. And relics of the fortune and misfortune of the Fawleys abound in the environment and the younger generations seem to tow that line of vicissitude.

The pattern of untimely deaths that runs through the history of members of the Fawley's family becomes a referent. It is significant that Jude's relation was hanged about the same place where the thought of death and his divorce from Arabella take place. Whatever may be considered a missing-link, in the history of the Fawleys and Jude in his current travails, is amply supplied by Mrs. Edlin, the aged widow who is a friend to Miss Fawley and doubles as her nurse "in her last illness". Jude has invited Mrs. Edlin to the proposed marriage between Sue and him. Through the widow's insight, it is now clearer why Miss Fawley refuses to marry in the first place. Her choice of words points at the marital crises in the household of the Fawleys.

Well, I bain't set against marrying as your great-aunt was,
said the widow. And I hope 'twill be a jocund wedding for
ye in all respects this time. Nobody can hope it more,
knowing what I do for your families, which is more, I suppose,
than anybody else now living. For they have been unlucky that
way, God knows. (Hardy's *Jude*, 335).

The wedding guest named Mrs. Edlin serves as a link between the past and the present. She has succinctly provided a reason for Miss Fawley's refusal to marry in view of the ill-luck that permeates the family about marriage. The creative ingredient on the part of Hardy may even be traced to the environment and the insertion of the historical personality of the widow.

Well-that tale, ye know; he that was gibbeted just on
the brow of the hill by the Brown House-not far from the
milestone between Marygreen and Alfredston, where the
other road branches off. But Lord, 'twas in my grandfather's
time; and it medn' have been one of your folk at all (Hardy's *Jude*, 336).

Even when Mrs. Edlin tries to conceal the truth of the link with Jude and Sue, Jude is quite aware of the tale and urges her on with the tale of their ancestor and the link with the gibbet: But what did this man-my ancestor and Sue's-kill his wife?

'Twer not exactly. She ran away from him, with their
child, to her friends; and while she was there the child
died. He wanted the body, to bury it where his people lay,
but she wouldn't give it up. Her husband then came in the
night with a cart, and broke into the house to steal the coffin
away; but he was catched, and being obstinate, wouldn't tell
what he broke in for. They brought it in burglary, and that's why
he was hanged and gibbeted on Brown House Hill. His wife went
mad after he was dead. But it medn' be true he belonged to ye more
than to me (Hardy's *Jude*, 336).

The knowledge of the misfortune sets Sue ablaze in a furnace of emotion. She rues the relationship and wishes it has not begun. Yet, it is too late to retrace their steps: "I wish we hadn't begun the business. But I suppose we must go on. How horrid that story was last night! It spoils my thought of today. It makes me feel as if a tragic doom overhung our family, as it did the house of Atreus" (Hardy's *Jude*, 337).

The mythical allusion to the house of Atreus sums up the web of misfortunes that dog the Fawleys' generations. Homer *Iliad* and *Odyssey*, two volumes of books on the Trojan War capture the crises that rock the house of Atreus with the resultant spill of blood spanning many generations. Tantalus offends the gods by serving the flesh of his son Pelops to them at a banquet. Another version claims that Tantalus abuses his relationship with the gods by revealing intimate secrets of the gods to mortals. It is even claimed that he steals nectar and ambrosia that are the food of the gods and gives them to mortals. The gods punish him for these crimes.

Pelops is eventually restored to life. He too commits a crime as he desperately seeks the hand of Hippodamia, daughter of King Oenomaus of Pisa in marriage. Pelops bribes Myrtilus- Oenomaus charioteer to remove the linchpins from Oenomaus' chariot. He wins the contest and throws Myrtilus into the sea. Myrtilus or Oenomaus places a curse on the Pelopid house of Atreus. The marriage leads to the birth of Atreus and Thyestes.

Atreus' wife is named Aerope. She gives birth to Agamemnon and Menelaus. Thyestes, Atreus' brother, however, seduces Aerope and lives in exile: "In revenge, Atreus serves the boiled flesh of two sons of Thyestes to their father at a banquet. Thyestes' third son, Aegisthus, later kills Atreus to avenge this deed. Of Atreus' sons, Agamemnon and Menelaus are the most famous. The abduction of Menelaus' wife, Helen of Troy, is the cause of the Trojan War. Agamemnon, on the other hand, is killed on the day of his triumphant homecoming by his wife, Clytemnestra, and Aegisthus, whom she has taken as her lover. Agamemnon's death is avenged seven years later by his children Electra and Orestes".

Jude the Obscure: A Diachronic Approach.

Critics' preoccupation with the search for meaning through psychoanalysis has been fundamental to the explication of *Jude the Obscure*. It is apt to attempt an analysis of the psychological wellbeing of Jude perhaps the reasons for this peculiar state of mind in him might be apprehended. This study's exploration of meaning through Ferdinand de Saussure's diachronic and synchronic dimensions of meaning is a recognition of the inimitable place of psychoanalysis in the quest for meaning in the novel and this recognition is taken to the threshold of the environment, maybe it would be a pointer to the history of suicide that typifies the Fawley's family.

Beyond the controversy on the plausibility of either diachronic or synchronic recourse in the delimitation of a text, the study recognises meaning to be the ultimate and in this regard, all theories such as psychoanalysis, structuralism, and aesthetics are significant in this regard. Deconstruction is like a metaphor of reality. It could be approached from different angles and different realities are salient to different people depending on their peculiar culture and degree of scientific development. Just as the text may be a storehouse for significant meaning, the environment too could be key to this quest and in the case of Jude, the tales around have identified violent deaths as a peculiarity among members of the family.

Consequently, diachronic and synchronic dimensions of meaning are like a coin of two different sides. Each side is a part of the coin and either side may not totally unveil the totality of the coin. The preceding claim is validated by the fact that symbols, codes, images, and signs are mere ideas from the encoders and they may present different referents to the decoders. Thomas Hardy too has not left the readers in the dark in the quest for meaning. He approaches the environment for an explanation to the desire for suicide in the hero. The diachronic and synchronic dimensions of meaning are intertwined and therefore tributaries of the same great sea.

Hippolyte Taine (1965) sums up the thrust of the argument of the diachronic angle of deconstructing *Jude the Obscure* for instance. A likely summation from the insight of Taine (1965) is that a duality is salient to every being, every text and every reality. A step further, therefore, is that the physical being harbours an inner being, the text is subsumed in the codes, signs, and symbols just as an environment may be responsible for the psychological and creative sophistications that informed the compositions or arguments in the text. Without discarding the veritable place of the coherence of words as fundamental to meaning, structuralism is simplified through Flaubert Gustave's (1965) argument. The synchronic dimension of meaning refers to what is known in literary circle as "art for art's sake". The study subscribes to the veracity of the claim by Taine (1965) that a "literary work is not a mere play of the imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners and customs and the sign of a particular state of intellect". If *Jude the Obscure* is not a product of the imagination, it may be safe to consider it to be a re-enactment of the state of affairs of a people. In this case, the novel is a transcript of the history of the Fawleys. From the standpoint of Taine, "we can retrace the way in which men felt and thought many centuries ago" through the text (254). *Jude the Obscure* is a record of the psychological and environmental peculiarities of the Fawleys and Jude becomes their spokesman:

It is a mistake to study the document as if it existed alone by itself. That is treating things merely as a pendant, and you subject yourself to the illusions of a book-worm (254).

The search for meaning in the crisis bedevilling the Fawleys' household takes the form of search within individuals and the link with the instincts permeating the household all through time. These discoveries have been explored by critics over the years. Their reliance on psychoanalysis stems from the fact that "instincts can change their aim (by displacement) and also that they can replace one another-the energy of one instinct passing over to another" (Sigmund Freud, 1965: 546). Psychoanalysis takes the quest for meaning beyond the developments that manifest in the individuals which might be considered responsible for specific actions and behaviours. Freud provides illuminating hints on "the notion of a mental thing being unconscious". There is a search in psychoanalysis beyond the bodily processes "to see in them the true essence of what is mental and to try to arrive at some other assessment of the conscious processes" (559). Within the individual, "some processes can become conscious easily; they may then cease to be conscious once more without any trouble: as people say, they can be reproduced or remembered" (559). The repressed feelings may come to the fore and may easily disappear because according to Freud, "consciousness is in general a very highly fugitive condition. What is conscious is conscious only for a moment".

If our perceptions do not confirm this, the contradiction is merely an apparent one. It is explained by the fact that the stimuli of perception can persist for some time, so that in the course of it, the perception of them can be repeated (559-560).

The traits that are elusive and considered to be capable of changing from one condition to another are described as "capable of entering consciousness" and therefore "preconscious". Some mental processes can remain preconscious and may "press forward as we say into consciousness"

There are other mental processes or mental material which have no such easy access to consciousness, but which must be inferred, discovered, and translated into conscious form in the manner that has been described. It is for such material that we reserve the name of the unconscious proper (560).

Freud (1965) identifies three qualities “to mental processes: they are either conscious, preconscious, or unconscious” even when the three conditions are “neither absolute nor permanent” because what is preconscious may soon become conscious “without any activity on our part; what is unconscious can, as a result of our efforts, be made conscious...” (560).

Application/ Analysis:

Possible fallout of the supposed progress that might be associated with the family of the Fawleys is the fact of the eventual degeneration and this could be explained as a return to the primordial nature that is latent in the *id* and which might tilt towards a return to the original state. Freud (1965) provides further illuminating hints on the nature of instincts and the fact of the return to “an earlier state of things which the living entity has been obliged to abandon under the pressure of external disturbing forces; that is, it is a kind of organic elasticity, or, to put it another way, the expression of the inertia inherent in organic life” (567).

The preceding paragraph amply confirms the historical nature of the crises in the Fawley’s family. Imputed to the family, it may be safely claimed that the “two basic instincts” finding expression in “Eros and the destructive instinct” are at variance with each other. Within the Fawley’s generation, it may be unveiled that “all instincts tend towards the restoration of an earlier state of things” (Freud, 1965: 568). According Freud (1965), the death-instincts, by extension may be at variance with the instincts of “preservation of the species”. The instincts play dual roles: “they impel towards change and development” as they can be conservative. In other words, these “instincts are historically determined”. The instincts in man are like those of “fishes during spawning-time and birds of passage that would undertake laborious migrations. There is an organic compulsion to repeat inherent in the phenomena of heredity and the facts of embryology” (568).

We see how the germ of a living animal is obliged in the course of its development to recapitulate (even if only in a transient and abbreviated fashion) the structures of all the forms from which it is sprang, instead of proceeding quickly by the shortest path to its final stage. This behaviour is only to a very slight degree attributable to mechanical causes, and the historical explanation cannot accordingly be neglected. So too the power of regenerating a lost organ by growing afresh a precisely similar one extends far up into the animal kingdom (568).

An indisputable fact in this historical and conservative nature in the explication of Jude the obscure may be analysed from the standpoint of the attachment of the Fawley’s generations to the original order. Drusilla Fawley remains in “one of the few old houses left”. There is a possible inference that the original Fawleys like the D’Urbervilles in Hardy’s *Tess of the D’Urbervilles* must have been prosperous and built many houses. Jude too returns to the same old building and exhibits tendency towards the same old way of doing things. He returns to Farmer Troutham whose father serves as a Journeyman under Jude’s grandfather. There is a pattern of historical antecedents, a tilt towards historical and conservative restoration of the old way of life and decline from the height of renown to that of servitude.

The historical effect of their generation may even be measured through the instant reference of Miss Fawley to the fact that Farmer Troutham’s father once serves as a journeyman to the original Fawley instead of rebuking Jude for his dereliction of duty. An intervention from Miss Fawley would have done the magic and Jude would have been restored to his position as a Farmhand. Two significant aspects of history may be considered in this regard. The first borders on the manifestation of the *id* in the original Fawleys on the consciousness of Jude. The second historical fallacy is the belief that the Fawleys and their descendants must be set above the people in view of the high-ranking positions of their progenitors: “O no-poor or’nary child-there never was any sprawl on thy side of the family, and never will be!”. Two significant facts of history have become stumbling blocks to the fulfilment of the modern Fawleys. They rely too much on their glorious past to the neglect of the realities of the time. It is indisputable that Jude must work and contribute his quota to the economy of the household. The quotation from Job sums up the significance of the historical fact on the decline of the present generation of Fawleys: “Now they that are younger than I have me in derision, whose fathers I would have disdained to have set with the dogs of my flock” (14). Pride may be inferred from the preceding

quotation. Just as the intellectual disposition of the family intervenes incessantly on the consciousness of the new generation, the reliance on the accomplishments of the generation past is a bane in the evolvement of the family.

Jude stands between the devil and the deep sea. The devil is the *id* and it lays within his unconscious particularly the terrestrial scheme by “which what was good for God’s birds, was bad for God’s gardeners”. This revelation is far from an intellectual rumination on existence. Jude is by far too young to unravel such ethical contradiction in nature. The morality in the conviction may be traced to his unconscious and the fact of the intellectual disposition of the Fawleys may be responsible for the early discernment in Jude. The same goes for his cousin Sue. Jude misses the mark and derails the moment he takes to farming rather than pursue the family’s interest in education. It is this family history of intellectual development that informs such claims and knowledge: that “mercy towards one set of creatures was cruelty towards another sickened his sense of harmony”. There is an obvious disquietude in Jude as a result of the recognition of the lopsided values in nature. Jude recognises a paradox in nature as mercy like justice has a relative application. This realisation comes later in life and it upsets his sense of decorum. Reality takes a different form that rattles and upsets the existence of every living being that the erstwhile bubbling and vivacious sensibility becomes altered. The truth is that Jude may be too young to understand that the *id* harbours no discrimination. It has no space for morality because both good and bad are inherent in it.

There is a longing for suicide in Jude, and this is salient to every adolescent. The recognition of the onerous task associated with growth as well as the realisation that the end may soon upset the travails and bring all struggles to nought always endears youngsters towards death and this may be responsible for the desire in Jude not to see any pleasure in becoming a man. He soon forgets his despair and takes part in the domestic chore. From the point of view of psychoanalysis, the desire for suicide in Jude may be a realisation of the death instincts in him. Man is a product of nothing and there is a longing for a return to that state. This realisation comes from the unconscious and the romance with reality soon takes away the desire for death and further longing for existence. However, Jude is a manifestation of the incongruity between different creatures and the innocuous intentions of nature through the perception of the flaw in the terrestrial scheme, by which “what was good for god’s birds was bad for god’s gardener” (Hardy’s *Jude*: 12-13).

No doubt, Jude would have survived through a career in farming having enlisted at a very tender age. He would be following the footsteps of his ancestors for survival, but his humanity has equally negated that desire, and the possible access to a lifetime means of sustenance on a daily wage of sixpence by “keeping the rooks off” Farmer Troutham’s corn. The desire on the part of Jude to allow the birds to feed on some grains of corns does not go down well with his employer and this quest for a show of favour to the birds represents his tragic flaw. This flaw is going to have a life-long effect on his career and relationship.

A critical examination of the farmer’s name may yield the intention of Hardy. He is named Farmer Troutham. Troutham may be deconstructed from the perspective of an agrarian personality whose upkeep depends largely on favour of the weather (nature) and the yield from the land (fertilisation) from which the faeces of the birds cannot be divorced as a form of manure. He is a stooge of nature, and like the birds, his survival depends on the extent of the favour from nature. Jude’s innocuous sensibility has amply demonstrated the need to complement the favour of nature to him by equally dispensing favour to the birds. However, Farmer Troutham negates this sensibility. His nature may be symbolic of the bad effects of truths and the non-preparedness of the individual not to accept this. Of course, his name denotes the fact that truth harms-Troutham.

Jude represents the totality of both the unconscious and the preconscious, on one hand, and the conscious, on the other hand. The state of the unconscious in him represents that state of innocence, lack of discernment and absence of diplomatic tendency. This state filters into his consciousness in the moment of beholding the birds and the apprehension of their state of helplessness and dependence on the environment for survival. From the perspective of psychoanalysis, these repressed states in Jude are the *id*, the *ego* and the *super-ego*. Apart from the physical punishment meted unto Jude by Farmer Troutham, the hero equally suffers from the pang of conscience. He weeps at the end of the “punitive task” as a result of the excruciating pains he endures. He equally feels defeated at the fact” that he had wholly disgraced himself before he had seen a year in the parish, and hence might be a burden to his great-aunt for life” (Hardy’s *Jude*: 13).

The guilt in Jude is better imagined. The negation of the rules of the game has “formed a shadow on his mind”. This shadow of guilt may be equated with the guilt in King Oedipus at the realisation of his negation of filial order by sleeping with his mother and cropping her. The guilt affects him psychologically. He refuses to take the straightway to his home: he did not care to show himself in the village, and went homeward by a roundabout track behind a high hedge and across a pasture” (Hardy’s *Jude*: 13). A fundamental conflict in the nature of Jude is unveiled here through the authorial intrusion: “here he beheld scores of coupled earthworms laying half their length on the surface of the damp ground, as they always did in such weather at that time of the year. It was impossible to advance in regular steps without crushing some of them at each tread”.

A possible reason for the flaws in Jude may be attributed to his naive conception of nature as perhaps constituting absolute good. Freud (1965), however, claims that “contradictory impulses exist side by side without

neutralising each other or drawing apart; at most they combine in compromise formations under the overpowering economic pressure towards discharging their energy” (560). Another visible flaw is the desire by Jude to moralise and negate the course of nature and this constitutes his stumbling block.

Implicit in nature, therefore, as the instincts have shown, is the paradoxical presence of object and its negation, preservation of species and destructive (or death-instincts): And no matter how repugnant the axiom of mutual dependence of “God’s birds” and “God’s gardener” to Farmer Troutham, the negation must continue. After all, the contributions of the birds to the success of Farmer Troutham’s endeavour in areas such as fertilisation of the land and dispersal of other seeds cannot be denied.

Marygreen becomes the *id* to Jude. Of course, it is the sum total of his existence. His ancestral link with the world lays there. The history of his ancestors is invariably his own history. It is his essence and could hardly detach himself from it. Whatever the level of postulations in him, no matter the extent of his journey from there, he is bound to re-enact the past. His *ego* is the desire to annex all that might be glorious and fundamental to the unravelling of mysteries. However much he tries, the negation in nature presents itself to him. The stark reality is that he cannot shed the garb of inadequacies that typifies his humanity.

The ladder at the Brown House is a metaphor of further insight into nature as well as the contradictions inherent in it. It may also depict that no matter the extent of the stride through the ladder, the ultimate end would be a reversal of order. The more he climbs, the more removed he is from the truth. Reality keeps fleeting and becomes inapprehensible with every search for its essence: “He was about to pass it when he perceived a ladder against the eaves; and the reflection that the higher he got, the further he could see, led Jude to stand and regard it” (17). The *super-ego* may amount to a moment of awareness. You can call it epiphany. The nakedness of reality presents him with the ultimate truth that he cannot live beyond the realities of the environment.

Between Jude and reality lay some salient realities. He climbs the ladder without invitation. His existence does not come through any invitation. It is a biological process which his parents could have avoided. It is a form of intrusion and whatever glimpse of hope that might be salient to him would be momentary. Antithetical to the reality presented through the illumination of the ladder is the fact that some stumbling blocks lay between him and reality (full evolvment): “When he had wishfully watched the workmen for some time, he took courage, and ascended the ladder till he stood beside them”. The first question from one of the workmen shows the fact of Jude’s deliberate emergence on the earthly scene: “Well, my lad, and what may you want up here?”

Like the metaphor of the deliberate interference of the preconscious in the conscious, Jude is advised to wait till twilight when he would perceive the dream-town in “light ineffable” (Edgar Allan Poe). The emergence of the preconscious too in the realm of consciousness may be traced to a moment of temporary ray into the dark horizon of the absolute evil which the *id* typifies. The *id* typifies desire while the *ego* represents the fulfilment. Jude takes many things for granted. For instance, between the desire for scholarship which lays in Christminster and the fulfilment of the dream, several years have passed. Existence is fraught with several stumbling blocks that it takes patience and maturity to accommodate the delay that may tend dreams and the realisation.

Christminster represents the symbol of Jude’s dreams, hope and joy. It is the metaphor of the ultimate fulfilment which every living being hangs unto. It, however, comes in fleeting pace and intangible form: “But I can’t see no Christminster today”. It is the sum total of what would amuse him. In the absence of it, he searches for other “natural objects of interest that might lie in the banks thereabout. When he repassed the barn to go back to Marygreen he observed that the ladder was still in its place, but that the workmen had finished their day’s work and gone away” (18). The ladder, as the symbol of link with the ultimate dream, is always static but the realisation of the dream may not be subject to fulfilment in a single climb. The workmen too have their dreams but there is a difference between the goal and the manifestation. One may be tempted to say that the workmen have abandoned the search and are either dead or tired of the search. However, the ladder remains there for Jude to exploit depending on the strength of his drive.

The constant use of “mist” by Hardy points at the difficulties that tend the attainment of lofty goals. Jude is afraid of the possibility of derailing from the fulfilment as every human does when faced with a lofty dream. The fear of death may beset the individual. The passion for the dream may, therefore, become an obsession and the individual could face emotional trauma: “He ascended the ladder to have one more look at the point the men had designated, and perched himself on the highest rung, overlying the tiles. He might not be able to come so far as this for many days. Perhaps if he prayed, the wish to see Christminster might be forwarded. People said that, if you prayed, things sometimes came to you, even though they sometimes did not” (Hardy’s *Jude*: 19).

Allusions in Jude the Obscure:

Mythical allusions are rife here as references are made to giants. This is a result of the fact that superstitions dominate the era of Hardy and allusions are made to mythical personalities principally informed by the belief of the era. It is noteworthy that giants, otherwise known as titans, were believed to be co-habiting the world with human beings. The titans were the twelve children of Uranus and Gaea otherwise known as Heaven and Earth. Cronos is the most important and remains the ruler of the universe until his son Zeus dethrones him. Others are

Oceanus, Tethys, Mnemosyne, Themis, Hyperion who is reputed to be the father of the sun, moon, and dawn. Iapetus gives birth to Prometheus the creator of human beings.

Atlas is another giant son of Heaven and Earth. Other giants or titans are Argus who possess one hundred eyes and Cyclopes. Herne is a “phantom hunter who haunts Windsor Great Park, impersonated by Falstaff in Shakespeare's *The Merry Wives of Windsor*. Though Herne may have been the actual keeper of the forest, he is probably a local manifestation of the Wild Huntsman myth known throughout the world. The usual story associated with the Wild Hunt involves someone excessively fond of the chase that makes a rash pledge or compact with a stranger (the devil) and is thus doomed to hunt forever. Herne is said to ride at night, especially during storms; he wears horns, rattles chains, blasts trees and cattle, and occasionally appears to mortals” (Encyclopaedia Britannica, 2013). “Apollyon lying in wait for Christian” is a reference to the devil Apollyon is another name for Satan. The belief is rife in the era of Hardy and it is not unusual that such myths and beliefs find their way into the novel.

Of course, Jude is yet to outgrow such attachment to superstitions. He is a victim of the norms in the society. He cannot afford to jettison the belief in God and other supernatural forebodings that constitute the menu of existence in the environment. This constitutes a negation of the personality of the hero as he is older than his age in terms of reasoning capability but younger than his thoughts. He adorns the picture of an outcast in the society: “But his dreams were as gigantic as his surroundings were small” (Hardy's *Jude*: 20). He chooses to live in the world of dreams and fancy rather than the realities of the environment. Even as that, the dreams are unattainable: “...though there was perhaps more of the painter's imagination and less of the diamond merchant's in his dreams than in those of the apocalyptic writer” (Hardy's *Jude*: 20). The aura of the supernatural that Jude attaches to Christminster is a result of the spiritual attachment of Jude to his mentor named Phillotson who lives there. The allusion to the apocalyptic writer may be understood from the fact that Hardy lives during the era when much attachment is associated with the belief in the end of the world. Many such writers actually lived and their scriptural papers have been instrumental in the death of many lacklustre people through suicide either as a form of belief in the potency of such predictions or as a result of disappointment. The illusion in the dreams of Jude is presented as impossibility just as the predictions of the eventual destruction of the world might be a mirage.

Several allusions are made in the novel about Dido in Greek legend who is reputed to be the founder of Carthage. She is the daughter of the Tyrian King Muttu (or Belus), and wife of Sychaeus (or Acerbas). Pygmalion, her brother, kills her husband named Sychaeus. “Dido fled to the coast of Africa where she purchased from a local chieftain, Iarbas, a piece of land on which she founded Carthage. The city soon prospered, and Iarbas sought Dido's hand in marriage. To escape from him, Dido constructed a funeral pyre, on which she stabbed herself before the people” (Encarta, 2008).

Conclusion

An insight is further provided into the reason for the sense of awe in people as may be found in *Jude the Obscure*. The desire to have a quick access to a quest may be taken to the doorsteps of a preternatural being that could be relied upon to fast-track the possibility of the desire. That becomes the reason for the creation of God and other superhuman beings to which fear of the unknown cannot be detached. The desire of Jude is gradually assuming the aura of fear and the emotional proportion takes him to the level of superstition. The authorial intrusion is a combination of faith and doubt. Prayers may be answered sometimes and may be truncated many times. The accusation that Hardy might be averse to religion may be given a solid base through this quaint truth. Of course, not all prayers are answered: “Another man tried the same experiment, and the money did not come; but he found afterwards that the breeches he knelt in were made by a wicked Jew”. The foolery in prayer is brought to the fore in this anecdote. It is propelled by fear and superstition where human efforts seem not to be yielding results. Jude is always visiting the ladder and it has been established that the ladder is the symbol of his quest and fulfilment while the “thinning mist” is the passage between him and the dreams just as the light is symbolic of the ultimate realisation: “Whenever he could get away from the confines of the hamlet for an hour or two, which was not often, he would steal off to the Brown House on the hill and strain his eyes persistently; sometimes to be rewarded by the sight of a dome or spire, at other times by a little smoke, which in his estimate had some of the mysticism of incense” (Hardy's *Jude*: 21). In every gaze at the dream-city, there is always a mist that would obstruct his vision. If this reality is salient to Jude, it surely must be salient to other thinking beings.

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