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the outcome of the linguistic analyses of the formal aspects of Pessimism in Tess of the d'Urbervilles (1891) on the syntactic, lexical and phonological levels respectively. The linguistic studies presented should relatively contribute to a more comprehensive and broader grasp of Hardy's masterpiece showing how the form is indispensably complementary to content for the novelist's general message about Pessimism to be oriented and communicated. The use of hypotactic Enhancement, colour adjectives, material and existential processes join together with rhythmical patterns as alliteration, assonance and auditory images all formally incarnate Hardy's pessimistic view of cosmic injustices affirming human lack of potential in an inhospitable universe. The paper has thus verified through a somewhat kaleidoscopic linguistic inspection of Tess Hardy's emphasis on human suffering. It has explored Hardy's concept of Pessimism from a linguistic

perspective focusing on such formal elements as the syntactic, lexical and phonological features, respectively. It has offered a synthesis of the stellar reputation of Hardy's work as an epitome of Pessimism and formal factual data detected from the linguistic analysis as a result of this carried out. In this sense, the present paper has created opening research. It is an interest to analyze the rest of Hardy's omnibus or his other Wessex novels as The Return of the Native (1878) or Jude the Obscure (1895). We can find out whether they share with Tess of the d'Urbervilles (1891). The main focus of the present study, i.e., the formal elements in reflecting Hardy's philosophy about Pessimism.

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p. 62). When Alec seduced Tess, „darkness and silence ruled everywhere around" (ch. XI, p. 90). In his second encounter with Tess, Alec insists on proposing to Tess who „had not spoken again, remaining as if stunned" (ch XLVII, p.373). Here, Tess is silent in front of the fantastic powers of destiny that forcefully imposes Alec for a second time on her to ruin any future expectations of ever being committed to Angel. After Tess hanged, „the flag continued to wave silently" (ch LIX, p. 446) echoing the quietness of the indifferent universe and the cruel Nature that expressed no anger at the injustice that occurred Tess till the last moments of her life and the moments that followed. Auditory images are also detected via onomatopoeic effects to signal the advent of fate upon Tess. For instance, when Alec drives the horse with Tess, the wheels are described as „humming like a top", the dog-cart „rocking right and left" and „the wind blew through Tess's white muslin to her very skin" (ch VIII, p. 65, 66). The sound of the wheels, the dog-cart and the wind all create sound images of the fearful atmosphere Tess is entering. Tess' „sigh" (ch VIII, p. 68) heard as Alec boldly approaches her for a kiss. When Tess is travelling with Angel, „there was, the hissing of a train, which drew up almost silently upon the wet rails signalling the advent of cruel fate (ch. XXX, p. 214). All the previous instances of alliteration, assonance and auditory ionizes are only exemplary of a wide network of heavy sounds stressing the prevalence of „Pessimism" throughout Tess. This network of heavy sounds assists Hardy in creating a gloomy aura in the novel rendering its rhythm as inevitably fading from high hopes and aspirations towards frustration and failure.

VI. Conclusion :

The achievement of this paper lies mainly in the factual data offered as

cing, correct" all signal the advent of danger towards Tess. After the seduction, the second phase starts: „The basket was heavy, and the bundle was large, but she lugged them along like a person who did not find her especial burden in material things" (ch XII, p. 92; italics mine). The alliteration of the /b/ sound voices Tess' advent towards the climax of her misery as she becomes „Maiden no more". Confessing her mistake with Alec to Angel, Tess' eyelids elaborate „drooping down". The alliteration of the /d/ sound marks the heaviness of Tess' load. Tess' confession described: „Tess' voice throughout had hardly risen higher than its opening tone" (ch XXXV, p. 258; italics mine). The /h/ sound repeated to show Tess' shame and fear of Angel's reaction. Also, when Tess and Angel are going down the slopes of Egdon Heath, they are seen in the „diminishing daylight" backed in the „extreme edge" of distance (ch XXX, p. 212). The alliteration

of the /d/ and /e/sounds voices the inevitable withering of Tess' true love.

So, the fading voices of Nature show to contribute to the Hilding tone of events together with the decline of Tess' fortune. The assonance and alliteration used as sound markers highlighting Nature's cruelty and indifference as a leading character in the novel directing Tess towards sadness. Moreover, significant moments of silence show to activate the rhythm to a climax effectively. For instance, at the dawn of her departure towards TrantridgeNature is described as „preserving silence" (ch VII, p. 59) signalling danger approaching Tess quietly and with cunning caution. When Tess finally decided to stay with their wealthy relatives though sensing the threat of Alec, Hardy describes her voice being „too shocked to utter the sentiments that were in her", as her brothers were gazing at her as „one who was about to do great things" (ch VII,

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pes that Tess would marry Alec and become a lady.

Assonance is also detected as in the teasing sounds of Tess brothers when Tess was reluctant about settling with the rich Mrs. d'Urberville as they reproached her: „Tess won't go and be made a lady of ! -ho, he, she says she don't ! ... And Tess won't look pretty in her best close, no mo-o-ore !' (ch. VI, p. 58).

The lou/sound, which is a central sound uttered between half close and half-open, is repeated in „go" „won't" and „close" to create a dull and gloomy echo of Tess' predicament. Also, Tess is

Vexed by her mother as she was going to hunt up her father, „O no, Tess, You see, it would be no use" (ch. III, p. 30). The /:/sound, a front half-close spread to control between half-closed and half-open neutral, is repeated in „see" and „be" to imply to Tess that she has failed her fami-

ly's expectations to marry a rich man. When Tess is shocked at Angel's reaction to her confession, she says, „I thought, Angel, that you loved me ... Having begun to love you, I love you forever - in all changes, in all disgraces ..." (ch XXXV, p.260). The repetition of the /o/ sound in „loved" and „love" together with the /ei/ sound in „changes" and „disgraces" help to sound Tess' shock at Angel's reaction to her confession. Furthermore, the voices of Nature are created by Hardy in a way that signals Tess' fate. For example, on the morning the novel appointed for Tess' departure to Trantridge, the dawn is described: „at the marginal minute of the dark when the grove is still mute, save for one prophetic bird who sings with a clear-voiced conviction that he at least knows the correct time of day, (ch VII, p.59; italics mine).

The alliterative patterns of the /m/ sound in „marginal, minute, mute" and the /k/ sound in „clear, convin-

Tess' life is part of a cycle that in-
cludes

all Nature. It seems to symbolize
that Tess,

like a plant, an animal, or the
moon, go through

natural periods of growth. The
phases mark the

significant points of her emotional
and spiritual

increase, starting with „The Mai-
den" and ending with

„Fulfilment". (Berc, 1984) .

Moreover, Hardy's Tess argued to
have its prose rhythm regularized into
specific sound patterns emphasizing
and echoing the monotonous and dull
voices of „Pessimism". This argu-
ment is in support of Nevins' remark:
„The study of syntax begins with the
observation that the words of a sen-
tence cannot go in just any order, and
the study of phonology begins with
the same observation for the conso-
nants and vowels of a word" (Nevins,

2010). For instance, alliteration and
assonance detected as always mar-
king a significant moment in Tess'
tragedy. Going down the hill to Tran-
tridge Cross, Tess' fellow-travellers
are amazed to see her with „roses at
her breast, roses in her hat; roses and
strawberries in her basket to the brim"
(ch VI, p. 54; italics mine). The repe-
tition of „roses" and the alliteration
of the /b/ sound in „breast", „basket"
and „brim" all reflect Tess' purity and
innocence that is doomed to end in
misery and grief. Also, when Alec co-
mes to ask if Tess would manage the
old lady's fowl-farm, Tess' mother
says, „he knows you must be worth
your weight in gold. He is very much
interested in-truth to tell. He'll marry
her, most! Likely, and make a lady of
her" (ch. VI, p. 56-57; italics mine).
The alliteration of the sounds /w/in
„worth" and „weight"; /t in „truth"
and „tell"; /m/ in „marry", „most",
and „make" all voice the aspirations
of the witless mother and her high ho-

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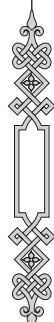
In other words, the rising-fading rhythm is used by Hardy to show that „Time" is a motif of fate where happiness and moments of gaiety in Tess' life are transitory and eventually turned into bitterness. Thus, the power of time-as-destiny leading man's life to inevitable misery echoed and harped upon through the rhythmical texture of the novel as proceeding towards the pit of fate. Tess tells Angel :

And you seem to see numbers of to-morrows just all in a line,

the first of them the most significant and brightest, the others getting

smaller and smaller as they stand farther away; but they all

seem very fierce and cruel and as if they said,

„I'm coming ! Beware of me! Beware of me!

(ch. XIX, p. 146)

In this respect, the novel divided into seven phases; „The Maiden". „Maiden No More", „The Rally", „The Consequence", „The Woman Pays". „The Convert" and „Fulfilment" respectively. This division marks the author's sensitivity to the rhythm in the cause-effect progress of his prose even though the novel „originally published as a serial in a magazine" (Berc, 1984). Hardy himself says in the explanatory note to the first edition that the story is sent out as „episodic sketches" in „an attempt to give artistic form to a true sequence of things" (Hardy, 1891; Tess, 1993). This division thus shows how the joys of life are transitory. The beginning of each phase is one of rising aspiration and hope fading eventually into retreat and agony. In fact:

Rather than calling these sections of the novel parts,

Hardy uses the word phases to emphasize that

ma in conflicting with her fate. Also, material and existential processes show to represent the rural setting of Wessex as a leading character in the events symbolizing the futility of man's conflict with his pre-ordained destiny. They have offered „Nature" as a manifestation of or an incarnation of indifferent fate.

V. Sound and Pessimism :

The present section is mainly interested in investigating the prose rhythm of Tess. Rhythm (from greek rhythms, „any measured flow of movement, symmetry") is „the variation of the length and accentuation of a series of sounds or other events" (2010, http:www.wikepedia.org). The section aims at depicting the ups and downs of Tess' moral conflict being complicated by chance as reflected in Hardy's novel in a rising-fading rhythm till finally hushed up in the hanging moment „... And so the President of the Immortals had finished his sport

with Tess" (ch LIX, p. 446). „Sometimes it was said that the Greek gods enjoyed using humanity as toys or for sport. Hardy knows this and uses this device as a springboard for his work, making Tess an unwitting-and unwilling participant" (Cliffs,2010).

Hardy's pessimistic view that there is no hope in avoiding misery. It shows in the first use of a relatively brief rising tone in the rural setting, reflecting humble aspiration. It hopes shortly followed by a massive, continuous fading sound as the progress of the event till the final moment of silence heard as Clare and Liza-Lu join their hands and go on after Tess' hanging:

„The harsh reality of the hanging" shows that Tess is „a learning tale, not a fairy tale and should not have a fairy tale ending. It is to leave the readers feeling emotion and looking back on their own life and relating to it" (Delamore, 2008).

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... The luminary was a golden-haired. Beaming, mild-eyed, God-like creature, gazing down in the vigour and intentness of youth upon an earth that was brimming with interest for him" (ch. XIV, p. 104-105; italics mine). Here elements of „Nature" are expressed as indifferent „Existents" which pay no attention to Tess' misery.

When Tess' son „Sorrow the Undesired" passes away, it buried at „night" where all „unbaptized infants, notorious drunkards, suicides, and others of the conjecturally damned laid" (ch. XIV, p. 117).

Here Tess' son is grouped as an ‚existent" with people who are forbidden a proper burial, thus revealing the cruelty nature expressed even in the time and space of an innocent child's funeral. In the Rally, Tess finds herself left in a garden which „was now damp" (ch XIX, p. 145).

When she confesses her sin to Angel, „the light from the water-bottle was merely engaged in a chromatic problem" (ch.XXXV, p. 258).

As Tess dies, Nature describes being architecturally beautiful signifying indifference to Tess' fate: „Against these far stretches of the country rose, in front of the other city edifices, a large red-brick building, with level grey roofs, and rows of short barred windows ... (ch. LIX, p. 445).

In this respect, „the accidentalism and coincidental in the historical pattern ... stand in perfectly orderly correlation with the grounding mystery of the physically concrete and the natural" (Van Ghent, 1953; In Berc, 1984). „Natural" elements show to be instead of as instruments in the hands of Destiny aggravating Tess' misery till the end mainly through „material" and „existential" processes. Thus, the present section has offered a lexical survey of items depicting the role of „colour" and „Nature" in Hardy's novel. The colour adjective „red" used continuously to describe Tess' dilem-

sentative of cruelty and caprice when Tess is seduced, as „darkness and silence rule everywhere" (ch XI, p. 90). Here, the subject participants „Darkness" and „silence" described as „actors" operating through the material process „rule" depicting the blackness and quietness of the indifferent Nature. Also, returning to Trantridge, Tess sees before her „a long and stony highway which she had to tread, without aid, and with little sympathy" (ch XIII, p. 102). Here the „material" process „tread" has Tess herself as the weak „actor" or subject participant and elements of cruel Nature as the second participant or „Goal/target" which is described by the adjectives „long" and „story". The „material" process here is innuendo or an indirect suggestion that „Nature" will be as Merciless and as indifferent to Tess in the future just as it has been to her in the past.

As for „Existential" processes, they can see to contribute effectively

in Hardy's depiction of „Nature" as a leading character in the novel, or rather, as an incarnation of a monstrous living force with a will and purpose of its own

„Nature" is only benign in the village of Marlott where „the hills are open, the sun blazes down upon fields ..., the lanes are white, ... the atmosphere colourless; ... the hedge-rows appear a network of dark green threads overspreading the paler green of the grass ... the horizon beyond is of the deepest ultramarine ...' (ch. II, p. 19; italics mine).

A vivid picture of benign „Nature" is solely here offered standing by contrast to the rest of the images of natural elements watching Tess' tragic fall passively till the very end. For instance, when Alec seduces Tess, „Everything was blackness alike" (ch. XI, p. 90). After Tess becomes a maiden no more, „it was a hazy sunrise in August

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a crucial role in depicting „Nature" in Hardy's novel. „Material processes" are „processes of ‚doing'. They express the notion that the same entity ‚does' something which may be done ‚to' some other body" (Halliday, 1994). Halliday elaborates by the following figure : (Halliday, 1994)

-The mayor dissolved the committee

Actor process goal

 -The mayor resigned.

Actor process

As for „Existential processes", they show that „something exists or happens ... These clauses typically have the verb be, or some other verb expressing existence, such as exist, arise, followed by a nominal group functioning as Existent" (Halliday, 1994). Halliday clarifies by the following example

There was a storm on the

wall there hangs a picture

Process Existent: event Circumstance Process Existent:

(Halliday, 1994)

In this view, Hardy's depiction of „Nature" in his novel shows to operate mainly through „Material" and „Existential" processes. For example, when Tess confesses to Angel about her past, „night" describes as an „unconcerned and indifferent" monster that „swallowed up" Angel's

Happiness and was now „digesting" it and even ready to „swallow up" the pleasure of a thousand other people (ch. XXXV, p. 267). Here, several material processes used where „Nature" is depicted as using Halliday's terms, an „Actor" described by the adjectival phrases „unconcerned and indifferent". Nature-as-an-Actor operates against the concept of happiness, the „Goal/Target" thus nourishing Hardy's idea of Pessimism. Moreover, Nature is seen as the repre-

the „ideational content and states of affairs" (2010: http://www personal. umich.edu). Thompson summarizes them in the following table :

Process type

Material

Mental

-perception

-cognition

-affection

Relational

-attributive

-identifying

Verbal

Behavioural

Existential

Core meaning

„doing", happening."

Sensing

„perceiving"

„thinking"

„feeling"

Being

„attributing"

„identifying"

Verbal

Saying

Behaving

Existing

participants

Actor Process

Sensor, phenomenon

Actor

Process

Goal

Carrier, attributive

Identified, Identifier

value, token

Sayer, Receiver,

Verbiage, Target

Behaver

Existent

Behavioural

Existential

(Thompson, 1996)

As the above table shows, Thompson groups six types of Halliday's processes. However, a brief definition of „material" and „existential" methods are at this moment offered for, as will be shortly verified, they play

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also stood out

against „the subdued colours around.”

The prison where she hanged is „a large red-brick building.“ Red colour refers to the houses of sex and death. On every of the rape, Tess is first awa-re of d'Urberville's

presence at the dance when she sees „the red coal of a cigar“.

(221)

The contrast between purity and violence is strikingly vivid from the outset, as Tess is introduced to An-gel wearing „a red ribbon in her hair and was the only one of the white company who would boast of such a pronounced adornment“ (ch II, p. 21). Also, when Tess first encounters Alec, she is seen as „innocently“ loo-king down at the roses in her bosom while Alec described as the „blood-red ray in the spectrum of her young life“ (ch. V, p. 52). Thus, the red co-

lour used as permeating Hardys' work representing „things and emotions that initially appear worlds apart“, for „the closeness of opposites such as love and hate, or life and death, are essential to Hardy“ (Berc, 1984). This exemplified in the opposite redness of Prince's blood to Tess' ruddy cheeks or even her mouth: „Before seducing her, Alec sums up the reaction of eve-ry man who saw Tess, „Upon my ho-nour! There was never before such a beautiful thing in Nature or art as that pretty red mouth (p. 198) ...“ (Corner, 2009).

Moreover, pictures-queness detects in Hardy's lexical choices depicting „Nature“ not as a mere setting for actions but as a con-trolling force mainly via what Hal-liday terms as „materials and „exis-tential“ processes (1994: 106, 143). In his model of transitivity. Halliday discusses the meaning of clauses as a representation of methods which offer

at this moment useful in appreciating the positive and negative aspects marking

Tess' tragedy on the lexical level. Thus, within the previous definition of

„componential analysis" the colour „red" can be appreciated as a critical formal

Element in Tess. The underlying semantic components of the word „red" can be

diagrammatically represented as follows:

< + NP >

<- concrete >

<- animate >

<- human >

< + passion>

< + blood >

(diagram mine)

As seen above, the colour „red" describes in binary taxonomy as a noun phrase which represents an abstract existent that uses to refer to the ambivalent concepts of love and

violence; vividness and indifference; purity and crime; and, of course, free will and fate. In Leech's terms, it describes as follows:

Red = - concrete ^ love." Violence Here, the word „red" is described as an abstract concept that can apply to the polar concepts of love and violence or, rather, passion and blood. The patterning of the colour „red" is visible in the background of the novel as the heroine is seen as constantly encountering it:

When she approaches the d'Urberville house, we read: according to (Tanner, 1968)

„It was of recent erection - indeed almost new –

and of the same rich red colour that formed such

a contrast with the evergreens of the lodge."

... Tess, with her red ribbon,

Binary taxonomy

+ Live = alive

- Live = dead

Multiple taxonomies

* METAL = gold

METAL = silver

@ METAL = copper

Etc.

Polarity

ASIZE = large

V SIZE = small

Relation

> PARENT = is the parent of

(also bidirectional, such as

sibling)

1 LENGTH = inch

2 LENGTH = foot

3 LENGTH=yard

Inverse opposition

{ POSSIBLE = possible

¡ POSSIBLE = necessary

(also all/some,allow/compel, etc.)

Examples :

Father = + MALE > PARENT

Daughter = - MALE

Brother = + MALE <> SIBLING

Grandfather = + MALE > PA-

RENT > PARENT

or + MALE > LINEAL

2 GENERATIONS

cousin = PARENT

or LINEAL

Xth cousin Y-removed = SIBLING

> LINEAL

GENERATIONS

j GENERATIONS

or <> COUSIN

DISTANCE

y REMOVE

where x is the lesser of I and j and

y is the difference between me and

j

examples are from Geoffrey

Leech's Semantics (Penguin, 1974)

(Leech, 1974: www.wikipedia.

org)

Despite its shortcomings, like

being limited in focus and mechanical

in describing meaning, the concept

of componential analysis proves

book. This colour is red, the colour of blood, which is associated with Tess from first to last. It dogs her, disturbs her, and destroys her. She is full of it, she spills it, and she loses it. Watching Tess's life, we begin to see that her destiny is nothing more or less than the colour red. (Tanner, 1968) Of course, it is not the aim of the present section to make a list of all the times the colour red appears in the novel whether the positive ones describing the sun or Tess' cheeks or the negative ones referring to blood and violence. The present section mainly aims to bring in focus Hardy's lexical craftsmanship as a pessimistic author in representing „concepts as opposite as life and death creation and destruction, love and hate" via the colour red and what visualizes in the audience's eyes (Berc, 1984). The is a show how far the reference to the colour red and its Connotations represents or even concentrates on human suffering. At this part, it could be of value to draw upon

the general clarification of the concept of „Componential Analysis", also called „Feature Analysis" or „Contrast Analysis", that describes the meaning of words through semantic features or properties, that is, the primary factors of names which give as „present", „absent" or „indifferent concerning function analyzing the structure of a word's meaning (Hadumod,1996: www.wikipedia.org). Hence:

It reveals the culturally essential features by which speakers of the language distinguish different words in the domain. One word can have basic underlying meanings. It depends on the cultural context. It is crucial to understand these underlying meanings to understand any language and culture fully.

(Ottenheimer, 2006).

Leech's insight about the mannerisms of representing the semantic components of words can prove illuminating:

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ce uttered by Tess waters down the mother's expectations as Tess denies being related to Alec and denies the possibility of the thought of marrying him.

Thus, the present section has offered a relatively adequate structural description of Hardy's novel marking the dominance of Pessimism throughout mainly drawing upon Halliday's insights about hypotactic Enhancement. Indeed, it does not aim of the section to offer a syntactic examination of every sentence in the novel. It will be out of the scope of the study. The significant structural instances of conditionals relying on the non-finite marker

„if" have been subjected to analysis to investigate the extent to which particular structural framework or mould play a severe role in reflecting Hardy's Pessimism through the very structural organization of his Wessex story.

IV. Lexicon and Pessimism:

This section brings into light the power of the word in reflecting the powerlessness of Man against unyielding odds in Hardy's Tess. Hardy's novel shows in part II and the syntactic examination offered in section III, the present section thus offers a considerably comprehensive, not exhaustive comment about lexical items but also the manoeuvre of which has supported Hardy's pessimistic view of life as projected in the course of events his heroine Tess subjected to. This lexical analysis intends to show how „calamity falls on those who represent the principle of love" (Lawrence, 1936).

Visualizing the dark aura of fatalism in Tess, Hardy shows to select impressive „Colour" adjectives. In fact: For an artist as visually sensitive as Hardy, colour is of the first importance and significance, and there is one colour which catches the eye and means to find it, throughout the

Also, in Alec's second encounter with Tess, Alec says, „If you are any man's wife, you are mine!" (ch XLVII, p. 373). The formula „if P then Q" is again used stressing the improbability of Tess' escape from her fate. This formula used as Alec speaks of helping Tess' brothers and sisters, and she tells him, „If you want to help them - God knows they need it - do it without telling me" (ch XLVII, p. 377). Here, the secondary clause „do it without telling me" marks both Tess' doubt about Alec's intentions and her refusal to be overburdened with her sense of guilt towards her family's expectations of her.

Hardy spreads the soul and spirit of Pessimism through sentences of the method

, X and not even Y but Z", and the elements X, Y, Z refer to a scale of unexpectedness (Boguslavsky, 2001). Conditional statements offered in the diminuendo formula as when Tess tells Alec angrily after being seduced

„If I had gone for the love you if I had ever sincerely loved you, if I loved you still, I should not so loathe and hate myself for my weakness as I do now !" (ch. XII, p. 94).Tess descends a scale from existing feelings of true love that would have brought her from her birthplace to Trantridge poultry farm. Tess feels of the sincerity of mere presence of any emotions. Alec stresses upon Tess' true feelings of hate and resentment. This diminuendo formula has a cause-effect consequence in that if Tess has the least sensations for Alec, she wouldn't have hated her self for letting him seduce her which expressed in the concessive formula „if P then Q" as the three if-clauses share one subordinate clause contrary to the expectation „I should not ...".

Also, when Tess' mother asks if she's going to marry Alec, her cousin, Tess replies, „He's not my cousin, and he's not going to marry me" (ch XII, p. 99). This diminuendo senten-

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are uttered in Tess' answer to her brother in the definite causal conditional formula „if P then Q" and continued in Abraham's utterance that Tess

Would not have had to marry a gentleman as expected. Also, when Alec was driving the horse to Trantridge recklessly with Tess, he implies: „If any living man can manage this horse I can: - I

Won't say any living man can do it - but if such has the power, I am he" (ch.VIII, p. 65). Again the unique causal-conditional formula „if P then Q" is used in implying to Tess that she, like the mare, will be „managed" by the „power" of Alec himself and no one else. This implicature alludes to Tess'

A pre-ordained fate that she would be inevitably „managed" by Alec.

Moreover, when Alec asks Tess for a kiss, she says, „I wouldn't ha' come if I had known !" (ch. VIII, p. 67). Here, the primary clause „if I had known" significantly reflects Tess' ig-

norance of life. The secondary term „I wouldn't ha' come" in the reversed definite formula „if P then Q" shows that it is the result of Tess' ignorance of the mishaps of life that led to her coming to Trantridge to meet Alec.

When Tess lost in „The Chase", the oldest wood in England, Alec tells her, „You cannot walk home, darling, even if the air were clear" (ch. XI, p. 87). Once more, the reversed definite formula „if P then Q" is used as the secondary clause „You cannot walk home" reflects Tess' incapability of she is facing or overcoming her fate.

When Tess denies that she was going to marry Alec, her mother says, „It would have been something like a story to come back with, if you had !" (ch. XII, p. 99). Again the reversed unique formula „if P then Q" is used as the secondary clause „it would have been something ..." expresses not the vexation of the mother to Tess but rather the improbability of achieving any expected happiness.

listed within the scope and purpose of the present section. However, significant instances offer to mark the active role of this type of hypotacticEnhancement in reflecting Pessimism. For example, when Mr Durbeyfield couldn't take the journey with the beehives, Tess says, „I think I could go if Abraham could go with me to kip me company" (ch III, p. 38). Here, the secondary clause „I think I could go" is offered as a result to Tess' condition that her brother accompanies her in Halliday's revered unique formula „if P then Q" (1985:211). It is the first causal-conditional in a chain of coming coincidences and circumstances set to encounter Tess till the end of her life. Abraham's childish prattle made it recur to him, „If Tess were made rich by marrying a gentleman, would she have money enough to buy a spyglass so large that it would draw the stars as near to her as Nettlecombe-Tout?" (ch. III, p. 40). Here, the primary if clause has an interrogative

„would she... ?" as its secondary clause. Abraham is not positive enough that Tess' assumed future fortune would grant him his wish. This doubt voices uncertainty and lack of faith in the fate that will face not only Abraham but also Tess and her general expectations of life.

Abraham asks Tess about „How would it have been if we had pitched on a sound one?" asking about their life if they brought to live in a „splendid" world and not a „blighted" one (ch. III, p. 40). Tess answers, „Well, father wouldn't have coughed and crept about as he does, and wouldn't have got too tipsy to go this journey; and mother wouldn't have always been washing, and never getting finished". Abraham continues, „And you would have been a rich lady ready-made, and not have had to be made rich by marrying a gentleman" (ch. III, p. 40). Here, the primary clause is uttered by Abraham „if we had pitched" and the secondary limitations

(Halliday, 1994)

Principal markers of hypotactic enhancing clauses

(IV) Causal-conditional.

Cause: reason

Cause: purpose

Condition: positive

Condition: negative

Condition: concessive

Finite

Conjunction

because, as,

since, in case,

seeing that,

considering

so that, so

that

Non-finite

Conjunction

if, unless,

Even if, although

Preposition

With, though, by, at,

as a result of, because

of in case of

if ,provided that ,as long as

, even if, although

(in order/so as) to; for

the sake of), with the

aim of, for fear of,

In the event of

but for, without

if, despite, despite without,

(Halliday, 1994: 214)

The above tables are part of Halliday's full description of principal types of clausal Enhancement. This part mainly offered to support the main aim of this section in investigating the role of the causal-conditional patterning reflecting Hardy's philosophy about Pessimism. It is not a target of this section to examine Halliday's functional model of grammar thoroughly or to apply it wholly on Tess. The passing reference to Halliday's insight is thus limited to serve the main focus of analysis. In Tess, numerous are the times that causal-conditional clauses are employed that they cannot be all

ditional moulds from the very outset till the end depicting how man's virtually reasonable efforts to control his destiny and overcome his misfortunes are always frustrated. For instance, if Tess' horse didn't die, Tess wouldn't have left her family; If the stranger didn't meet Tess' father, the father wouldn't have known his origin; If the father didn't die and the family suffered, Tess wouldn't have become Alec's mistress ... and so on. Several conditional statements are used to depict these fateful incidents showing that man no longer can choose between virtue and vice as he is powerless in controlling his mismatched destiny.

To elaborate, Hardy can see to rely on conditionals as a dominant syntactic pattern characterizing the whole work. He uses what Halliday terms through the notion of the interdependence of clauses or „taxis", a type of „hypotactic enhancement" (1994: 195). This type of clause relations shows that one clause qualifies another through a circumstantial feature as of space, time, manner or cause or condition. Since this section mainly revolves around the causal-conditional patterning of Tess, the following table has been seen apt to offer this patterning as it would systematically support the ensuring syntactic analysis:

Principal types ofEnhancement
Category
(IV) Causal-conditional
Cause: reason
Cause: purpose
Condition: positive
Condition: negative
Condition: concessive

Meaning
because P so result from Q
because intention Q so action P
if P then Q
if not P then Q
if P then contrary to expectation Q

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be! There lay the pity of it" (ch. XI, p. 91). Events happen to occur „as circumstances might decide" (ch. XVIII, p. 135).

Hence, this section has offered an abridged critical review of Tess and its creator. Sufficient allusions to essential elements of the novel as the fatalistic-deterministic view of life and the power of „Nature" have been offered just as a background to the subsequent analytical formal investigation of Hardy's story. Thus, the dark image of Tess and its creator has been at this moment reflected as an inevitably important foreground to the linguistic analysis offered in the ensuing sections of the paper.

III. Syntax and Pessimism :

Some exploration of the literary background of Tess of the D'Urbervilles (1891) has been offered in the previous section as it was necessary before the linguistic analysis as a result of this provided on the syntactic

level. The present section complements with the last as it investigates the extent to which can certain formal elements contribute to the harping upon the notion of Pessimism pervading the whole novel. This section thus verifies the „systemic" view of language as „a network of systems, or interrelated sets of options for making meaning" (Halliday, 1994). It further verifies a „functional" systemic view of language as it is concerned primarily with the choices the grammar makes available to speakers or writers. It shows how „grammar used to construct texts in their context of use ... to make meaning" as a „context-sensitive, meaning-making resource" (Christie, 2010).

The whole procedure of events in Tess are mainly offered in cause-and-effect relationships reflecting the helplessness of man. The use of grotesque mischances and chains of coincidences is being provided in con-

gle is useless and explains that her life works through the principle of cause and effect and nonchoice or free will. The „cruel Nature's law" (ch. 23) shows a fundamental discord between man and his environment. Nature is as a symbol of impersonal forces of fate, offering Wessex as a „microcosm of the world."

(Berc, 1984). After Tess first meets Alec, Hardy clearly states:

> Thus the thing began.
>
> 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." (ch. V, p. 53)

As one of the „cottagers in Blackmoor Vale" (ch. VI, p. 54), Tess will suffer significantly from „the social machinery" (ch. V, p. 53) in an in-

different universe where „the sun do shine on the just and the unjust alike (ch. XIX, p. 149).

In this sense, Hardy's axiom or plain pessimistic view of life is to be highly reflect full in Tess. As he mentions in the explanatory note to the first edition of Tess, „If an offence comes out of the truth, better is it that the offence comes than that the truth concealed" (Hardy, 1891; Tess, 1993: 5). To him, the truth is dark, ugly and always shaped by the malevolent caprices of chance. Tess, Teresa, is „a fine and picturesque country girl and no more" (ch. II, p. 23). Yet, she haunted by mischance from the moment Prince dies as she says, „Why, I danced and laughed only yesterday! .To think that I was such a fool !" (ch. III, p. 42). When Alec seduces Tess, Hardy writes, „As for Tess's people down in. Those retreats are never tired of saying among each other in their fatalistic way: ‚It was to

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to receive" ..." (Iannone, 2009).

In this sense, it is of the essence to capture in the core the fact that Thomas Hardy (1840-1928) is mainly famous for producing works „full of the sense of man's bond with nature and with the past - a past revealed in the age-old Trees, heaths, fields ..." (Burgess, 1985). To reflect his fatalistic-deterministic beliefs, Hardy projects Nature and civilization

They are conflicting together in Tess. Hardy is concerned with portraying the natural world. For him, Nature is :

An arena of conflict between the two forces at work

everywhere, the inherent will to enjoy, and the

precise will against enjoyment". In such an

arena, „the call seldom produces the comer, the man to

love rarely coincides with the hour

for loving:" and we

are always made to distinguish between the world as

we perceive it and the world as it might be said to be in

and of itself ... (Walker, 1998)

In fact, „Wessex is as much a character in Hardy's work as any of the people he depicts - and indeed, Tess is very much identified, physically and emotionally, with her surroundings in Wessex" (Admin ed.), 2010: www. customwritings.com). Hardy thus offers the village area and rural settings of his imaginary Wessex as symbols of simplicity and reality by contrast to civilization and urbanization that spoil man's life by their destructive powers. As a fatalist, he shows Tess as a victim of forces doomed to suffer being controlled by the irrational workings of Nature and fate in an indifferent environment which is neither benevolent nor malevolent. As a determinist, he shows that Tess' strug-

sagrande, 1992). Tess internal weakness is not as powerful as the external forces of fate. Being a „vessel of emotions untinctured by experience" (ch II, p. 22) makes her a „bird caught in the trap" of fate in „tragic mischief" (Ch V, p. 52). Tess tells Angel after her confession that „Once victim, always the victim - that's the law !" in the grand scheme of life (ch XLVII, p. 373). It is only Tess' sense of guilt for the death of Prince that summons up her misery. She tells her parents who were pushing her to stay with their wealthy relatives at Trantridge, „I killed the old horse, and I suppose I ought to do something to get ye a new one" (ch VI, p. 58). Tess' ignorance and lack of experience blindly lead her to her downfall. After Alec seduces Tess, she tells her parents, „How could I be expected to know? ... Why didn't you warn me? ... I never had the chance o' learning and you did not help me !" (ch XII, p. 100). When she encounters Angle, Tess argues, „The

best is not to remember that your nature and your past doings have been just like thousands' and thousands', and that your coming life and ,ll be like thousands' and thousands' (ch XIX, p. 149). To clarify:

Pessimism reigned in the novel. A man never seems to be

free: the weight of time and place presses slowly on

him, and, above everything, there are mysterious forces

which control his life. Man is a puppet whose strings

are worked by fates which are either hostile or

indifferent to him. (Burgess, 1985).

This notion of Pessimism strongly appears in the „fateful encounter" or „the consummation in the Chase" where „the narrator curiously breaks ... into the third person to speak of the „coarse pattern" that Tess is „doomed

ture. The essential motivation of the present paper is thus to „characterize a style" and not „simply list all the features of the language of" Hardy's work (Fowler, 1971).

II. Pessimism in Tess :

This section offers a survey of the critical views about Hardy's Tess of the D'Urbervilles (1891) as one of the most successful nineteenth-century literary products depicting „Pessimism". This critical survey offered as an essential preliminary step to the linguistic analyses attempted in the following sections of the paper on the syntactic, lexical and phonological levels respectively. The idea is to facilitate the process of estimating Hardy's masterpiece as one whole in which both structure and meaning braided to communicate the novelist's message about „Pessimism". The present section is by no means intended as an explanatory statement or paraphrase of Hardy's story. It instead focuses on

shedding light on the context of Tess: „Text implies context right from the start, so textual interpretation necessarily involves a consideration of contextual factors" (Widdowson, 2004). In other words, this section found essential before the linguistic analysis attempts because the idea is not to explore „past stages of languages ... investigating their sounds, words, and grammars only in the abstract" but rather to relate „linguistic phenomena" to their „context" (Peikola & Skaffari, 2005).

Hardy's Tess (1891) is „the most poignant of all Hardy's stories because Hardy is here writing more singly than in any other work about casual wrong" (Klingopulos, 1958). The protagonist, „unlike Greek Tragic heroes who fall from greatness because of a tragic flaw, ... rises to tragic proportions because she fights against the suffering and oppression meted out to her by an unjust universe" (Ca-

exhaustive, survey of the general arena of the novel and its creator. Light is shed upon Hardy's tendency to Pessimism throughout the events of the story and upon the general dark atmosphere pervading the whole life of his heroine, Tess. Section II of the present paper generally presents Hardy as the eponym or the representative of pessimism in his age reflecting his „plain folks fatalism in which „what will be, will be"..." (Berc, 1984). This section thus offers a shuttling between the general critical evaluation of Hardy's work and the linguistic description attempted in the present paper. It functions mainly to provide the document as concerned with the contextualized, practical uses to which language put.

Second, attention directed to the syntactic moulds within which Pessimism projected as the salient feature of the work. Third, a survey of the lexical choices depicting Pessimism attempted to mark the extent to which Hardy's dark picture of life reflected

in the course of events. Fourth, an analysis of several rhythmical elements offered to show how far the heavy sound of Pessimism voiced and echoed from the outset of the work till the last moments of Tess life. Finally, the results reached wrapped up pulling the threads of the syntactic, lexical and phonological analyses together. The report thus ordered in what Richards calls a „linear order" verifying that „syntactic objects" can be further interpreted through lexicon and also through phonology (Richards, 2010). In this sense, an analytic approach adopts in handling Hardy's work in the present paper being mainly founded on formal analysis. It dedicated to showing the extent to which does this linguistic evaluation of Hardy's masterpiece can complement the collective reputation of Tess of the D'Urbervilles (1891). It is regarded as a literary masterpiece profoundly reflecting the idea of Pessimism in the nineteenth-century English litera-

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1.Introduction:

This paper attempts a linguistic analysis of Thomas Hardy's Tess of D'Urbervilles (1891) on the syntactic, lexical and phonological levels respectively. The aim is to offer a survey of versatile formal elements sting „Pessimism" as a dominant feature in Hardy's famous novel. Hardy's nineteenth-century masterpiece has been ideologically overwhelming as a „folk-tale tragedy" or a „village tragedy" that rarely has attention paid to the linguistic framework within which Hardy's message about fatalism and determinism has forged. In other words, it is not one of the targets of the present paper to probe profoundly into Hardy's philosophy and his pessimistic assessment of humanity's limitations, for many have such critical exegesis offered. Instead, the present paper puts into focus the formal means the manoeuvre of which in the „text" of Tess shows that Hardy's message has been skillfully oriented and tuned on several „linguistic levels" not only to the nineteenth-century audience but up to the present age (Titscher, 2000).

The proper methodology explained along these lines gauges the formal qualities of Pessimism in Hardy's work . It indicated by specific rules and strategies (Bachman, 2004), Tess has been mainly chosen for being, not only one of Hardy's most famous Wessex novels but also as one of the most readable Victorian literary works up till the present. It is Hardy's „penultimate novel" that „sent shockwaves around the literary world when it was first published" (Welch, 2008). Thus, approaching such a novel as Tess with linguistic scrutiny should useful in stretching the boundaries of appreciating its creator's philosophy about Pessimism more profoundly via „linguistic evidence" (Leech, 1969).

The task accomplished, the paper initially offers a sufficient, not

الخلاصة

يقدم هذا البحث عرض رواية توماس هاردي من منظور لغوي. يوضح إجراء تحليل رسمي لرواية هاردي على المستويات الصوتية، الليكسونية والفونولوجية على التوالي. الهدف هو معرفة إلى أي مدى يمكن لبعض العناصر الشكلية مثل استخدام الأنماط السببية المشروطة، وصفات الألوان، والصفات الإيقاعية التي تعمل بشكل فعال على عكس فلسفة هاردي حول مفهوم التشاؤم. ناقشت وساهمت هذه الدراسة اللغوية في تحليل أكثر شمولا لإيديولوجية هاردي في روايته التي تم التعامل معها في كثير من الأحيان من خلال المنهج النقدي المستقل بدلا من التحليل اللغوي. ويكمن إنجاز هذا البحث على الأساس في البيانات الواقعية التي تم تقديمها باعتبارها نتيجة للتحليلات اللغوية للجوانب الشكلية للتشاؤم في رواية تيس أوف أوربيرفيلس (١٨٩١) على المستويات النمطية السياقية والصوتية على التوالي. يوصي هذا البحث بالتحليلات اللغوية المعروضة أن تساهم نسبياً في فهم أكثر شمولاً واتساعاً لتحفة هاردي التي تبين كيف أن الشكل مكمل بشكل لا غنى عنه للمحتوى لكي تكون الرسالة العامة للروائي موجهه ومرسلة للتشاؤم. إن استخدام التعزيز الموجي، وصفات الألوان، والعمليات المادية والوجودية إلى جانب الأنماط الإيقاعية مثل التحفيز، والتأنيب، والصور السمعية، كلها تجسد شكل رسمي لنظرة هاردي المتشائمة إلى المظالم الكونية التي تؤكد افتقار الإنسان إلى الإمكانات في عالم غير مستقر.

Abstract

This paper undertakes to expound Thomas Hardy's Tess of the D'Urbervilles (1891) from a linguistic perspective. It attempts a formal analysis of Hardy's novel on the syntactic, lexical and phonological levels respectively. The aim is to find out the extent to which can certain formal elements like the use of causal-conditional patterns, colour adjectives and rhythmical moulds act effectively in reflecting Hardy's philosophy about Pessimism. This linguistic study should contribute to a more comprehensive appreciation of Hardy's ideology in his novel, which often handles thorough independent critical criticism rather than linguistic analysis.

Keywords: The formal Elements, Pessimism, Hardy, Tess of the D'Urbervilles
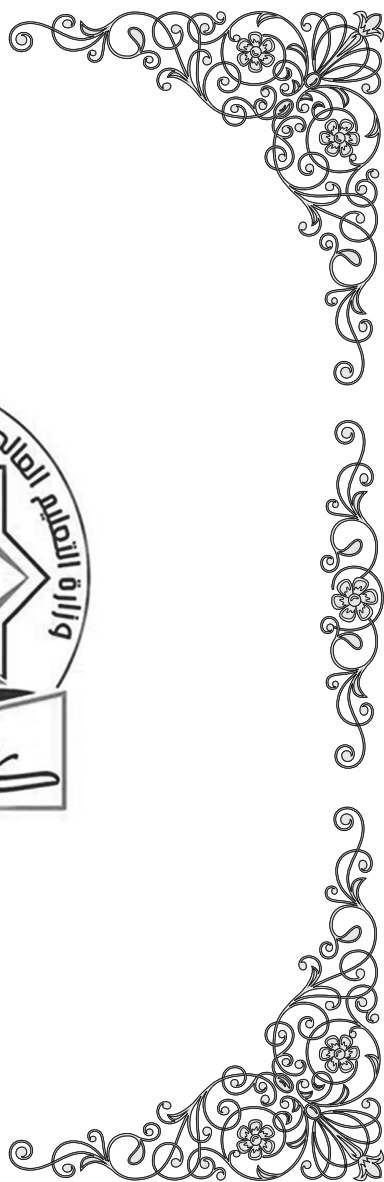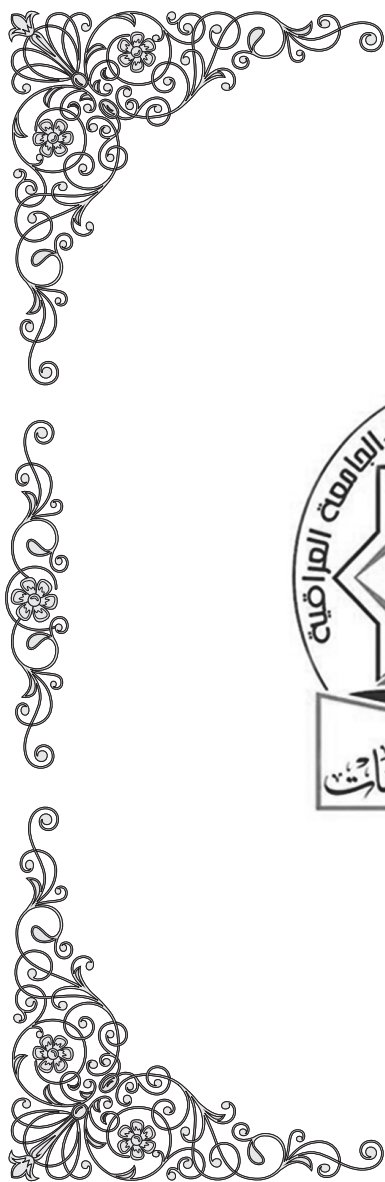
The Formal Elements of Pessimism in Hardy's Tess of the D'Urbervilles

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