

Full Length Research Paper

Clash of conventionality and unconventionality: Quest for deliverance from the social alienation in Thomas Hardy's *Jude the Obscure*

Noorbakhsh Hooti* and Mojtaba Jeihouni

Razi University, Faculty of Arts, English Department, Kermanshah, Iran.

Accepted 6 March, 2013

The purpose of this study is to discuss the disgust of the two leading characters of Hardy's *Jude the Obscure* in a context which shows their sense of alienation in the society. They view marriage as a hindrance to their happiness and, instead, prefer a love affair which, however, ends in their disgrace and misery. Hardy in fact tries to point his criticism to the Victorian society where the excessive attention to matrimonial conventions acts as an obstacle to a couple, who have the fear of losing each other under the contract of marriage. Another point is that Jude as a representative of the poor class sees his dreams crushed under the dominion of the upper class. He helplessly struggles to enjoy a formal education, an opportunity not dedicated to his class. This study attempts to indicate that the aroma of deliverance from the clash of tradition and modernism does not seem to be felt when the quagmire of hatred and hostility between the two notions is refueled every now and then. Genuinely, the hostility will go on as the chief cause of public manipulation through which people, as powerless victims, is enchained through this rivalry. This rivalry creates the sense of enmity between the apparently different holders of two seemingly incompatible beliefs which are surprisingly complementary. This study gives it sole attention to the religious and social conventions of the novel in a Victorian England context, which is viewed by Hardy as both suppressive and narrow-minded.

Key words: Tradition, modernism, suppression, alienation, Hardy, Victorian England.

INTRODUCTION

There is always a sad reason behind the social alienation of individuals. This reason, which is most likely a socio-political one, may either act as a temporary affliction or may severely damage the moral and spiritual foundation of an individual's character. In *Jude the Obscure*, Jude is a victim of such a cause, and the mental pressure he has to cope with is to a great degree destructive that he finds himself powerless to stand against the opposition and clings to his beloved for consolation. This act, however, is construed by majority as a crime against the orthodoxy of the society. He is not wanted by his people only because he has followed a path that is passed with great pluck, a

move which they do not take. Therefore, his action is greatly lashed out, and this puts his life in an inescapable limbo of loneliness.

Hardy has always been known to challenge the prevailing conditions of his contemporary society which to him seems to possess no sense of sympathy towards its suppressed woman or its seemingly conscious violators of the socio-religious conventions, something which is viewed in *Jude the Obscure*. Millgate (2004) comments on Hardy:

Hardy is unique among English writers in achieving

*Corresponding author. E-mail: nhooti@yahoo.com. Tel: +989125935460.

recognition both as a major novelist and as a major poet. He is also exceptional in his combination of a self-consciously 'modern' cast of thought with an intense, apparently paradoxical, preoccupation with the personal, local, and national past.

He single-handedly holds the flag of deliverance from the suppressive conventionalities which tear apart the foundations of his Christian society.

Hardy has always been accused of being an atheist; though with a more profound look at his works, his hidden morality reveals itself. He deplores the biased interpretation of Christianity which gives meaning and authority to the biased and dominant power holders who view their reign as a God-given offering. Indeed, Hardy is a true disciple of the unbiased Christianity which allows the two genders enjoy the earth of God without the woman being suppressed by the authoritarian man. His novels end tragically; however, this should not be interpreted as his sense of pessimism and agnosticism. He only asserts the idea that through the excessive pressure and anxieties dominating the society, people suffer and turn into helpless puppets in the claws of an ominous dark destiny painted by the politically tricky masterminds. He never lets his characters or readers forget that human happiness rarely lives long. His tragic novels bring forth an understanding in his readers to look at the society with sympathy and question unfair norms through a realistic scope.

Hardy is one of those novelists who deal with the realities of the day through a caring and thorough attitude. His prolific activities in both verse and prose have marked his name as one of the major figures of English Literature. While assessing his work as a major poet of the 20th century among others, Bloom (2010) comments on his prose:

In regard to his prose works, he can be judged to be one of the crucial novelists of the final three decades of the nineteenth century, the bridge connecting George Eliot and the Brontës to Lawrence's novels in the earlier twentieth century.

In *Jude the Obscure*, which is his final shot at the biased society which he lives in, he, again, more directly, attacks the ill-domination of the existing rotten orthodoxies. He arrives at the conclusion at the end of the novel that those who try to stand against the accepted norms of the society are crushed into pieces without anyone listening to what they say or what they stand for.

This study goes down with the characters to the gloomy world of the Victorian England by discussing their sense of disgust at the social conventions; the study does so by portraying the contrast between tradition and modernism in a highly afflicted world.

Jude the Obscure

Wilde (2006), in his preface to *The Picture of Dorian*,

Gray says, "The nineteenth century dislike of realism is the rage of Caliban seeing his own face in a glass." In the nineteenth century England, realism replaced the aesthetic tradition of the time which dealt with social issues in sheer surface, and in a society which had almost got used to mere entertainment; it almost became a Herculean task to go down into the dark spheres of society and discuss problems associated with them. Thomas Hardy was among those rare writers who dedicated his novels to the overlooked miserable lives of the poorly treated classes and individuals who had suffered so much under the sugar-coated words of the authoritarian authorities. *Jude the Obscure* (1895) was Hardy's last novel. Hardy's utmost disgust of the social conventions of the Victorian era was depicted in this great novel, which received the bitterest criticism among his other controversial works. He had now courageously dared to write frankly about sexuality and to indict the institutions of marriage, education and religion of the Victorian England. As a matter of fact, his last two novels: *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* were his clearest reproaches of his society. The reception of the first one had already aroused Hardy's resolution about leaving writing fiction, but with the publication of *Jude the Obscure* (1895) he was accused of atheism that ended in his declaring in the same year that he was "curbed" of writing fiction. Millgate (2004) talks about Hardy's experience after the publication of *Jude*:

Unfairly attacked, Hardy did not consider long or deeply the justice or appropriateness of his own first self-defensive lungs. Nor, in his unwillingness or inability to separate attacks on the work from attacks on the author, did he readily forget or forgive those who had wounded him.

Indeed, Hardy was forced to a mental dungeon of alienation with even his close literary friends like Gosse condemning the book. The eccentricity of the novel in the age of moral adherence made it difficult for even the highly enlightened critics of the day have a positive touch. Yet, his seemingly amoral work had in itself tragically moral codes of the fallen human beings under the idealistically perceived dreams of the society. Hardy sympathetically talks about the suffering of a forgotten generation in his preface to the first edition of *Jude the Obscure*:

For a novel addressed by a man to men and women of full age; which attempts to deal unaffectedly with the fret and fever, derision and disaster, that may press in the wake of the strongest passion known to humanity; to tell, without a mincing of words, of a deadly war waged between flesh and spirit; and to point the tragedy of unfulfilled aims, I am not aware that there is anything in the handling to which exception can be taken (2008).

The criticism of his work was so high that William Walsham How, the Bishop of Wakefield, publicly burned

the book considering it an amoral work. Hardy replied to the incident, "...probably in his despair at not being able to burn me." Hardy had in fact created a moral work not being fully comprehended by the majority, for *Jude the Obscure* touched an issue which had been performed for many generations in its traditional way, and, now, he openly encouraged his society to accept the needs of different epochs with open eyes. Howe describes the novel in the following terms:

Jude the Obscure is Hardy's most distinctly 'modern' work, for it rests upon a cluster of assumptions central to modernist literature: that in our time men wishing to be more than dumb clods must live in permanent doubt and intellectual crisis; that for such men, to whom traditional beliefs are no longer available, life has become inherently problematic... and that courage, if it is to be found at all, consists in readiness to accept pain while refusing the comforts of certainty (qtd. in Bloom, 2010).

He, in this novel, discusses the loneliness of a couple whose conduct towards marriage is generalized to an inconsiderate extent that roughly ends in their suppression. Marriage, as the union of two spirits, is never questioned by Hardy in the novel; however, he attempts to indicate that a dark and biased morality has overshadowed the tradition and there is a fear in the lovers that this lawful and strict unity may wipe out their love in the future. He also adds that marriage should not impose insuperable restrictions on the couple when the course of marriage is unfavorable to either side. He recalls in his postscript to the novel seventeen years later:

I have been charged since 1895 with a large responsibility in this country for the present "shop-soiled" condition of the marriage theme (as a learned writer characterized it the other day). I do not know. My opinion at that time, if I remember rightly, was what it is now, that a marriage should be dissolvable as soon as it becomes a cruelty to either of the parties (Hardy).

Hardy also involves his own experiences in the novel; he talks about the unfair fixed class boundaries in educational system that did not allow him, as a financially inferior person, to enjoy an academic education. In addition, he directly compares his wife Emma with Sue Bridehead. She, like the latter, went from being indifferent and being even hostile toward religion in her youth to become obsessively fascinated by religion as she got older. Since Hardy was highly critical of organized religion, as Emma who became more and more religious, their different views regarding Christianity led to a great tension in their marriage, and this mental separation was a significant factor that gradually culminated in their increased alienation from each other. Through this extreme change in Sue's character (or possibly, Emma's), Hardy shows Christianity as an extremely powerful social force that is capable to transform the mental understanding of a seemingly independent-minded woman

like Sue to a self-torturing and sexually repressed individual.

Indeed, Sue submits to the will of Phillotson in marriage only because the conventions force her to believe in the so-called most absolute propriety, which, however, brings suffering upon her. After that it is not independence and avoidance from notoriety that governs her life but a repelling sense of frustration. Hence she breaks the sacred vow of marriage to reunite with Jude, and this action causes their isolation in the society. Morgan elucidates on Sue's conduct:

Sue's campaign against the Institution of Marriage is rigorous, radical and militant... Victorian marriage codes are an anachronism to Sue. The notion strikes her as outrageous that a married woman should still be regarded as a man's property, or that sexual relationships should still require institutionalisation in a modern society pioneering in its radical quarters the dissolution of rigid role demarcations and sexual inequality (2006).

The indignation of the wretched souls

The dissatisfaction of Jude and Sue from their lives is a sign indicating the encroachment of the appointed borderlines. When this red line is crossed, one is on the path of deadly storms of different preoccupations which make life more unbearable by each segmented and fragmentary flow of time. These circumstances determine an individual's resolution for his next step in life, and someone like Jude is truly under the great mental disturbance of having no acceptable identity in the society. However, the time and conditions are not supportive for him so that he can overcome his psychological trauma. This truly shows the total indifference of the social institutions which have the responsibility of dealing with mentally social outcasts.

As a possibly globally accepted notion, there should always be a balance between man's misery and his happiness so that he can overcome his troubles with the help of the available incentives. The role of society in creating such atmosphere is undeniably critical. To create Utopia on this earth seems to be daydreaming; however, this bitter truth should not limit the scope of hope toward what could be achieved through ceaseless efforts. This idea of frustration should not dominate the daily lives of people when they are naturally capable of serving the humanity provided that they are supported by their authorities. Indeed, they would blossom and show their great capabilities regardless of their social classes. Jude and Sue are the representatives of those who are the sweet preys of the political masterminds who commit a vulgar crime against humanity by turning a blind eye to the problems of the minorities. Such outcasts see no way out of their suffering but to admit their social loneliness and its intolerable consequences:

We must conform!" she said mournfully. "All the ancient wrath of the Power above us has been vented upon us, His poor creatures, and we must submit. There is no choice. We must. It is no use fighting against God!"

"It is only against man and senseless circumstances," said Jude.

"True!" she murmured. "What have I been thinking of! I am getting as superstitious as a savage!... But whoever or whatever our foe may be, I am cowed into submission. I have no more fighting strength left; no more enterprise. I am beaten, beaten!..." (Hardy).

It should be noted that when a person turns out to be completely hopeless, he may amuse himself with all kinds of notorious things to get away from the torment of all of his agonizing memories. Jude's setbacks convince him to take shelter under whatever available, regardless of the consequences it produces. Therefore, he deceives himself into interpreting others' behavior the way he desires not the way it really is. Mallet (2002) views Jude's self-deception this way:

The habit of idealisation is not in itself unusual, but Jude tries to maintain his preconceived idea even when reality proves it to be wrong, and his struggle to do so causes him to be blind or unresponsive to what should be self-evident truth. As a consequence, he almost always misunderstands behaviour and motivation in other characters.

Jude reverts to drinking, something he had decided to quit in favor of his religious notions. But under the pressure of his great agony, he sees it as, at least, a temporary consolation from his constant preoccupations.

This bitter truth originates from the indifference of the consciously silent authorities who close their eyes to minorities' issues. Sue's explosion of patience gives the clearest proof of the gloomy truth, 'There is something external to us which says, 'You shan't!' First it said, 'You shan't learn!' Then it said, 'You shan't labour!' Now it says, 'You shan't love!' (Hardy).

Tradition versus modernism: the rivalry of survival

The way we look at things is highly determined by the way we are brought up in different contexts; therefore, our character, either consciously or unconsciously, takes form in such circumstances. Tradition, as a standard surviving through ages, plays a crucial role in all societies, and its influence cannot be overlooked at any case. It is natural when an opposing power comes to existence, there will be a clash of ideals. This surely signifies that individuals stuck between these conflicts certainly suffer the consequences of this irrationality. Yet, with an unbiased look at the predicament, one realizes that the rivalry should not at all be a matter of struggle for existence of ideals; rather, a balanced and sensible unity of the two in order to have a much smoother slide.

However, the sad thing which is seen everyday is the illogical collision of the two supplementary forces. Their unity seems to be threatening to the authorities, who view this phenomenon as an alarming tragedy of their impending loss of the authoritative power.

When the Enlightenment took place as the revolutionary backlash of ideals, the gradual injudicious sense of disgust at the common orthodoxies began to give meaning and more authority to Modernism. On the other hand, the plagued and unjust interpretation of Christianity acted as the major reason for weakening the religious significance in the minds of various generations. As a result, the two forces were weakly presented to the needy world, which needed both schools to overcome the harsh episodes of history. The two problems that followed both movements were their resistance against reforms required for creating more pleasant and flexible movements to the starving souls of mankind.

The Medieval period was indeed an epoch in which science and philosophic meditation about the problems of the day was not allowed. Therefore, when the 'school of wisdom' dethroned the 'school of religion', the new orthodoxy gave a green signal to secularism and the anti-religious notions which immensely isolated the authority of the Church. This conflict became the sole reason for the ever rising issues of the West which also highly afflicted the whole world which needed both rightly perceived schools of thought to tackle the problems of humanity.

Modernism, on the other hand, excessively relies on *machines* to act as a connecting bridge between the scientific development and the human emotions. Indeed, with the mechanization of human emotions in regard to one another, the search for the divine values in the souls of human beings seems to be a vain effort. The truth reveals itself in the daily news one receives from the world; how bloodshed and discrimination act as immovable hindrances towards brotherhood of all nations, and how it seems that they provide no future even in the dreams of the 'weak'.

Hardy's *Jude the Obscure* is the entrance to the world of opposing beliefs. It is the condemnation of conventionality through tragic experiences. Jude expects an amount of serenity and assistance in his troublesome journey of life, something which he receives neither from the world outside nor from his troubled soul. The clash of Tradition and Modernism dominates his life in a way that he is forced into a perpetual struggle with doubting what is right and what is wrong.

Genuinely, his belief regarding marriage is not the same after his unity with Arabella fails, for his marriage at a very young age, when he could not make head and tail of life; indeed it affects his idea about such a social convention in his relationship with his beloved cousin, Sue. The fact that his life fails and all his ambitions to learn Latin and Greek go in vain originates from his lack of education and immaturity. It is also because he has lacked the shelter of the family to help him through his

goals in all aspects. The society, on the other hand, plays a very fierce role towards him; when all his dreams to be in Christminster to study ancient languages are crushed into pieces, merely because he does not belong to an affluent social class to be provided with enough funds to continue his way to glory and success. The issue which is under attack by Hardy is the tradition of 'classification of education'. Hardy himself has also been the victim of such injustice in the Victorian society by not receiving a proper education, and in some aspects, he makes a comparison between himself and Jude. This discrimination puts Jude's life in an inescapable indecision only to gradually destroy his ambitions and expectations from the unfair life he has to experience by the force of the society. The myopia of the tradition has certainly dominated his life and he helplessly struggles in this miserable pitfall. His explosion of fortitude against such injustice he sees regarding education is shown when he reacts against the rejection of the school for his scholarship, 'I have understanding as well as you; I am not inferior to you...' He is inevitably the victim of the wrong orthodoxies that dominate his society. Hardy, here, challenges the education system of the Victorian era which favours money more than intellect. The rotten system of caste never allows the financially inferior, though possibly mentally superior, to enjoy a just education with equal opportunities.

Jude is the son of misery, since he is born into a poor family and has to live miserably to the end of his days, something which tortures Hardy. The presence of tradition in such a case, when there seems to be offering no opportunity to the inferior class, is a negative one, and, according to Hardy, the general attitude toward education has to be transformed into a fresh and open atmosphere in which everybody with any financial position should be able to enjoy the education without any discrimination.

The new circumstances demand new approaches. In all the episodes of history, there have been biased approaches to the new issues of the world; that is, the fossilized knowledge about world, for the sake of its own survival, has prevented new outlooks to enter the arena. The mind tormenting truth invokes one's agony that the tradition which is expected to give wise knowledge of the world to the new generations struggles in the very essence to embrace the new challenges with open arms. Tradition, instead, should be made flexible to the logical changes in the society to give a supporting push to the future of all nations. Each period of time demands its own peculiar reaction so that it can sensibly move through general satisfaction rather than acting as a dictating boss who suppresses his employees to show them his mighty fist. Mill (2006) asserts:

As it is useful that while mankind is imperfect there should be different opinions, so is it that there should be different experiments of living; that free scope should be

given to varieties of character, short of injury to others; and that the worth of different modes of life should be proved practically, when anyone thinks fit to try them. It is desirable, in short, that in things which do not primarily concern others, individuality should assert itself.

On the other hand, when the modern world witnesses such cruelties, it readily prepares itself to repel tradition and replace it with a fresh and novel but a young approach. Therefore, the modern philosophy structurally lacks power to fulfill the logical expectations of the needy world.

By reverting to *Jude the Obscure*, we can clearly witness this clash of tradition and modernism. We are given the clear insight that a harmony between these two is imperative for all generations, which desire to live with a peace of mind in all challenges they encounter in segments of the various episodes of life. We are shown in the novel that these two schools should be moving on together without contradicting each other, or without giving meaning and the upper hand to themselves as independent schools.

Jude and Sue's mutual love preoccupies them at the root, and they try to escape the marriage convention for a close intimacy, something which the society does not accept as both moral and acceptable. No one in this religious society acts as a shoulder to cry on, since this conduct is downright condemned, and biased generalizations are easily done regarding anything that society views as 'amoral'. Jude and Sue's alienation in doing the rare and the so-called 'unacceptable' is merely because their experiences of marriage have not been happy ones, either their own or their parents'. Jude's aunt talks about this tragic outcome after Jude's failure in his first marriage:

It was the same with your father' sister. Her husband offended her, and she so disliked living with him afterwards that she went away to London with her little maid. The Fawleys were not made for wedlock: it never seemed to sit well upon us. There's sommat in our blood that we won't take kindly to the notion of being bound to do what we do readily enough if not bound. That's why you ought to have hearkened to me, and not ha' married.

The ratio of the success of marriage, whatever it may be, fully determines the future of the couple. Sue rushes in when she decides to marry Richard Phillotson, and she does so after being aware of Jude's first marriage. This mental disturbance makes her marry Richard when she does not really love him and there is also the matter of gap of age between them, which creates a kind of sense of alienation in her toward him. Sue's love for Jude turns into jealousy and she only thinks about revenging against him by marrying Richard. This false conclusion leaves its crushing effect after a little while, and she discusses the inflexibility of marriage with Jude when there is not the mutual love between the parties, which means one of the

parties lacks the equal sense of attachment:

...I am certain one ought to be allowed to undo what one had done so ignorantly! I daresay it happens to lots of women, only they submit, and I kick... When people of a later age look back upon the barbarous customs and superstitions of the times that we have the unhappiness to live in, what *will* they say?)

Sue questions the authority of marriage in her society by giving way to the idea of reacting against it when the matrimony seems to have reached its own dead-end. This belief in a traditional society where divorce in its very peculiar case of Sue and Richard is not accepted by the authority and the common mass as well leaves a big question mark on their heads about its propriety. Sue's action to end the marriage with Richard, one way or the other, receives an acceptance from him, but the eccentricity of the action remains to be seen:

...Domestic laws should be made according to temperaments, which should be classified. If people are at all peculiar in character they have to suffer from the very rules that produce comfort in others!.. Will you let me?

But we married___

What is the use of thinking of laws and ordinances," she burst out, "if they make you miserable when you know you are committing no sin?"

But you are committing a sin in not liking me.

I do like you! But I didn't reflect it would be___ that it would be so much more than that... For a man and woman to live on intimate terms when one feels as I do is adultery, in any circumstances, however legal. There___ I've said it!... Will you let me, Richard?"

Marriage in its nature is not denied by Hardy at all; he just questions the authority of marriage when one of the parties is not happy with his/her spouse. Sue's unhappiness of being with Richard originates from her inopportune and childish decision of marrying him when she loved Jude, and it is all because she finds out about Jude's unsuccessful marriage. Now, the doors should be open to the repentant one so that she can embrace the truth of her true love by letting Jude know about everything. However, society's strict and disciplinary system prevents such an act because, to them, it is against God's will. As a matter of fact, the rule of humanity goes beyond the contaminated interpretation of the Church from the pure Christianity when it is against its lucrative games on the uneducated people. The majority views her release as an immoral act of Richard when he, instead, believes that keeping her when there is not mutual affection between them is not humane. And also for his love for Sue, he should admit the ignominy to make Sue happy:

I don't care," he said. "I don't go unless I am turned out.

And for this reason; that by resigning I acknowledge I have acted wrongly by her; when I am more and more convinced everyday that in the sight of Heaven and by all natural, straightforward humanity, I have acted rightly.

Richard goes beyond the limit of the common religious belief that deplores such an act; though, he firmly believes this is the right thing to do no matter if it would be rejected by all people. Hardy, in fact, strives to say that sometimes the interpretation of a religion goes wrong because of its apparent fixed rules, but that the nature of religion is for the good of the humanity. Hence when stuck in special cases an act of humanity is more important than the fixed rules.

After the unity, Jude and Sue go into a dread of losing each other because of the family's gloomy history of failure in marriage. They try to go on as lovers, something which is not accepted by the society; and by viewing marriage as the tragic end to their love for each other, they get stuck in an inescapable limbo:

...I have just the same dread lest an iron contract should extinguish your tenderness for me, and mine for you, as it did between our unfortunate parents.

Still, what can we do? I do love you, as you know, Sue.

I know it abundantly. But I think I would much rather go on living always as lovers, as we are living now, and only meeting by day. It is so much sweeter ___ for the woman at least, and when she is sure of the man...

Marriage is indeed, a divine union, something which is accepted as the ladder up to the way of spiritual completion. Through the violation of this sensible norm, Jude and Sue lose the balance of life. They are happy with the contract at the bottom of their hearts; however, they break the convention so that they can deviate from the tragic ending they expect to experience in the end. Sue confides to Jude that there may be others like them, and he confesses the propriety of the contract:

I fancy more are like us than we think!

Well, I don't know. The intention of the contract is good, and right for many, no doubt; but in our case it may defeat its own ends because we are the queer of the sort of people we are___ folk in whom domestic ties of a forced kind snuff out cordiality and spontaneousness.

Through this explication it can be easily seen the label of notoriety is wrongly put on them, since this deviation of the convention is not because they intend to be social outcasts, rather seeing it as an escape from all the imminent outcomes of the doing. The agitation, however, seems to be a correct one because as the due continuation of ill-breeding of the preceding generations ending with divorce, there is not any stable parenthood pillar for them to lean on. Moreover, since the society does not provide the inferior class with enough education, the dark shadow of absurdity remains on the lives of the

class to an extent that the inferiors deeply struggle in solving their problems and finding a way out of their innumerable sufferings. All of these miseries place the lives of Jude and Sue in an alienation of insignificance to the eyes of the world. Therefore, as deduced for the novel, the holders of power and the preachers of religion should prevent such generalizations about people's class and also avoid judging their deeds on the sheer surface which is highly prone to mistakes. With a look at the phenomenon, it can be easily seen that the role of these interpretations is the decisive point in assisting mentally different people to find their ways to understanding and enlightenment, or, on the other hand, making their lives be viewed by them as an accursed inheritance. It is all up to them. However, the unfortunate thing is that they make evil conclusions which speed up individuals' disgrace and downfall. Sue discusses this social evil with Jude: 'I can't bear that they, and everybody, should think people wicked because they may have chosen to live their own way! It is really these opinions that make the best intentioned people reckless, and actually become immoral!'

It is clearly visible that Sue reveals that if these myopic generalizations are made, individuals may deviate from the common norms of life which indeed end in their increasing social alienation. This sense of being 'different' to the eyes of the world opens the gate of fortitude to all kinds of evils, since there is not any social prestige left to be taken away through these alien looks. Now, we can see the decisive role of tradition in shaping the identities and judgments of common mass in a society which is overcome by this extreme outlook. Instead of becoming a bridge to more knowledge of life and mankind's complex character, this misperceived tradition increases the hostility of current generations with the preceding ones. This tradition should let new ideas be expressed and it should move on with a look at the current movement of the world in order to gain acceptance and adherence to its foundations and move up from the stairs of civilization.

Conclusion

The companionship of tradition and modernism in *Jude the Obscure* is greatly violated, and as its outcome, two lovers are sacrificed to assure the continuation of the discussed rivalry. This hostility allows the political and religious centers of power to misinterpret the redemptive religions to both turn them into diminishing beliefs and also to highly condemn the irreligious acts of the fabricated minds. In *Jude the Obscure*, Hardy clearly depicts an evil of the Victorian England by asserting the wrong orthodoxy of the majority toward new approaches regarding old customs. Indeed, he exposes the Victorian morality toward marriage, as the key to the union of two souls, but sometimes, unfortunately, acting as the separating element between the couples. In the novel the lack of interest from people to sympathize with the victims

of the generalized judgments becomes a chief cause of Jude and Sue's downfall. They are merely sinners to the eyes of the common mass, without being looked upon as possibly true believers if they had been assisted in their predicaments. Motahari talks about the deviation of the young generation, 'The truth is that the young generation has both pains and emotions and sickness and deviation, but those deviations are the effect of not looking after their pains and emotions.' (qtd. in Pour Nemati, 2009). One would find out through an unbiased reading of the novel that it is indeed an excellent moral work despite all the wrong advertisements over it.

This study was an attempt to discuss the wrong understanding of both tradition and modernism in *Jude the Obscure* where the clash of the two seemingly opposing but supplementary philosophies was manifest. It allowed the silenced opposition of the two deviated schools to express itself to bring to light the diseased interpretation of the biased politicians who are the guaranteed holders of the crown of power through the mental injection of the corrupting vermin of absurdity to the susceptible minds. As the concluding point, it may be right to sum up that the devastating war of tradition and modernism ends in the alienation of those who seek to combine both for more flexibility toward spiritual evolution of human societies.

REFERENCES

- Bloom H (2010). Bloom's Modern Critical Views: Thomas Hardy_ New Edition. New York: Infobase Publishing.
- Hardy T (2008). *Jude the Obscure*. New York: Bantam Dell.
- Mallet P (2002). *Thomas Hardy: Texts and Contexts*. New York: Palgrave Macmillan.
- Mill JS (2006). *On Liberty*. Pennsylvania: The Pennsylvania State University.
- Millgate M (2004). *Thomas Hardy: A Biography Revisited*. Oxford: Oxford University Press.
- Morgan R (2006). *Woman and Sexuality in the Novels of Thomas Hardy*. London: Routledge.
- Pour NL (2009). *Selected Sayings of Morteza Motahari*. Tehran: Rastin Publications.
- Wilde O (2006.). *The Picture of Dorian Gray*. Pennsylvania: The Pennsylvania State University.