

Tess's Language and Her Victimization: Speech Act Theory in *Tess of the d'Urbervilles*

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Abstract

The present study aims to investigate speech acts in Thomas Hardy's *Tess of the d'Urbervilles* based on John Austin's theory. In the present research, the researcher attempts to investigate female characters' speech acts in the selected novel at three levels of locutionary act, illocutionary act, perlocutionary act. Austin theories have been published in the book titled *How to Do Things with Words* which introduces speech acts. The philosophers believe that language is used to display the world. In other words, it shows what exists and what does not exist. The same mechanism can be traced and studied in Tess's speech acts. It might be claimed that for Tess, the language is not the means of transferring meanings. It is a tool through which their psyche, identity, and the course of their life can be constructed. Using linguistic theories in analyzing the selected work can both depict new aspects of the novel and give insights to the linguists. It can be concluded that the speech acts are the reason why Tess fails in the society and have tragic destiny and the link between the characters' language and psyche would be detected.

Keywords

Victimization; Tess's Language; *Tess of the d'Urbervilles*; Thomas Hardy.

1. Introduction

Tess was not generally welcomed by a few Victorian critics who were upset by Hardy's emphasis on taking up exceptionally dubious moral and social issues. Then again, the *Athenaeum* viewed the novel as just great. This was trailed by, among different works, *Tess of the d'Urbervilles* in 1891 and a paper, "Realism in English Fiction," distributed in the *New Review* in January 1890. Following the debate of *Jude, the Obscure*, Hardy never composed another book. The story entitled *On the Western Circuit*, distributed that very year as *Tess*, comparably centered around a farm girl enticed by a complex city man, her "ruin" leads, incidentally, to his ruin and a long period of wretchedness for all concerned. *Tess of the d'Urbervilles* challenged the social mores of Hardy's era and tradition and convention of Victorian society. In the novel, Tess as the female character is the

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protagonist or in other words should be considered as a tragic hero who is victim of the society. Throughout her life, there are different male characters that influence and somewhat manipulate her. Alec d'Urberville is another male character whose manipulation and male power helps him to influence the life and as a result the identity of Tess. The analysis and examination of the descriptions and conversations in the novel could reveal that all speech acts used by the characters uncover ideologies of patriarchal society within language. The inability of Tess's speech acts, her silence, and also the use of ideological manipulation within male language show that Victorian society is the site of women oppression through language. Once the novel is read, it might be realized that there is a tie between Tess's misery and the language which she uses or words to which she is exposed. In other words, different utterances which are in the forms of statement, order, request, confession, or other types determine the course and eventually the downfall of Tess's life. These utterances require a close reading and investigation to disclose their functions in Tess's life. The present essay aims at studying the utterances of different characters, particularly the female ones regarded the inferior group of the society at three levels of speech acts including locutionary act, illocutionary act, perlocutionary act. Once their speech acts are examined, it can be realized that they carry ideology of the dominant group. The current study posed the following research questions:

1. How do speech acts function in victimizing *Tess in Tess of the d'Urbervilles* at locutionary act?

2. How do speech acts function in victimizing *Tess in Tess of the d'Urbervilles* at illocutionary act?³ How do speech acts function in victimizing *Tess in Tess of the d'Urbervilles* at perlocutionary act?

2. Literature Review

Cameron Deborah places accentuation on the solid and flimsy parts of language created by the females in *The Feminist Critique of Language*. How Hardy's female heroes can be shown and examined is found in the Victorian language. Based on Deborah, language has three worries: "The subject of rejection from language; the topic of portrayal, wherein the significance of orientation is developed and the topic of conduct contrasts in language, their connection to the male control and female culture (3). Such topics manage Thomas Hardy's works since his novel complicates the prohibition of female's voice from male's discourse. Besides, the most common way of sorting the ladies is addressed in Hardy's book. Therefore, the conduct distinctions are displayed in the language where both male and female need to absolute.

Margaret Homans communicates in his work *Bearing the Word: Language and the Female Encounters in Nineteenth Century Women's Writing* that females are rejected from the "semantic practice" (32) on the grounds that language is intended to introduce the encounters of men not the lady in the male centric social universe of the Nineteenth century. In Homans' assessment, based on the female's social world, their experiences are underlined as isolated from the male discourse and domination. Cunningham has dealt with the attributes of the contemporary lady in his work *The New Women and The Victorian Novel*. As he would see it, ladies had been involved all of the time as wellsprings of "imaginative motivation" however regularly not in a positive manner (19). Anxious turmoil was the significant infection found in the ones who would in general carry on with their life freely. Also, on the off chance that any lady attempted to cross the well-established man centric guidelines, she was rebuffed by the contemporary regulations. For instance, Tess attempted to take the law in her own hand by cutting Alec. She was at last quieted by the Victorian regulation through execution. Likewise, Sue and Bathsheba needed to confront dissatisfaction as a result of the well-established Victorian rules.

In one of the types of research, Ertuğrul Koç (2009) works on the issue of human existence in this novel who remains Godless and that is tragedy. The researcher claims the inability of human unconscious in comprehension of the universe. In fact, he has an absurd view towards the world and the society in which Tess – as a symbol of humanity – lives. Another review done from Foucault's perspective shows how people freely succumb to the power dominating a society. Although it is not done by force, the system operates in a way that the subject should give up and do whatever the system dictates. This case holds true for Tess who is a puppet in the society. Milam has done a study on Sue's role and considers her as the early prototype of feminist woman. However, the author later mentions that the place of Sue is not as significant as other characters and she has her own weaknesses since she gives up to the men and is manipulated by them.

In another work named, "Thomas Hardy's Feminist Consciousness in *Jude the Obscure*", Fang Liqing and Jiang Weiqing investigate Thomas Hardy's women's activist awareness in his last original *Jude the Obscure* by breaking down the portrayal of the champion Sue Bridehead, his profound compassion toward this Victorian lady, and his analysis of male centric belief system. As per the creators, "it is contended that Sue's enemy of marriage professions, her refusal to adjust to the customary ladylike job, and her test of acknowledged thoughts of marriage and maternity, are really a projection of Hardy's own perspectives and analysis on marriage as a social establishment, which are all proof to uncover Hardy's reasonableness that is women's activist" (89).

Hardy's life offers a portrait of a prolific writer at the prime of his fame; Hardy was forced to give up writing fiction due to the critics' mounting exasperation with his taboo-breaking works—more particularly his last two novels—which cost at the price of threatening the Victorian's sensibilities. Thus, Hardy devoted most of his life to other genres, entertaining himself by writing short stories, poems, and plays for the rest of his life. Observing Hardy's shift from novel to poetry, many critics reach a consensus on the interfusing nature of Hardy's prose and verse; R. W. King's effort in this regard is of great significance. In his provocative article entitled "Verse and Prose Parallels in the Work of Thomas Hardy," King's highest is to offer corresponding scenes between Hardy's novels and his poetry. In this perspective, other critics' points such as J. L. Bradley provided a certificate of authenticity for his claim. He closely observed the genuine intimacy between Hardy's poem "*Beyond the Last Lamp*" and *Tess of the D'Urbervilles*. The former corresponds to a scene in chapter thirty-five when Tess and Angel were carefully observed by a stranger while walking together in a desperate state after Tess's confession. He also pointed to other parallels between the poem "In Time of the Breaking of Nations" and *Desperate Remedies*, or the striking similarities between *Jude the Obscure* and "Midnight on the Great Western."

Four-chapter study is undertaken by Caitlin Washburn as "The Image of Christ in Thomas Hardy's poetry of progress (2012)," through which an attempt is made to shed light on Christ as a positive figure of hope, and a token of redemption in revealing Hardy's assumption of moral progress through human activities. Washburn discovers the significance of concrete example of human virtue, rather speculations about miraculous or divine help. This study provides an opportunity to observe some of Hardy's poetry through their subject matter since it was partially hard to observe them chronologically due to the difficulty of Hardy's poetry. In selecting the pertinent poems, Washburn has also attempted to show the presence and interaction of several strands of Hardy's thoughts in attribution to the moral advancement, and of Christian religion. Washburn also focuses on the other unnoticed strands of Hardy's thoughts flagrantly disregarded or in a positive sense received the least attention in the previous critical studies.

"Of Natar and God: A Look at Pagan Joan and Reverend James Clare" (2011) in Hardy's *Tess of the D'Urbervilles* starts off the argument by a dual focus on the novel's characterization which reveals Hardy's mastery in fictional art and artistic design within Hardy's governing ideas of nature, God, and society. Rodden opens the discussion by drawing on the notable affinities between Joan the mother and Clare the vicar. The similarity between Joan Durbeyfield and James Clare extends beyond their similar attitudes toward their respective Bibles. Besides, the omniscient narrator is a wise technique in showing Mrs. Durbeyfield and Reverend Clare's near identical language repeatedly by entering into Tess Durbeyfield's and Angel Clare's thoughts. In the second place, Rodden minutely scrutinizes the paternal personal relationship between Joan and James and their children, Tess and Angel.

Kathrine Murphy (2010) addresses Hardy as a proto-modernist particularly in his last three novels. First, it is Hardy's rejection of traditional representational mode that introduced him as a modern prose writer. Linda Shires in her study of *Tess of the D'Urbervilles* identifies the "capacity to rest in uncertainties" as a part of author's rejection of traditional mode, in fact, a substantial amount of criticism cast Hardy's prose fiction as fundamentally unrealistic. Moreover, it is Murphy's subjective impressionism in *Jude the obscure* suggesting that Hardy does not view *Jude the Obscure* as a novel providing a coherent and unified argument. Further, it is Hardy's narrative ambiguity as a pivotal focus of critics that introduces Hardy as a modernist. In a work titled "Contemporary Relevance in Hardy's *Jude the Obscure*", the researcher finds out the relevance of Hardy's novel *Jude the Obscure* in this contemporary society. According to the findings, Hardy's treatment of the problems does not simply reflect the issues of Victorian era but it holds true for a larger extent to the modern society. Hardy could give his message, "instead of being severely criticized by his contemporary writers and critics, for proposing the free approach towards life" (Mukherjee 1). In conclusion, the researcher shows:

Sue as an independent woman, of free will, deeply rooted in the modern concept of twenty first century woman. At the end it is Sue Bridehead, the free spirit and free thinker who re-constructs the providence of the novel, imposing a terrible restriction and law on her behaviors and her body. (Mukherjee 6)

Austin's theory has been studied in different works: In "Speech Act Theory, Discourse Structure and Indirect Speech Acts", Peter Wilfred Hesling Smith examines discourse structure, the discourse analysis approach and the conversational analysis approach. Moreover, Speech Act Theory is then discussed with a particular emphasis on the problem of relating speech acts to each other within a larger unit of discourse. In this thesis, it develops speech acts in terms of a schematic model consisting of cognitive states, a presumed effect of the speech act and an action. Moreover, the researcher has discussed the grammatical sentence types and their possible use in communicating cognitive states. It also:

Examines modal auxiliary verbs and their possible relationship to the modal and deontic operators used in the cognitive state model...An explanation of indirect speech acts is developed using pragmatic maxims and cognitive states to explain why certain indirect forms are chosen. (i)

In another work titled "Speech Act Theory and Deconstruction: A Defense of The Distinction Between Normal and Parasitic Speech Acts", Kevin Joseph Halion examines a distinction made in Speech Act Theory between normal uses of language and uses of language that are said to be parasitic on them. According to him:

Fictional, theatrical, comedic and metaphoric uses of language may be said to be parasitic on normal language in so far as their intelligibility requires a prior grasp of the rules or conventions of normal language such as is used in everyday cases of asserting, promising, marrying and ordering, for instance. (i)

Rev'd Bernard Minton has written his thesis on speech act and examines some of the ways through which a particular theory of language is known as Speech Act theory has been used "as a hermeneutic tool, in particular in relation to Biblical hermeneutics" (i). The researcher begins by outlining the context in which the theory was conceived, and gives a brief description of Speech Act theory and some of its problems. Then, "some specific problems relating to the theory's use as a Biblical hermeneutical tool are explored" (i).

3. Theoretical Framework

Speech act theory was rooted in the work of J. L. Austin and in his seminal speech in 1955. In fact, it was during his speech at Harvard University in 1955 and also his paper titled *How to Do Things with Words* when Austin devised his notions on the relation between both speech and action of man. Austin attempted to challenge the traditional view towards language in which truth conditions are seminal to understanding of language. This idea has been originated from the fact that performance is triggered by language.

The definition of speech act is based on the link between language and performance as it is defined as "the act of a certain uttering sentence in a given context for determined definitions, i.e. an act of communication" (Austin 12). There could be other definitions of speech acts. Searle remarks "speaking a language is performing speech acts, acts such as making statements, giving commands, asking questions, making promises, and so on" (16). George Yule believes that "speech acts are actions performed via utterances" (47). Based on such definitions, it can be concluded that speech act and utterance are the same; as an utterance is made in a certain situation and context, some actions can be fulfilled by the speaker including stating a notion, accepting or rejecting a claim, predicting a consequence, vowing, having a request, offering, inviting, commanding, allowing, advising, taking an oath, insulting, and many other actions. In other words, language is used with the purpose of some visible consequences. Put it in simply, people employ language to perform what they have in mind. Therefore, words are the means and actions are the outcomes.

Speech acts are depicted in Austin's philosophy in the following examples:

I promise to take you to the zoo
I bet you a dollar he wouldn't do it
I sentence you to ten years in prison
I pronounce you husband and wife

These sentences demonstrate how different types of action are done via language. In other words, the producers of such expressions reflect promising, betting, condemning, and officiating a ceremony. Therefore, how abstract notions are processed into practice is taken place through uttering sentences. In the first case, taking the addressee to the zoo as the outcome of a laudable action; on the contrary, in the third case, the addressee has to be punished and go to the prison due to the consequence of his unacceptable actions. In the second case the speaker is aware of the third person's state that she would do it; therefore, he bets on his knowledge. In the fourth case, the love relation between two parties is registered and officiated by an official subject.

It must be noted that the actions of promising and betting are not the same as condemning and officiating since in the course of promising and betting, the speaker is committed to a future action; on the contrary, in the case of condemning and officiating, the action is preformed through an utterance and that is why such actions are called performatives. It can be mentioned that to do performatives, right words, appropriate speaker and suitable conditions are necessary.

The researcher studies several sources regarding Austin's speech act theory in order to realize the function of language in the selected novel. Moreover, the strategy of 'close reading' is used as the methodology in order to reach a detailed understanding of the novel and the related theories and concepts. Therefore, in this essay, different utterances and descriptions by Hardy are selected, analyzed to show how they contribute to the oppression of female characters. Austin's speech acts theory is made of three levels. Therefore, the researcher investigates each level within the utterances of the characters.

The first level is locutionary act. A locutionary act has to do with the simple act of a speaker saying something, i.e. the act of producing a meaningful linguistic expression. As a result, at this level, the researcher investigates the meaning of the characters' utterances. The second level is illocutionary act which are considered the core of the theory of speech acts. An illocutionary act is the action performed by the speaker in producing a given utterance. The illocutionary act is closely connected with speaker's intentions, e.g. stating, questioning, promising, requesting, giving commands, threatening and many others. As a result, at this level, the researcher deals with the intention of the characters which produce utterances. The third level perlocutionary acts are performed with the intention of producing a further effect on the hearer. Thus, the researcher investigates the practical effects that the utterances might have.

4. Discussion

4.1. Speech Acts: Tess at Home

The first part of *Tess of the d'Urbervilles* revolves around Tess's family including her parents and her childhood. This section of the novel provides the readers with different aspects of Tess's life including her social and personal ones. Such information can be drawn from provided descriptions by Hardy regarding Tess's family and where they live. The beginning part of the novel signifies the importance of family for Tess and it could

be realized through the speech acts produced by Tess and her friends. The time of the conversation takes place when Tess is living with her parents as a virgin girl and it is between female characters. However, these speech acts by the characters signify the role of men and importance of Tess's father. The speech acts produced by both parties – Tess's friends and Tess – are made of illocutionary and perlocutionary act. Tess's friends are aware of her father's drinking addiction, so that they joke about him in order to impress Tess negatively. One of Tess's friends' remarks: "Bless thy simplicity, Tess,' said her companions. 'He's got his market-nitch. Haw-haw!" (*Tess of the d'Urbervilles* 15).

What she mentions has illocutionary act since it has been uttered by intention of sarcasm. Since Victorian age required normal and moral behavior of people, excessive drinking was considered as unacceptable and abnormal principle. Therefore, Tess's father was used as an object of criticism and disdain directly and indirectly. Tess replies to her friends' sarcastic words: "Look here; I won't walk another inch with you, if you say any jokes about him!" Tess cried, and the colour upon her cheeks spread over her face and neck" (*Tess of the d'Urbervilles* 15-16). Tess's response to her friends signifies perlocutionary act of her speech. In fact, what her friend mentioned about Tess's father made Tess embarrassed and furious. As a result, Tess began sobbing uncontrollably. This reaction by Tess points out her love for her own family, particularly her father. Although he has not been a good father and a good husband, he is cherished and loved by his own family which depicts the role of male figure and father among Victorian families.

Rode (2006) believes that Tess's tragedy is brought by Alec and Angel. Precisely, the book is a good exemplar to portrait women's tragedy. The pure and heroic Tess is inevitably doomed to many sorrows by the tyranny of men, nature, and social circumstance where Hardy concedes the point that Tess "has not earned, but, rather, learned guilt and sorrow" (Morgan 103). Cox, however, takes Tess as a comedy girl of an extraordinary noble kind and regards the novel as a comedy, where the whole effect is fairly one of the rustic genialities, of a residuum of happiness when all is told. Tess's marginalization and victimization are strongly tied to the language which is used by Tess and the language to which she is exposed. Therefore, while analyzing the speech acts in the novel, different types of utterances by the characters must be distinguished. Tess's destiny and her condition of life depend on her past and since there was no escape from the past for Tess, she became what the society desired her to be. When Tess's mother goes to take her husband home, she is late; so, Tess states "'I must go myself,' she said *Tess of the d'Urbervilles*" (29). Tess's tragedy starts from her own family as she holds herself responsible for any events in the family. Her speech acts clarify her victimization since unconsciously Tess utter the words that result into her downfall. The locutionary act of this utterance shows it is necessary for her to go and bring her parents' home. At illocutionary act, the word 'must' point out that Tess is ordering herself to go and the act of leaving home becomes the perlocutionary act of her utterance. Thus, Tess is condemned to be the victim in the Victorian society because she cannot escape even her own speech acts.

The justification of nobility for the family of Durbeyfield needs action and performance; although the family is regarded to belong to a noble one by blood, it must be officially performed. This could be facilitated through Tess's performance; in other words, Tess's performance can make her own family officially a noble one and save them from their misery. The following utterances and analyzing the speech acts within them can reveal the idea more explicitly:

Tess!' he said in a preparatory tone, after a silence. 'Yes, Abraham.' 'Bain't you glad that we've become gentlefolk?' 'Not particular glad.' 'But you be glad that you 'm going to marry a gentleman?' 'What?' said Tess, lifting her face. 'That our great relation will help 'ee to marry a gentleman.' 'I? Our great relation? We have no such relation. What has put that into your head?'
(*Tess of the d'Urbervilles* 38)

The speech acts in the extract above can be analyzed in three levels; Abraham who is Tess's younger brother remarks that the family is turning rich and noble. At locutionary act, the words signify there would be a marriage ceremony between his sister and a gentleman and the family would become rich. At illocutionary act, he is questioning her sister to enquire about her feeling regarding this matter. By boasting about this relationship, Abraham attempts to tempt her sister for this marriage and anticipates for a result in perlocutionary level. He in fact wants her sister to perform perlocutionary acts and bring about a result. He attempts to achieve it by saying nice things about the future of Tess's marriage through convincing and persuading Tess. Therefore, in case Tess commits herself to this marriage and performs it, her family becomes real d'Urberville and noble men. Although Tess mentions to Abraham that it is not a good idea and she will not perform it, from her sense of responsibility and devotion, it could be predicted that Tess could be affected and impressed, and she would consider going Trantridge. This is later facilitated by the accident and the death of their horse since Tess holds herself guilty and responsible. Therefore, Tess cries out "Tis all my doing—all mine!" (*Tess of the d'Urbervilles* 42). What Tess mentions refers to her acts; in fact, through words, she holds herself responsible for what has happened. This would later evoke Tess's performance to compensate for the damage that she has caused.

In fact, the power of words and language depends on the function of language which is part of discourse. Discourse, as a social construct, is created and practiced by those who have the power and means of communication. Those who are in control decide who the other subjects are by deciding what they discuss. In every society the production of discourse is at once controlled, selected, organized and redistributed according to a certain number of procedures and their roles are "to avert its powers and its dangers, to cope with chance events, to evade its ponderous, awesome materiality" (Weedon 105). Accordingly, the function of power could be revealed for Mr. d'urbervilles throughout

his own speech acts and the performative aspect of what he utters “I don’t like my children going and making themselves beholden to strange kin” and “I’m the head of the noblest branch o’ the family, and I ought to live up to it” (*Tess of the d’Urbervilles* 46). The words which he employs have the power of preventing her daughter to visit their rich relatives which could be the effect of perlocutionary act. Moreover, through the speech of his utterances and based on locutionary act, Mr. D’urbervilles calls himself noble and boss of the family. Such speech acts that are functioning throughout the utterances he uses, turns him into the figure of power that can control the situation.

4.2. Speech Acts: Tess’s and Alec Meet

The first encounter between Tess and Alec and their speech acts signify the weakness of Tess before Alec. In other words, what Alec utters is performatively stronger and Tess’s words have no effects. Alec could reach what he wants through speech; Alec wants to put some strawberries in Tess’s mouth but Tess mentions “No—no!” she said quickly, putting her fingers between his hand and her lips. ‘I would rather take it in my own hand.’ Nonsense!’ (*Tess of the d’Urbervilles* 56). Through her speech act, Tess attempts to prevent Alec from doing so since she feels uncomfortable; however, her words are not influential and there is no determination within her speech acts. As a result, Alec mentions “nonsense! ’!and in a slight distress she parted her lips and took it in” (*Tess of the d’Urbervilles* 56). Throughout his speech acts and performative aspects, Alec is able to make Tess do what she wants which foreshadows his later attempts.

Horace Moule introduced Hardy to the writings of the contemporary leader of the Oxford movement “cardinal Newman—who left the Anglican Church for Roman Catholicism. John Stuart Mill, “one of the profoundest thinkers of the last century” (355) was the next one in challenging Hardy’s orthodox religious faith where he “regarded the ideals of Christianity as negative and passive” (Harvey14). The speech acts and power within the discourse are interrelated. These elements function together and the result would be the subjectivity which is based on ideological forces in the society. The results of dominant force can be observed within Tess’s formation of subjectivity. This means that Tess’s identity is manufactured during the novel throughout the utterances to which she is exposed. On one hand, once Tess wants to leave Tandridge, Alec tells her “my mother must find a berth for you. no nonsense about ‘d’Urberville’; — ‘Durbeyfield’ only, you know—quite another name” *Tess of the d’Urbervilles* 56). On the other hand, Tess is informed by her own mother that Alec is “struck wi’ her—you can see that. He called her Coz! He’ll marry her, most likely, and make a lady of her; and then she’ll be what her forefathers was” (*Tess of the d’Urbervilles* 62). The ambiguity and contradiction within the utterances to which Tess is exposed reflects the point that her identity is being formed and shaped through different speech acts by different people. Alec transfers a clear

message which signifies Tess does not belong to his family and indirectly he implies Tess would serve his family since there is no significance in the family names. However, the locutionary act of her mother's speech shows Alec is in love with Tess and he is her cousin. At illocutionary act, Tess's mother promises that Alec will marry her and the perlocutionary act would be the result of this marriage which is happiness for both Tess and her family. Therefore, Tess is left with given identities fabricated within the speech acts of their characters.

It seems that at every moment Tess faces the possibility of choice, although much of the time things keep moving forward and taking her with them without having to make a stand. However, it is believed that Tess is free to do one thing rather than another. Tess's identity is the outcome of functioning power which is found within different speech acts. Such speech acts have performative aspects; Tess mentions that she does whatever she is told by her parents: "I don't know what to say!" answered the girl restlessly. "It is for you to decide. I killed the old horse, and I suppose I ought to do something to get ye a new one" (*Tess of the d'Urbervilles* 63). Tess's utterances carry different speech acts that can be analyzed from different points. At locutionary act, she shows her submissive nature to her parents' decision. By uttering such words, Tess places her parents in charge of her own destiny. At illocutionary act, Tess commits herself to buy a new horse for her family and compensate for the loss that she has caused.

The tension between Alec's and Tess's speech act in the woods shows Alec's control over Tess. She objects to the fact that Alec goes to the woods: "Just when I've been putting such trust in you, and obliging you to please you, because I thought I had wronged you by that push! Please set me down, and let me walk home" (*Tess of the d'Urbervilles* 103). At locutionary level, Tess expresses that she has trusted Alec by letting him to approach her which apparently has been a mistake. Thus, Tess wants to go back to the home. As an illocutionary level, she intends to express her regret for such a mistake and makes a polite request to let her go home. At perlocutionary, she wants Alec to do the action of setting her down and walking her home as she is aware of Alec's intention from what he has said. Alec's responds to Tess's direct request "you cannot walk home, darling, even if the air were clear. We are miles away from Trantridge, if I must tell you, and in this growing fog you might wander for hours among these trees" (*Tess of the d'Urbervilles* 103). The locutionary level of Alec's speech reflects persuasion as he wants to convince Tess she cannot find her way home in the darkness. The perlocutionary level of his speech act demonstrates he will not act and perform Tess's willing and he is determined to spend the night in the woods.

Tess is completely aware of Alec's intention and she knows her perlocutionary level of her speech act has failed. Therefore, she cries "Put me down, I beg you. I don't mind where it is; only let me get down, sir, please!" (*Tess of the d'Urbervilles* 103). The function of Tess's speech act at locutionary level depicts begging since she wants to save her own chastity but her words are not strong enough and Tess's anticipation at perlocutionary level fails. On the contrary, Alec's perlocutionary level of his speech acts by the intention of orders is fulfilled. Although Alec seemingly agrees to Tess's willing, he says "Very well, then, I will—on one condition" (*Tess of the d'Urbervilles* 103). This condition has perlocutionary level which means whatever he wants, it must be fulfilled which paves the way for the fulfilling of Alec's subsequent perlocutionary level within his speech act. The utterances like "Now, you sit there" (*Tess of the d'Urbervilles* 104) and "Don't cry" (*Tess of the d'Urbervilles* 105) reflect Alec is able to get what he wants and Tess obeys as it gets darker and Tess falls asleep, Alec performs what he wants which is having sexual relation with Tess. Therefore, the novel is concerned in the main with the unfolding of the tragic history of a single woman whose words and actions are not potent enough and make her the victim of the society.

Alec attempts to give Tess fake identity unconsciously through his speech act; he talks her into believing that it is her responsibility to belong to him. In other words, he is creating Tess's identity in social aspect. The speech acts within the following utterances can be analyzed. Moreover, Alec gives Tess false consciousness through his speech acts. He addresses Tess, "if you are wise you will show it to the world more than you do before it fades... And yet, Tess, will you come back to me! Upon my soul, I don't like to let you go like this!" (*Tess of the d'Urbervilles* 114). What Alec mentions functions at different levels of speech acts; locutionary, illocutionary, and perlocutionary ones are functioning altogether in order to manipulate Tess, her identity and her awareness which are ideological matters. The locutionary act of Alec's utterances is shaping Tess's subjectivity; the illocutionary act is praising and complementing Tess for her beauty and femininity; and the perlocutionary level is what Alec wants Tess to be. This reflection is just only a shadow of reality and Tess is not who she thinks she is. Therefore, what Tess believes as her own independence and as a subject is not true because it is the work of ideology for her to think so. She is addressed in a way that Alec wants her to give her a sense of freedom of choice throughout the interrelation of speech acts. Alec regards Tess as a sexual object since "Tess's economic position as well as her mature body as signs that she cannot be a virgin" (Lovesey 919) and he depicts them in his own speech acts by giving her a fabricated identity. Eventually, Tess is able to do what she wants. When Alec requires Tess to stay, Tess is determined and responds "Never, never! I made up my mind as soon as I saw—what I ought to have seen sooner; and I won't come" (*Tess of the d'Urbervilles* 114). At perlocutionary level, she wants to leave that place and never come

back. This holds true as Tess never comes back which depicts, she was determined not to come back. This is one of the rare cases in Tess's life that she performs her perlocutionary level of her speech act. However, Alec has made her "sexually transgressive heroine" which "represent her situation and subjectivity" (Eberle 6) of a victimized woman in the Victorian era whose inability of his speech acts has made her a tragic hero.

4.3. Speech Acts: Tess Meets Angel Clare

By taking different roles and gaining knowledge throughout her speech act, Tess comes to constitute herself as the subject. Tess lives in a society in which norms and social codes dominate through the relations with others. In such a society, speech acts and what characters utter are manifestations of norms and they constitute individuality and subjectivity of the characters. When Tess's child is sick, she wants to baptize her which shows the religious impacts in Tess's life. The process of baptizing is related to the function of the speech act theory. Meanwhile Tess states "SORROW, I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost" (*Tess of the d'Urbervilles* 138). The name of the child is 'SORROW' which has symbolic significance as it shows Tess's sins, guilt, and sadness. The perlocutionary level of Tess's speech act depicts performing the ceremony which is institutional and it signifies Tess's desire for cleansing and repentance. These norms and social principles have confused Tess since she has been exposed to them throughout different speech acts. This idea could be investigated in Tess's confession regarding Alec's rape. While Tess is engaged to Angel, she is filled with guilt and believes that she has to tell everything to him before wedding. However, she reminds that her mother has warned her that "Angel's honor could be tainted if Tess tells him about her sexual past" (Bodrie 5).

Angel's expectation for his admission, or his illocutionary act, connects with the follows left of his former strict confidence. Holy messenger believes that people ought to remain physically virtuous before marriage on account of his strict foundation. Despite the fact that he and his family are individuals from the working class, their Christian convictions trump their class advantages. Despite the fact that he has since lost his strict confidence, he keeps on adoring sexual immaculateness in the two genders, as uncovered in his articulation to Tess: "I used to wish to be an educator of men, and it was an extraordinary dissatisfaction to me when I observed I was unable to enter the Church. I appreciated flawlessness, despite the fact that I could make a case for it, and loathed pollution, as I want to believe that I do now" (*Tess of the d'Urbervilles* 256). His expectation for his admission is to admit his sexual past to deliver his disgrace.

Angel's condition as a man permits him to apply social codes of Victorian to himself in the demonstration of admission, for his own advantage: he is sure that Tess will excuse him on the grounds that as a male it is satisfactory for him to have early sexual relations, and when confronted with the choice to either pardon or reject Tess, he dismisses her. Tess' absolution of Angel is extremely expected result that Angel figures as both the admitting subject and the passing judgment on inquisitor inside his own admission. The perlocutionary demonstration of Angel's admission, or the reaction that Tess needs to it, links the space between Angel's admission and hers. Nishimura noticed that Angel's admission appears to give Tess an opening, intellectually and etymologically, for making her admission: Angel is pardoned in order to lay down a good foundation for himself as somebody who appears to be especially fitted to excuse such a humble as Tess" (182). All in all, the circumstance is made to appear as though her admission and her sexual demonstration are ethically and mentally equivalent to Angel's status. As a matter of fact, her mother has advised Tess to hide her sexual past from Angel and mentions nothing to him. The illocutionary level of her mother's speech acts was to prevent Tess from confession and revealing her secret. Nevertheless, the illocutionary aspect of her mother's utterances does not result into perlocutionary act and instead Tess intends to confess; she mentions "I am so anxious to talk to you—I want to confess all my faults and blunders" (*Tess of the d'Urbervilles* 310). Through locutionary act, Tess mentions that she wants to inform Angel about her mistakes; the illocutionary act depicts Tess's confessing and the perlocutionary act of Tess speech holds her guilty. In other words, what she mentions has performative result which means she has done something wrong and she has to be 5

‘No, no—we can’t have faults talked of—you must be deemed perfect to-day at least, my Sweet!’ he cried. ‘We shall have plenty of time, hereafter, I hope, to talk over our failings. I will confess mine at the same time.’ ‘But it would be better for me to do it now, I think, so that you could not say—“Well, my quixotic one, you shall tell me anything—say, as soon as we are settled in our lodging; not now. I, too, will tell you my faults then. But do not let us spoil the day with them; they will be excellent matter for a dull time.’ (*Tess of the d'Urbervilles* 310-311)

Angel's illocutionary act which signifies his intention in confessing, is the matter of his faith in religion and what he has learnt as he mentions "I am one of the eternally lost for my doctrines, I am of course, a believer in good morals, Tess, as much as you" (*Tess of the d'Urbervilles* 330). Although Angel is not a priest, his Christian principles are significant for him. Throughout their speech acts, both make a deal with each other; they want to forgive each other in order to be forgiven. How Tess reacts to Angel's remarks at perlocutionary can be interpreted as a fact that she thinks their sins are the same, so that she can forgive him. This would give Tess the chance to clear her conscience.

Angel has grown up in a middle-class home, yet his family's Christian values prevent their class interests which means they are not allowed to have sexual affairs out of marriage. For this reason, Angel mentions that "happily I awoke almost immediately to a sense of my folly" (*Tess of the d'Urbervilles* 330). The locutionary act of Angel's utterances reflect that he has made foolish mistakes and at illocutionary act he shows his remorse and wants forgiveness in return. Angel narrates his debauchery that he had for a short time which signifies Angel has not been sexually pure and this gives Tess strength to confess and tells her tragic story. The perlocutionary level of Tess's speech acts anticipates forgiveness from Angel; however, Tess might not be aware of the importance of virginity for men in the Victorian era. This issue was so significant for the Victorian people that "intercourse with a child virgin [was a] cure for male syphilis" (Livesey 918). This matter – virginity – is so important for Angel that he cannot forgive Tess. When Tess is finished talking, she demands "Forgive me as you are forgiven! I forgive YOU, Angel." 'You—yes, you do.' 'But you do not forgive me?" (*Tess of the d'Urbervilles* 334). Tess's illocutionary act shows her forgiveness and at perlocutionary act which is the result she asks for mercy and Angel's forgiveness which she does not get. Tess might be aware of the fact that her mistake costs her so much and it is a deadly sin, but she is deceived by Angel's utterance. Angel's perlocutionary level suggests that he would forgive any mistakes that his wife has made. However, in practice, he is shocked by Angel's past and cannot take it. Therefore, the speech acts of Angel's utterances are the other factors that victimize Tess.

To be more precise, the society's utter condemnation confirms the fact that a shunned and ill-used woman "can never return to ordinary society" (Mitchell x) disregarding the fact that whether it is done consciously or unconsciously. In the same critical way, Boumelha recounts the plot of the novel as the entrapment and downfall of a woman due to her poverty and her sexual attractiveness disregarding the author's insistency on the novel's subtitle to underline Tess's purity and innate goodness. Mowbray Morris, a newspaper executive and one of the contemporary critics of Hardy, also remarks that we are required to read the story of Tess (or Theresa) Durbeyfield as the story of "A pure woman faithfully presented by Thomas Hardy". Conversely, Mrs. Oliphant, a notable antifeminist, lines up against them that:

We do not object to the defiant blazon of a Pure Woman, notwithstanding the early stain [Tess's rape]. But a Pure Woman is not betrayed into fine living and fine clothes as the mistress of her seducer [...] She would not have stabbed Mr. Alec D'Urberville [...] Whoever that person was who went straight from the endearments of Alec D'Urberville to those of the Clare Angel [...] show as not Tess; neither was she a Pure Woman. (Parker 274).

The illocutionary demonstration of Tess' expressions portrays admission: she intends to be straightforward with Angel and come clean with him. The perlocutionary act, or the reaction that Angel has to Tess' admission, connects with his Christianity, as the

illocutionary demonstration of his own admission did. Having lost his Christian confidence, he has picked a scholarly philosophy that romanticizes nature. In any case, he actually follows the virtue of sexual immaculateness, a center guideline of his Christian confidence, and he involves them in his new convictions in nature: he feels that nature is physically unadulterated. Since he believes that Tess encapsulates nature, he thinks she is physically unadulterated. Subsequently, Angel tends to Tess, "O Tess, pardoning doesn't make a difference to the case! You were one individual; presently you are another" (*Tess of the d'Urbervilles* 334). The discourse demonstrations of Angel's expressions reflect that his vision in regards to Tess has broken; he can't see her as an unadulterated nature any longer that can be followed all through his illocutionary and perlocutionary acts.

Heavenly messenger states "how could pardoning meet such an abnormal prestidigitation as that!" (*Tess of the d'Urbervilles* 334). The locutionary demonstration of Angel's expression portrays that he doesn't consider their transgressions similarly as Tess does, and follows his Victorian qualities that feature sexual virtue for ladies and opportunity of having intercourse for men. He pardons himself yet doesn't excuse Tess for a similar demonstration. His admission is a performative discourse act in that it offers him the chance to deliver his disgrace and afterward to apply his qualities to Tess, a Victorian quality that are uncovered in the perlocutionary demonstration of Tess' admission. Tess has acknowledged there is no way left for herself and Angel and it would torment them for the remainder of their "I don't say anything negative, Angel, I-I think it best. What you said has very persuaded me" (*Tess of the d'Urbervilles* 358) and Tess adds "years subsequently, you may become furious with me for any conventional matter, and knowing how you treat my past events, you personally may be enticed to say words, and they may be heard, maybe by my own kids" (*Tess of the d'Urbervilles* 358).

The perlocutionary act of Tess's utterances signifies that she attempts to hold her dignity and honor, and she does not want to impose herself on Angel since she might be afraid later her children would think shortly of her. Moreover, Tess's utterances point out that Angel's illocutionary act has been influential and it convince her. This claim highlights the convincing power of Angel's speech and the power that have been bestowed within his words. Tess sticks to her own moral principles and does not stand up for her own right. Tess's submissive state before her parents, Alec, and Angel would result into her destruction and misery at the end of the novel.

The power of Angel's words could be detected in different parts of the novel; in fact, For Tess, Angel's words have been so powerful that could shape her subjectivity. She remembers the words that Clare told and taught her. She never forgets them since they had perlocutionary effect on her mind as acts of speech; when Angel asks her about them, she could remember the words easily. It is interesting that she knows them by heart;

however, she does not understand their meanings and more interestingly they are so effective in mind that she can teach them to Angel himself, so he is impressed by these words: “I wanted to believe what he believed, though he didn’t wish me to; and I managed to coax him to tell me a few of his thoughts. I can’t say I quite understand that one; but I know it is right.’ ‘H’m. Fancy your being able to teach me what you don’t know yourself!’ (*Tess of the d’Urbervilles* 469-70)” Remembering those words by Tess and comprehending them depict that Tess has been affected by locutionary and illocutionary acts since she has realized both the meaning and intention of such words. Therefore, at this time she is able to teach those words to Angel.

The link between psychological realm and the linguistic field has been emphasized by different thinkers. Tyson points out that in “the world of language— we’re entering a world of loss and lack” (30). This means that although language is used by different speakers to utter their intention, in some cases it fails and the speech acts used by the speakers become a tool which shapes their identity and who they really are. In fact, it is through language that man is socially programmed, that he learns the rules and prohibitions of the society, and those rules and prohibitions are authored by social acts. However, Tess attempts to violate such social norms through her speech acts. At the end of the novel, there is a conversation between Tess and Angel which can be analyzed:

‘Angel, if anything happens to me, will you watch over ‘Liza-Lu for my sake?’ (577) ‘I will.’ ‘She is so good and simple and pure. O, Angel—I wish you would marry her if you lose me, as you will do shortly. O, if you would!’ ‘If I lose you I lose all! And she is my sister-in-law.’ ‘That’s nothing, dearest. People marry sister-laws continually about Marlott; and ‘Liza-Lu is so gentle and sweet, and she is growing so beautiful. O, I could share you with her willingly when we are spirits! If you would train her and teach her, Angel, and bring her up for your own self! (*Tess of the d’Urbervilles* 578)

The above description is an extract describing a scene in which Tess is shown to be worried about both her sister and Angel. According to locutionary act, Tess wants Angel to look after her sister; moreover, she talks about her beauty and all the positive aspects of her sister. At illocutionary act, she intends to have Angel’s promise for watching over her sister and Angel’s illocutionary act reflects he would keep his promise. The violation of social norms takes place once Tess demands Angel to marry her sister which is not acceptable for both Angel and the society in which he lives since Tess’s sister is Angel’s sister in-law. However, Tess violates these social norms through her speech acts and saying there is nothing wrong and many people would do it. therefore, Tess’s utterances have perlocutionary acts which can be seen at the end of the novel when Hardy sketches Angel and Liza-Lu “moved on hand in hand” (*Tess of the d’Urbervilles* 583). This description reflects the performative and result of Tess’s speech acts in which Angel has kept his promise and might marry Tess’s sister.

5. Conclusion

Having analyzed and investigated the selected novel from John Austin's point of view, it could be realized that the speech acts and three levels of them are dominant within the characters' utterances. In *Tess of the d'Urbervilles*, Tess's life has been influenced by the forces of speech acts. There are three critical periods of time which determine Tess' life. The first period is when Tess is at home and lives with her parents. Tess's speech acts in this period are remarkably significant since they set her future. In fact, how she interacts with her family members and converses with them prepare Tess for the consequent outcomes. Tess has been exposed to different speech acts throughout her life; her parents and her brother attempt to make her do whatever they desire through illocutionary and perlocutionary level of utterances.

The Victorian ideology of femininity gave color to the women's effort to fulfill their mission as immaculate central members to preserve the nucleus of society in general and family in particular. Thus, women's up-bringing was at the service of dedicating their life as a source of comfort to the nucleus of the family. Women were regarded as the compass of morality and stability that would guide their husband home to the private sphere of hearth and family. As a matter of fact, the eighteenth-century ideology honored women's status as the chaste consolidation of society in general and family in particular. A fallen woman, conversely, was at the target of trenchant criticism of the day. Society would vociferously condemn women who lost or were suspected to have lost their purity, disregarding the fact that whether it had been done consciously or unconsciously. Since any pre-marital sexual affair was shunned by the polite society of the time, the fallen women were degraded by the society. In reality, they were left behind without any familial and financial connections. In Hardy's perspective, the dominant Victorian ideology expresses no sense of sympathy towards its oppressed femininity. Henceforth, his bold attempts were highly aimed at extending his genuine sympathy for women and their constant struggle to express their desires as well as aspirations in a constitutionalized patriarchal society.

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