

## Crime and Punishment

### --A Brief Analysis of Narrative Ethics in "Tess of the d'Urbervilles"

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#### Abstract

**"Tess of the d'Urbervilles" is conducted under the traditional narrative framework of crime and punishment. Lust represents the penetration of sin, and morality is a kind of punishment, which makes Tess constantly torn between guilt and innocence. Wandering on the edge, especially when Tess believes that she is innocent, the concept of guilt appears unexpectedly, and the theory of guilt by social convention will unexpectedly appear in front of her, while lust is slowly releasing its control as a catalyst. effect. Yare's desire becomes the source of Tess's pain, while Anji's love makes Tess the middle of conflicting desires, constantly wandering and wandering to the point of going to the pagan altar to become a sacrifice. But crime and punishment are only a means to achieve autonomous cognition after all. It is in this tension that is repeatedly entangled that Tess is purified in a certain moral sense in the two-way trial of the secular and the spiritual. Thus forming a unique narrative ethics.**

#### Keywords

Hardy; "Tess of The D'Urbervilles"; Crime and Punishment; Narrative Ethics.

#### 1. Introduction

In a letter to Mrs. Dostoevsky in February 1883, Solovyov mentioned the content of a speech given by Dostoevsky in his later years: "Social life depends on moral principles. And it is impossible for moral principles to be separated from religion, but it is inconceivable for true religion to be separated from the world church." [1]In other words, social life and moral principles are inseparable from the guidance of religion and God, but where do the guidance of religion and God come from? Why are they not human? Self-restraint, in short, the crime and punishment of the social contract, are all shrouded in the shadow of the moral requirements for women in the Victorian era, and even indirectly led to Tess's death.

Lust has become a crime, and punishment has become a product of moral constraints. Tess has committed a crime to a certain extent, that is, it has violated the previous female moral constraints, but she thinks she is innocent, especially when Tess thinks At the same time that the concept of her innocence appeared, the accompanying theory of guilt by social convention would unexpectedly appear in front of Tess, causing her inner confusion and confusion, and even becoming a frequent visitor to God. In constant prayer and restraint, I try to alleviate the sins prescribed by society in order to obtain a kind of peace in a rational sense. And lust is always slowly releasing its controlling role as a catalyst. Yare's desire becomes the source of Tess's pain, and Anji's love makes Tess the middle of the contradiction between lust, constantly wandering and wandering towards the end of the world dejectedly. The environmental protection of Mother Earth became a betrayal of Jesus on the altar of paganism.

## 2. Sin: the concentrated expression of eryl narrative

In the context of Christianity, human ancestors Adam and Eve were tempted by snakes to eat forbidden fruit and became sinners. Since then, the origin of human consciousness of original sin has formed in the Christian tradition. However, there is no question about the existence of original sin. This issue has also been debated by Western scholars for a long time. For example, Pelagius believed that humans do not have original sin. He wrote in his book "On Free Will": "We are not born evil, but are born flawless. Flaws." [2]284 However, Augustine believed that "a person's Free will is useless except for committing crimes." [2]288 In this discussion, sin becomes a dialectical relational issue, but the key issue may not be sin itself, but the execution of sin. Regarding the objectivity relationship between the subject and the victim, Kierkegaard believed that this sin lies in the strengthening of self-desperation caused by the desire for self-knowledge in the process of self-strengthening. "The self is in contact with this self. When God is the standard, the self is strengthened infinitely." [3]God is the supreme authority. He designates all moral norms and codes of conduct. If they are violated, it is a sin. In the process of moving from ignorance to knowledge, Adam and Eve must Betraying the moral code in the original sense, and thus moving from the sky to the earth. Tess is guilty because she represents a kind of resistance, and this resistance must not be tolerated by society, which means that after the spiritual support of individualism is lost, she becomes the symbol of the times. sacrifices, Tess's guilt does not come from the coercion of self-awareness, but the result of social collective sexual behavior regulations. In other words, the value judgment that women need to maintain chastity is itself the result of social collective judgments with good morals. Regardless of whether this requirement goes against women's will. When Alec violated Tess with his own desires, Tess left him resolutely. When Alec caught up with him, Tess said:

"'Didn't I tell you, have I told you often? That's how it is. I have never really loved you, never meant to love you, and I think I will never love you.' So she added He went on to say sadly, 'Perhaps, now that things have come to a point, it will be of great benefit to me to tell a lie and say I love you; but I still care about my face. Don't look at me, I have already lost enough face. I just can't tell this lie. If I loved you, then I might have the most reason to let you know it. But I don't love you.'" [4]95

It seems that Tess has always been silent in the world of sentient beings. For her, worldly desires are nothing more than dispensable physical torture. But then when Tess walked forward, she watched the craftsman apply "You, guilty, "Sin, punishment, punishment, justice, eyes, open, open, ground, look, look at you." When excerpting from the verse, "In Tess's view, it was terrible, because they all seemed to accuse her. It's like a sin. It's as if this person already knows her recent experience; but he is completely a stranger." [4] 97 The scripture represents a kind of religious trial, and religion because of its indifferent nature Therefore, there is inevitably a sense of ambiguity in the theological sense. In reality, this sense of ambiguity has infinite development space of meaning, which leads to the vagueness of definition, and the object will undergo a series of changes.

Inspired by realistic actions, in order to promote the development of worship and belief with reality, the punishment of belief will be carried out through trials, and personal life will be defined by guilt, but there is a boundary, Bonhoeffer When discussing Adam's behavior of eating the forbidden fruit, he believed that "with the loss of boundaries, Adam lost his created character" [5] Once the boundary is broken, it means that Tess is guilty. It is in this state that the so-called guilt gradually penetrates into Tess heart, then Tess worked as a craftsman

"After finishing the scripture excerpts, he picked up Tess's basket, and she followed him mechanically and set out on the road again. 'Do you really believe those excerpts you scrawled?' she asked in a low voice. 'There's no need to ask! Do you believe that you are alive?' But,' she said with a trembling voice, 'what if the crime you committed was not out of your own heart?'"

Moss Silk has been struggling in her heart and is at a loss as to what to do about the guilt that the social collective has imposed on her. Sin has become a potential killer. For example, the craftsman said next: "I have no ability to analyze your ability in detail." It's an issue that makes people blush and argue. I walked hundreds of miles this summer. In this area, no matter east or west, or north or south, everything with gates, walls, and steps is called I have painted the excerpts from the scriptures. As for the situation in which this excerpt can be applied, let the person who reads the excerpt ask his own mind." [4] 97-98

Excerpts from scriptures become a kind of display, and in the space of display, people can believe and worship in fear. Along with belief and worship comes the so-called creation of gods. On the one hand, the gods in motion are still gods created in self-awareness based on my subjective feelings or subjective wishes. Certainty, this kind of God must always be in a state of movement, thus constantly changing, adapting to man's own objective needs through repeated entanglements and constant adjustments; on the other hand, it lies in stillness, which means that once a God is created, it means Because it has become an objective factor and has a static state. In this so-called dialectical relationship between movement and stillness, there emerges the symbolic object displayed in space, that is, the slogan in the text, as an intermediate mediator. But a dramatic scene appeared later, "'Bah, I don't believe God said such a thing!' When the blush on her face faded, she muttered with disdain." [4]98 Under the influence of free will, Tess inevitably awakens her self-awareness. She realizes her freedom when dealing with whether she is guilty or not. However, the emergence of freedom must imply the shadow of unfreedom. Freedom and Unfreedom is entangled in a dialectical and unified relationship, which constitutes Tess's inner world. Therefore, although Tess expresses contempt at this time, this social collective moral cognition is unconsciously affecting Tess's state of mind.

After the illegitimate child died, Tess's awareness of her own guilt became more obvious. "She felt that if she had committed a crime that deserved to go to hell and be burned in fire, then that would be it, and there was nothing else to do but go to hell and be burned in fire." "[4] 113 This kind of sin comes from the double blow of illegitimate birth and the fact that the child has not been baptized, and the fundamental reason lies in the repressive nature of social collective sexual behavior. Mainly reflected in two aspects, firstly, Tess's father believed that this matter at this time "had the strongest feeling that he was from an ancient aristocratic family, and it was also the reason why his daughter was so black in the world of an ancient aristocratic family. I feel it the strongest." [4] 113 The second is the moral precepts of religious trials. Religion always leaves people with no way to hide in the vague places. However, the paradox is that the precepts of religion are clearly engraved in the minds of believers. , turning the initial rescue into a game of depravity. Tess loved her child very much. Even though the child was an illegitimate child, she still never thought of abandoning her. When the child was sick, Tess kept praying. When the child died, all the love disappeared. That leaves poor Tess tortured by God's sin.

### 3. Punishment: autonomous cognition of moral narrative

What the judicial authorities emphasize in the sentencing process is more of a physical punishment, that is, a rational examination of the consistency between the crime and the legal provisions. However, for the so-called guilty, this kind of punishment is just a crime. It is a deterrent and a threat to the physical existence of individuals, but fundamentally, what really scares the guilty is not the famous characterization of the crime in the clause, but a kind of moral condemnation and punishment, which is a spiritual The torture caused the punished to live in the abyss of pain forever. Under the temptation of the so-called moral correctness, they repeatedly entangled their life experiences, and thus slowly fell into the quagmire of pain and could not extricate themselves.

Punishment is a moral punishment that wanders, blurs, and wanders on the edge of guilt and innocence under the pressure of society's collective cognition and the requirements of morality. Tess's rising self-awareness enables her to have a rational existence in the face of this punishment formed by social conventions, and does not fall into its trap. Judging from the specific text, Tess's punishment is mainly reflected in two aspects. The first is Tess's inner punishment under the repression of social collective moral cognition, that is, the looming uneasiness in her inner state, and this punishment reaches its climax after the death of Tess's child. After being forced to have a relationship with Alley d'Urberville, Tess still had a hint of disdain, feeling that everything was just an arrangement of fate, especially when she left Alley's house and returned to her own home, faced with the rumors from the neighbors, "I've passed it." It took a few weeks for Tess to slowly recover enough business to be able to go to church on a Sunday morning without fear of being laughed at." [4] 102 There may still be a little sense of punishment in social morality. influence, but Tess was able to slowly resolve this moral punishment under the guidance of independent consciousness. But what really made Tess lose her mind was her child, especially after the child fell ill. "Tess completely became an honest and tolerant attitude toward herself: she felt that if she committed a crime, she should go to hell and be burned. Then just go to hell and be burned, there is nothing else to say." [4] 113 Religion has become a kind of sustenance, but it does not help the child's condition. After the child's death, Tess became even more depressed. Psychologically, she strengthened her subjective awareness that this was God's punishment for her. Regardless of her family's obstruction, she resolutely went to find a priest to baptize and bury the child. But not long after this incident happened, Tess had another psychological change, and kept asking, "Why should virginity alone not be allowed to have this ability?" [4] 122 Tess has been using her own There is a way to get rid of the constraints of social morality, but due to the ambiguity of personal consciousness, Tess herself is inevitably confused. She wants to break out of this moral cage, but she repeatedly struggles with the oppression of reality until the end. He decided to work as a worker in a dairy farm. Secondly, there is the substantive punishment of social rules, that is, the death penalty suffered after killing Alec, but in a deep sense, this punishment is a kind of relief for Tess, as it is said at the end, "As soon as they gained strength, they They stood up and walked forward hand in hand." [4] 460 moved toward a kind of calm and calm light. In Tess's heart, she had relieved herself of all sins and found peace for the time being.

Dostoevsky talks about three solutions to human sins, [6]The first is that "the law is ready-made, has been written down, is well-organized, and has been formulated for thousands of years. Evil and good are very different." It is clear, weighed, that its scope and extent have been determined by human sages, by the continual exploration of the human heart, and by minute scientific studies of the degree of cohesion of human common life. This established code must be followed blindly. Who If you do not comply with it, whoever violates it will have to pay the price of freedom, property, and life, completely in accordance with the provisions of the code, regardless of whether it is in line with the principles of humanity." That is to say, the trial should be carried out strictly in accordance with the provisions of the law, such as the execution of Tess death penalty. The second is "Because the social organization is irrational, individuals cannot be held responsible for their consequences. Therefore, people who commit crimes are not responsible, and there is no crime for the time being. In order to eliminate crime and human sins, society and unreason must be eradicated. Reasonable institutions. Since healing the existing institutions will take a long time, there is no hope, and there is no magic bullet, it is time to destroy the entire society and sweep away the old institutions. Then start on a new, as yet unknown basis. The new cause... This cause mainly places its hope on science." This solution is a kind of resistance to the old society, extending it to a broader social level, that is, the social collective behavior discussed above of depression. The third method is one that Dostoyevsky more agrees with, that is, the criminal is both a "criminal person" and an unfortunate person,

and we need to use great forgiveness to allow him to face his guilt calmly. For Tess, perhaps the third solution is the best solution. In fact, in the end, after An Ji returned, in asking for Tess's forgiveness, Tess found her true meaning and value. In this sense, Tess and Anji are like Raskolnikov and Sonia.

#### 4. Dialectical unity of proportionality of crime and punishment

Proportionality of the crime means that the severity of the penalty should be consistent with the crime committed by the criminal and the criminal responsibility he bears. It is also called the principle of balance of crimes, the principle of compatibility of crimes and punishments, or the principle of proportionality of crimes, which means clarifying the balance between crime and punishment. unified relationship. From this, a question arises: how to define Tess's crime and punishment and whether there is a unified relationship between the punishment Tess suffered and her crime.

In the Christian consciousness, "When a person destroys another person by his own will, he also destroys himself. No 'thought', no 'noble' purpose can justify such an attitude towards even the most sinful person." All human life is more precious than the happiness of future mankind and more precious than abstract "ideas". [7] In other words, no matter whether the other party is guilty or not, you cannot save yourself at the expense of the lives of others, and Tess was precisely killing Yare Later, he regained his autonomous subject identity. This means that during this process, Tess fell into the abyss of guilt again, especially her motive for killing Alei: "Hearing me (Tess) cry because of you (An Ji), He used words to ridicule me and scolded me; and he also used curse words to curse you. I couldn't bear it anymore, so I killed him. I couldn't bear it anymore. He had ridiculed me many times before. I Kill him, then dress up and run out to find you." [4] 445 Obviously, the direct reason is that An Ji went to Tess after repenting. As a result, Tess was with Ya Lei again, and Tess suffered Unable to ignore this sudden coincidence and Ya Lei's sarcasm, she resolutely killed Ya Lei. So at this time, there was another transformation between crime and punishment. Tess will be raped by Ya Lei and in the process. The sin she suffered from inner suffering and the vague punishment in her consciousness, namely the death of her child and Anji's departure, were all inflicted on Alei in the form of violence. For Tess, the process of violence is a kind of self-salvation. process, but this kind of redemption is a bloody redemption at the cost of life, but violence has a strong backlash, and Tess is also dying of her body in this backlash.

For Tess. Crime and punishment always unite in a way that leaves her immersed in vague pain. This pain brings about both physical and mental torture, repeatedly emphasizing that the process of sin is also a kind of lust. As a result, Yalei's desire made her guilty of losing her virginity, and she brought this sin into her relationship with An Ji, and even confessed her sin to An Ji driven by morality. However, perhaps, To a certain extent, it can be said that Tess did not understand where her sin lay until her death, because the moral requirements of society had a great conflict with her personal consciousness, and she lost her rationality in this conflict. By resorting to violence, Hardy cleverly uses this hidden narrative contradiction of crime and punishment to hide Tess's looming awakening consciousness in the text. It is also in this dialectical unified relationship that crime and punishment Punishment gradually achieves proportional unity and transformation, and even blurs the moral boundaries within it, thus completing the female care emphasized by Hardy in the potential narrative of lust.

#### 5. Conclusion

"The function of art is to free the true meaning of phenomena from the appearance and illusion of this illusory world, so that the phenomena have a higher reality generated by the mind." [8] Tess, written by Hardy, always shocks our hearts inadvertently. Her innocence and

courage to fight against fate are always ultimately lost in the arrangements of fate, but what is reflected in her. The moral values of all have formed a hurricane-like influence in Victorian England, impacting secular attitudes, but at the same time, in the erotic relationship network, it also embodies a "willful" erotic relationship, that is, it goes beyond the traditional carnal pursuit, based on the discussion of human nature, magnifies the individual's pursuit of love to a natural state, thereby breaking away from the constraints of the world, or entering a state of death and gaining a new life at the same time.

After all, crime and punishment are just a means to achieve autonomous cognition. It is in this relaxed and repeatedly entangled tension that Tess obtains a certain moral purification in the two-way trial of the secular and the spiritual. In the text narrative, emotion, desire, morality, and morality are all included in the narrative framework, and finally returns to a calm ethical realm. As a result, ethical narrative forms a stable narrative framework and means. While reconstructing the order of people's hearts, it entrusts the narrator's ideal expectations and forms a potential dialogue relationship with the readers, thereby completing the permeated story in the dialogue. Ethical significance, but this does not mean that it has completely disappeared, but continues to echo the voice of the times in the hearts of readers. In short, in the experience of lust and morality, Tess finally entered a "willful" spiritual world with the judgment spirit of crime and punishment. The final detachment was not Hardy's reflection on that era that was extremely unfair to women. A potential indictment.

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