



CHAPTER 54

GENRE

In Romances, the hero has to go in search of the heroine, who has been hidden away or abducted. In many Victorian novels' adaptation of this motif, the final section is a frantic search for a main character (as the search for Lady Dedlock at the end of Dickens' *Bleak House*). So here Angel goes in search of Tess.

In this phase of the novel, Hardy has switched the perspective away from Tess in a way he has not done before. Even when previous chapters have focussed on Angel, the reader has known where Tess is and what she is doing. Now she has mysteriously disappeared, and the reader knows no more than Angel, though probably has much more of an idea with whom she is.

Why has Hardy used elements of this genre?

AUTHORIAL METHODS:

1. What do we know about Tess that Angel still has not discovered by the end of the chapter?
2. What clues are we given that Alec has had his way and that Angel is too late?
3. Find examples of how does Hardy uses dramatic irony in the chapter.