

The Study on the Film Adaptation of Roman Polanski's Tess on the Fatalism

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Abstract: The novels of Hardy are full of fatalism, which is particularly prominent in his book *Tess of the D'Urbervilles*. However, although the film adaptation of Roman Polanski's *Tess* has complied with the original, the theme of fatalism is reduced to a certain extent. Therefore, this paper intends to study Polanski's *Tess* from the perspective of film narration, focusing on two aspects of character reconstruction and plot setting, with examples to discuss and analyze the weakening of fatalism theme in Polanski's *Tess*. This study is helpful to explore the reasons and significance of Polanski's weakening of fatalism and help readers to understand and appreciate the artistic charm of Hardy's novels. It provides some reference significance for learners how to make better use of literature to adapt films to study foreign works and advocate their own discriminative thinking.

Keywords: Cinematographic Adaptation, Fatalism, Tess.

1. Introduction

Roman Polanski, a Polish Jew, is a famous contemporary film director. He was persecuted by anti-Semitism in Germany, which led to a miserable childhood. Influenced by his childhood experiences, Polanski's films rarely present positive storylines and themes, and his stories deviate from people's contemporary aesthetics. In the early years, the works were influenced by modernism. They are full of absurdity and counter-logic, often with a sense of violence and horror. Polanski's adaptation of literary classics, however, is a far cry from his writing style, which has been widely praised. One of the most talked-about is its adaptation of the film *Tess*, whose recreation of natural scenes brings Hardy's novel to life and gives the audience a visual feast.

Tess of the D'Urbervilles is one of the representative works of the famous English novelist Thomas Hardy's "Wessex series". Hardy was an English writer of two different ages who witnessed the prosperity and development of England in the past and in the future. Britain's industrial revolution and colonial expansion not only brought about superficial prosperity, but also created a social gap between the rich and the poor. The impact of industrial civilization on the rural system also has a certain impact on the rural people. Therefore, the psychological trauma of the rich is often reflected in Hardy's novels. *Tess of the D'Urbervilles* shows the tragic fate of Tess in the industrial revolution with its beautiful rural scenery. Although Hardy was dissatisfied with the social change and sympathized with the rural people, he attributed the tragedy to fatalism as a result of his childhood life. In his works, no matter how hard people struggle, all the accidents will happen quietly and eventually lead to people's tragic fate. Hardy believed that "the universe and society are a great stage of tragedy, tragedy is a law, happiness is but an accidental episode in the drama of pain, human beings are doomed to be unhappy." Hardy embodies the correlation between personal tragedy and the action of social factors, and also shows the necessity of personal tragedy under the social change.

Literary classics refer to the literary works with high aesthetic value that can enlighten the later generations. Classical literature works often show the characteristics of

The Times and social life. *Tess of the D'Urbervilles* is a literary work with distinct characteristics of The Times. Film, as an emerging industry, has nothing to do with literary works in many people's eyes, but classic literary works often provide a lot of material for films, and films also make more literary classics appear on the film screen with more, for a wider audience to appreciate. The ending of tragedy, beautiful natural scenery, and thrilling plot make many directors focus on the works of the *Tess of the D'Urbervilles*. Based on the adaptation of this work, polanski was the only one to name after Tess, which seems to some extent weaken the theme of Hardy's fatalism. Because the family name of the D'Urbervilles seems to decide the tragic fate of Tess from the beginning. No matter how hard Tess tried, she could not escape the fate of this arrangement. Polanski's purpose seems to suit the social status quo, to write a woman struggling in the society, and to dilute the guidance of fate.

When Polanski's adaptation of *Tess* was released, many critics praised its realistic depiction of Hardy's beautiful rural landscape, which made people feel as if they were in the countryside described in the book. However, it is undeniable that literary classics adapted from films are often appropriate adaptations to meet the needs of contemporary audiences, and this kind of re-creation is often slightly different from the works. In Polanski's *Tess*, the theme of fatalism is somewhat weakened.

2. The Perspective of Film Narration in Polanski's Tess and Fatalism in Thomas Hardy's Tess of the D'Urbervilles

2.1. The Perspective of Film Narration in Polanski's Tess

Literary works can be spread around the world comes down to its rich aesthetic value. While creating beauty, it excavates the reality and human nature under the society. Polanski has captured this crucial element in his adaptation of literary classics, presenting Wessex in a way that echoes Hardy's picturesque rural landscape for audiences. Although the film

and the novel are two different means of artistic expression, but he uses color and other ways to create Hardy's beautiful scenery. But adaptations also need to be adapted to the tastes of the general audience and to the needs of the current era. Therefore, in the film adaptation of the process, the director added his consciousness of the individual, which gives some changes in the shape of the characters and the plot of the Settings under the principle of keeping the original style at the same time: in fatalism consciously weakens the original point of view, and increases the complexity of human nature and social reality would happen.

2.1.1. Reconstruction of the Characters

In the film, the three main characters in the novel, Tess, Alec and Angel, are all adapted differently. Compared with the original work, Tess in the film appears more gentle and weak in character. In the book, Tess is very resolute in her resistance to Alec's entanglement. Especially in the humiliation, when she recognizes Alec's true face, she resolutely chooses to leave. In addition, she is not vain, and she knows the value of one's own labor to make a living when facing the conspiracy help of Alec. However, Tess in the film, who is kissed in the forest, responds actively to Alec's bad behavior. Every detail of the film shows Tess's cowardice, and the character of nonresistance. Secondly, the original image of the devil of Alec is reshaped by Polanski. In the film, Alec help Tess several times when Tess is in plight. What's more, the meeting of them is the initiative of Alec when he heard the plight of Tess and shows his willingness to help Tess out instead of being attracted by the beauty of Tess again in the book. Finally, Angel is essentially hypocritical. He notices Tess because of her beauty and has an idea that she can help him in his career when he marries her. However, the dialogue of the Angel is ignored in the film and their love is portrayed as pure and beautiful. In this way, people will sympathize with the role of Angel who was the real cause of Tess's tragedy.

The deviations of these three characters undercut the theme of fatalism in some cases. The deviation of Tess's character is not conducive to the performance of her resistance to fate. We must to pay attention to the point that it is her resistance comparing with the tragedy that can highlight the cruel fatalism. And the beautification of Alec's image weakens the role of Alec in Tess's tragic fate. It is his plunder which lets Tess to the tragic fate. What's more, the deviation of Angel's hypocritical character and the beautification of his affection for Tess also made people sympathize with Angel unconsciously and ignore the real murderer who caused Tess's tragedy.

2.1.2. Changes to the Plot

Polanski's Tess changed the plot of the novel to a certain extent. First of all, the plot is increased. After Tess's rape, the plot of Tess and Alec spending months together is added. Although this increase makes Tess's character more in line with the social reality at that time, it also weakens her rebellious spirit. It is not so much a revolt against tragic fate as a result of its own causes, weakening the theme of fatalism. The second is the abridgment of the plot. Accidental events, religious elements and symbolic and suggestive plots were cut from the film. These specific non-human factors leading to the birth of Tess are the embodiment of fatalism in the novel. The deletion of these episodes certainly weakens the theme of fatalism.

2.2. Fatalism in Thomas Hardy's *Tess of the D'Urbervilles*

Hardy's fatalism was deeply influenced by his mother and grandmother's education in his childhood. They believed that people could not fight against or defeat fate. No matter how hard they tried, people would be controlled by fate. The thought of tragedy and fatalism makes Hardy's works often appear such "fate" victims. In the D'Urberville family, Tess is the embodiment of tragedy and the victim of fate.

Her parents' irresponsibility, let her visit the D'Urberville family, so she was persecuted by the evil Alec. The angel whom she gives her heart to at the wrong time hurts her again when she reveals the truth. In addition, a large number of accidents and ominous symbols and hints in the novel are foreshadowing the fate of the arrangement. Although Tess tried her best to depend on herself, with the continuous accidental event, was forced to set foot on the tragic fate of the arrangement

It is through the shaping of characters and the occurrence of various plots that Hardy reveals the miserable life and despair of the poor in front of life in a fatalistic way, thus criticizing the capitalist society.

3. The Analysis of Film Tess of Polanski and the Weakening of Fatalism

As a literary classic, *Tess of the D'Urbervilles* has been adapted into movies for many times, among which the controversial one should be Polanski's version of Tess. Although Polanski vividly shows the natural beauty of the original novel and recreates the tragic fate of Tess for the audience, Polanski still recreates the plot of the novel, adding his own ideas. First of all, he remolded the character image, showing people different characters from countless details. Secondly, he added and subtracted the plot of the novel, and added many realistic factors into the plot. These adaptations weaken the theme of fatalism in Hardy's novels.

3.1. The Reconstruction of the Characters and the Weakening of Fatalism

In the book, Tess is a naive, but has the rebellious spirit of the image of the daughter of nature. She has her persistent pursuit to love, the entanglement that faces Alec can be unmovable. It is because of Tess's resistance again and again, but still in the end of the tragedy, just let people feel the sense of oppression of fate. The hypocrisy of Alec and Angel, the two murderers who caused Tess's tragic fate, is also the reason for the turning point of her fate.

But in the film, the image of the three protagonists has been reshaped, which is no doubt to weaken the theme of fatalism

3.1.1. The Deviation of Tess's Image

The deviation from Tess's innocent image. It deviates from the image of Tess's innocence. Although calm and cowardice of Tess is shown in the film performance, even if the female star stayed especially in this country for a period of time to learn accent and behavior, her image is more give a person a kind of pure and mature who lacks a kind of spontaneous and energetic behavior, which is different from the pure innocent image of "daughter of nature". On the contrary, the image presented in the film is more like a spoiled lady with a temper of her own, but without the shyness of a country girl. The first is about her stubborn "I won't follow you another inch if you

say any jokes about him,”(Hardy17)and when her father knows their family and shouts to the band members, the novel depicts Tess “with a face of color on her cheeks and neck,”(Hardy17)portraying a self-proud but cowardly country girl. Here, Tess is a simple woman who feels helpless because of the ridicule of her companions. The girl who struggled to give herself face because she was proud. But the film version of Tess, now facing the ridicule of her peers, her tone is calm with a calm explanation, like a proud lady “you know very well”. These lack of vitality, let her words lack a genuine emotion. It is difficult to imagine her sincere dislike for Alec: “I don’t like him at all! ‘I hate you, I hate you!’”(Hardy544); It is hard to show how naive she was when she heard Angel’s confession, and she “jumped for joy”. Polanski’s Tess does not seem to have established a close connection with the country naive girl Tess.

The deviation from Tess’s rebellion image. Tess rebelled against this deviation of character. There was a working-class rebelliousness in Tess’s character. Although she lived in a feudal society, she rebelled against feudalism, bourgeois morality and religion. Besides, she preferred to earn her living by her own Labour, rather than be a subordinate to a man. First of all, on the way to pick up Tess, when Alec proposed “Let me put a little kiss on those Holmberry’s lips” (Hardy88)in the first part, Tess in the novel struggled in fear to refuse Alec’s threat. The carriage was moving too fast, and Tess shyly dodged in the face of Alec’s unreasonable behavior. Even when Alec kissed her cheek, she involuntarily took out her handkerchief and wiped it away. All these behaviors show Tess’s shy and unruly character. In addition, after being humiliated by Alec, Tess refused to be Alec’s mistress, resolutely returned to her hometown. The novel says: “Her lips were lifted slightly, though not quite... She said, ‘I don’t want anything from you anymore...’”(Hardy133) Here it can experience Tess’s noble unattachment to others. Although the British society at that time was still patriarchal, in the eyes of men, women were subordinate to men, and women’s chastity was the most important. Society’s hostile attitude toward women who have lost their virginity forces them to submit to men who humiliate them as a way of escaping social pressure. But Tess would rather be pointed at by the folks than staying with Alec, which shows Tess’s spirit of resistance.

Secondly, in the novel, there are totally six impressive scenes in which Tess rebels against Alec. In two of them, Tess uses force to protect herself. The first time is in Chapter 47, when Aley holds Tess’s waist, Tess “swung the glove and it struck him flat on the mouth with a scarlet oozing appearing.”(Hardy583); Another time is when Tess is asked to live with Alec, Tess “pull the stay-bar quickly and catch his arm between the casement and the stone mullion”(Hardy628). In the face of Alec’s oppression, the novel showed us the courage of Tess to fight despite fear.

Finally, in the novel, Tess refused again and again in order to keep her chastity when facing Alec. However, with Alec’s repeated harassment and her helplessness, she could only ask her husband for help in letters. In the first letter, although Tess expressed her firmness to love, it shows her fear for the unknown future. In the second letter, she tells her misfortune, expresses her deep love for Angel and makes a vow of “Angel, I live entirely for you”(Hardy593). Moreover, she hopes that Angel can rescue her. Then the third letter turned into a reproach of her husband’s callousness. “I will try to forget you”(Hardy630) was Tess’s disappointment in Angel. It is because these letters are not answered that Tess is pushed to

desperation. And it is from the attitude changes of these three letters that readers taste Tess’s loyalty to love, despair to her husband and cry out to the tragic fate. However, in the film, only Tess’s sincere hope that Angel could rescue her is left. The neglect of Tess’s mood changes reflected in the three letters weakened Tess’s character characteristics of daring to struggle in the face of life’s hardships.

The deviation from Tess’s purity to love. The most impressive thing in the novel should be Tess’s attitude towards love. She is faithful to her love and always follows her heart. She is unwilling to yield to Alec who she does not love for money and other external things. It is because of this pure character that people can feel the valuable value of Tess’s willingness to use her own hands to gain dignity in an environment that could have made her life easy.

First, the turning point in Tess’s physical purity takes place in a mist-shrouded forest, and there is a heated debate about whether Tess was seduced or raped. Although in this part of the plot of the novel, the author through the art of processing the lyric tone from the side, rather than the specific process, but from the author’s question, you can vaguely see Tess was violated, showing the body’s helplessness, in turn, the author once again emphasizes the fatalism of tragedy. In those hinterlands Tess’s own people were always fatalistic in saying to one another: “It was to be.” In the film when Tess and Alec enter the forest, however, although Tess has a certain resistance to Alec’s bad behavior, Tess responds to Alec under his temptation and attraction. And it is too late to struggle away from Alec when she aware the bad behavior of Alec. However, in the former part of Tess’s behavior, it seems that Tess likes Alec. From complying with Alec’s kiss to the struggle behind it, the audience is at a loss. Since then, the film adds a few months to Tess and Alec’s life, where they go on a boat together. The life like that socializes Tess’s image, undermines her attachment to love but gives the sense that she, too, is indulging in the enrichment of life. The plot of Tess weakens the theme of fatalism.

Comparing with the description of this plot in the British version of the film, people are more aware that Tess has her own insistence on love, and the occurrence of the plot is also more clear. First, when Alec indicates that he had given Tess’s parents a present, Tess immediately and decisively expressed her attitude when Alec wants to kiss her. Although she appreciates his behavior, she doesn’t really love him. In addition, Tess because tired, sleep in the forest, when Alec in the thick fog want to infringe upon Tess, you can clearly hear the sound of the struggle. And when the fog dispersed, Tess tears on her face, which let people experience the inner despair of Tess. Such despair is also even more highlighted when Tess resolutely left. It makes people realize her unyielding to the secular world, unyielding to the powerful, the desire for independence, as well as the psychological struggle with tragedy. This background plays a more prominent role in the tragic fatalism in which Tess finally falls into.

Secondly, as she passed through Chalk-Newton, in order to prevent others from making designs on her appearance with the thought of keeping her chastity for her husband, even though he was not there and might not love her any more. The young girl changes into the the oldest field-gowns and nips her eyebrows off with small scissors. However, this description is ignored in the plot of the film, which downplays Tess’s resolute character.

It is Tess’s steadfast description of love that shows her

pursuit of true love. She is not moved by money and bravely maintains her own self-esteem. Such a firm Tess finally fell into a tragic fate can reflect the cruelty of fatalism.

The reason why Tess in Hardy's book can be classic and let people constantly in-depth study is not just the female common characteristics in some literary books, like her gentleness, kindness, beauty, more is that she is born in the countryside, timid but bravely to resist, and have her own self-esteem. In the face of repeated setbacks, she can constantly comfort herself and revitalize again. These complex, vivid and real images make people feel the oppression brought by fate, make people full of hope in Tess's resistance again and again, and then fall into deeper despair under the occurrence of fate, make people feel sorry for the fate of rebellious Tess. However, throughout the film, the characteristic of Tess seems to be simple. Every scene in which Tess regathers her courage to face life is covered by Tess's flat performance, which makes people lose their spirit of constant resistance in the face of continuous setbacks. Faced with a cruel fate, Tess has only one role in the movie and she seems to be a docile sheep, only to be constantly pursued by fate. Although such a vulnerable figure, bullied and oppressed by fate, seems to make the audience feel sympathy and pain, but this is absolutely only the surface of emotion, the audience will only sigh for her tragic experience. The image of Tess can only be derived from life and transcend life when she is once again plunged into a tragic struggle, which can awaken people to the fate of the lament, let people feel the tragedy of sorrow.

3.1.2. The Deviation of Alec's Image

The description of Alec in the novel is the image of a selfish playboy who covets the beauty of Tess. In his communication with Tess, there are often language hints and behavior deviations, which is the typical image of a bad man. When Tess left, he freely suggests that Tess could use her beauty to lead a better life. "You can hold your own for beauty against any woman(Hardy135)" And when Alec meets Tess again who has become other's wife, it depicts that "It was unmistakably a symptom that something of his old passion for her had been revived; duty and desire ran hand-in-hand". What's more, although he ostensibly wants to win Tess's atonement, in fact he is tempted by her beauty again. He even blames her for tempting him, "Why then have you tempted me?"(Hardy582) . And when Tess hit him across the face with the leather glove, the humble child could not be resolved for many times. He firmly "stepped across to her side and held her by the shoulders" and said "I will be your master again"(Hardy584). Such description let us know the hypocritical heart of Alec, who prayed only to get Tess's body. It is because of these details that what we read in them is a false dandy who yearns only for Tess's beauty.

However, in the film the character of Alec is beautified in some way. From the image of Alec, you can see the image of a romantic but interesting man. He shows his sincere feelings when he gives her strawberries and roses. He even helps her many times when she is in trouble. In the first phase of "If you have any difficulties, come to me", Alec in the film is like the prince who saves the princess. When Tess can not whistle, he teaches her carefully, keeps his distance from her and not says anything casually. When Tess is bullied by her friends, Alec takes her away on horseback. I wonder if such an image will still be that of a simple and annoying man for a country girl who has no experience of the world. And when he learns that Tess was working in the fields, he says that he has received a letter from her mother, telling him about her condition, and he

worries her about her hard work. Alec also shows that he really wants to help her and even rides after Tess when she is cornered in the hope that she could accept his help. As for the deviation of Tess's image, Tess's memory of Aleck's kiss in the forest weakens Tess's sense of resistance and Aleck's undignified behavior. Moreover, when Alec kisses Tess in the forest, there is so much longing in his voice as if he really loves her. The description for Alec's true purpose of longing for Tess's body is neglected in the film. Therefore, Alec's image in the film is certainly prettified.

But instead more can show the playboy image of Alec in the English version of *Tess of the D'Urbervilles*. His behavior of Tess is more offensive, not only the misconduct when he takes Tess to the farm, he kisses her lips directly with the desire of Tess's beauty, but the provocative language. When he is teaching Tess to whistle in estate, he mentions several suggestive words, "It is like a kiss"(Hardy100), all indicate that Alec's various behaviors are only for obtaining Tess's body. In addition, when Alec knows that Tess is working in the fields and finds Tess, Alec wants to attack Tess when she slaps him with leather gloves, which shows the nature of Alec and more highlights the hypocrisy of him here. It seems that Alec cares about Tess, but actually his purpose is to get her body again and long for her beauty. Here, Alec also has a clear line accusing Tess of seducing him, which seems to be more in line with the image of Hardy's playboy.

In the novel, it is Alec's oppressive behavior that leads to Tess's tragic fate. However, the deviation of Alec's image in the film undoubtedly weakens the cause of Tess's tragedy and thus weakens the theme of fatalism.

3.1.3. The Deviation of Angel's Image

Angel's hypocritical character is weakened. Angel, in terms of his character's nature, should be hypocritical. After confessing to each other on their wedding night, he ignores his debauched life and instead criticizes Tess's past. Seemingly progressive in thought, he was actually painted by the old bourgeois thoughts. On the issue of female chastity, he was no different from other men of that era, who regarded female chastity as their own private goods. He even believed that men could be free and be forgiven after getting married. But female chastity is a symbol of purity. All he cared about was the loss of Tess's virginity.

When describing the love between Angel and Tess in the novel, through Angel's words, it can be shown that Angel's love for Tess stems from her beautiful face, followed by Tess's ability to work as his helper. Such a character image on the contrary can let the readers feel Angel's hypocrisy and superficiality. But in the film, these conversations are omitted. His love for Tess is noble and sincere, and his attention to her is also due to Tess's comment on out-of-body experiences. This kind of love seems to begin with two pure heart. But when Tess and Angel parted, when Tess asked if she could write, "If you ill or anything", this response seemed to show Angel's sincerity. After the parting, the film also adds the figure of Angel standing alone against the window and in the forest full of leaves, as if he is blaming himself for Tess's departure. In that way, the audience may has a sympathy for Angel and a dissatisfaction with Tess. In addition, the film has many depictions of Angel returning from Brazil, constantly looking for Tess. Such a portrayal undoubtedly weakens Angel's hypocritical nature, and makes people move for their love, and quickly forgives the real murderer who actually leads to Tess's tragedy.

However, the description of Angel in the English version is

more objective. When Angel knows the truth, "Imagine the shame if my family knew". Angel does not think of the harm Tess have suffered, but thought of the shame his family might have suffered. Moreover, when they part, Tess asks "May I write to you", and here Angel answers cruelly "Yes, If you are ill or in need. Otherwise I will write to you", which here reveals a kind of refusal to contact Tess, as well as the surface goodwill.

In fact, Angel is one of the real culprits of Tess's tragedy, and the weakening of Angel's hypocritical image undoubtedly weakens the cause of Tess's tragedy. It is because of Angel's hypocrisy that Tess is hurt for the second time, and it also causes the occurrence of the plot of Tess meeting Alec again, bending over Alec and even killing Alec.

3.2. The Changes to the Plot and the Weakening of Fatalism

Due to the time limit of the film, the whole plot of the novel can not be shown in the film. But in Polanski's version of Tess, some new plots are added, and some important plots are deleted from the original work. The addition and subtraction of these plots is a weakening of the theme of fatalism.

3.2.1. Additions to the Plot

In the novel, when Tess was bullied by Alec, it is followed by a description of leaving scene that Tess drags the heavy basket and package alone, and it shows directly and respectively that Tess disdain for the power of life, rather than bow in Alec she doesn't like, and she would rather earn money by her own hands in poor hometown.

In the film, however, the author adds his own interpretation, adding that Tess lives with her rapist for months after being bullied by Alec. The director added some details to describe their cohabitation, such as Tess happily accepts the luxurious, the amusement that they go on a boat on the lake to enjoy the beautiful scenery, and then the quarrel. Such an increase in plots complicates and socializes Tess's character, but at the same time weakens her resistance spirit, which makes Tess's tragedy less worthy of sympathy and weakens the theme of fatalism

3.2.2. Deletions to the Plot

In the film, Polanski cut out many important plots. This chapter will analyze the relationship between the deletion of plots and the weakening of the theme of fatalism from the deletion of happenstance, religious element.

1) The Deletions of happenstance

Hardy's view of events is often based on the basis of fatalism, which leads to lots of coincidence in Hardy's novels, no matter how hard protagonists struggle for the fate, the happening of the accident will lead them to the inevitable tragedy. Therefore, the happening of the accident will also highlight the theme of fatalism in the certain degree

First, the omission about the murder of the prince. In the fourth chapter, Tess's father, after discovering that he is a descendant of the noble D'Urberville family, goes to the hotel to celebrate with a drink, which leads to the result that he is drunk and unable to drive a carriage. Tess, who is worried that the hives will be put off, which will lead to be thrown on their hands, has no choice but to send the hives with the accompany of her brother Abraham. On the way, Tess is trapped in her own deep thought, for the reason that her brother is asleep, and no one has any companion to distract her. However, the morning mail-cart has driven into her unlighted carriage. Their horse, Prince, is killed and the family's economic

source was gone. But her parents does not blame her, which intensifies Tess's remorse. Therefore, she decides to claim kin under the persuasion of her mother. It is precisely because the prince was killed by accident that Tess, who wants to be self-reliant, has to start her tragedy.

But it is worth mentioning that the plot of prince's tragedy is omitted, and the sequence of plot is also reversed. When Tess goes to the pub to find drunken father, her mother persuades Tess constantly on the road. And when her father asks if she'd like to go to claim relatives, Tess determines to refuse and then mentions the fact about prince. "you don't boost the ancestor of you day and night, He won't help you buy a horse", from which we learn that the horse had been killed. Then the scene suddenly cuts to Tess visiting relatives of the D'Urbervilles. This changes of the sequence of the plot creates confusion about the development of the story. In addition, the omission of the plot also eliminates Tess's remorse for her own mistakes. The lack of contingency also weakens the theme of fatalism: Tess originally wants to find a job by herself, but was forced to agree to visit her relatives because the prince is killed.

The second is about the omission of a chance encounter with a fellow countryman. In Chapter 33 of the novel, Tess and Angel go to nearest town to buy some things. On the way back, Angel sees a man who seems to insult Tess and has an argument with this man. This man is the man who knows Tess's past. It is precisely because of the meeting of her fellow countrymen that Tess holds back from marriage and wavers to hide her past. "This was the last drachm required to turn the scale of her indecision." (Hardy367) It was precisely because of this accidental event that Tess's originally peaceful life was broken and finally led to her writing a letter. What's more, another accident that Angel does not receive the letter finally lead Tess's fate to a tragedy. However, the film omits the description of this accidental event, which is undoubtedly the turning point of Tess's thought change and the starting point of her tragedy. The omission of accidental events ignores the theme of fatalism, that is, no matter what you do, there will always be unexpected events that disrupt the original peaceful life and eventually lead to the tragic end.

Finally there is the omission concerning Tess's overhearing of the Angel brothers' conversation. In chapter novels 44, it depicts Tess chose to ask Angel's parents for help because of difficulty. But when she was in the church, she accidentally hears the discussion of Angel's two brothers, which shows their confession of brother's dairymaid wife. It is abashment after hearing the conversation that Tess misses the chance to know Angel's kind father. And it is also due to the occurrence of the accident, let Tess meets Alec again and play a foreseeing role for her tragedy. However, this detail is ignored in the novel, as if it is only because of Tess's own cowardice that she does not dare to step forward, which weakens the role of accidental events in the turning point of the story and weakens the theme of fatalism.

Fiction about the accidental description is not only promote the development of the plot of the story, which is one of the important plot, but also provides clues for the happening of tragedy, and let accident present a ruthless fate that no matter how hard the protagonist is, things are forced to push the hero to the abyss. So the omission of these happenstance will weaken the theme of fatalism.

2) The Deletions of the religious element

When Tess is assaulted by Alec, on Tess's way home, she meets a man who used red paint to propagate scripture, and

he writes on the wall “THY, DAMNATION SLUMBERETH, NOT,”(Hardy137) The reason why he does that is to give the young girl a caution, but the text make Tess feel horrified, severe Canon has brought great pressure to Tess, which increases Tess’s guilt. These religious details undoubtedly foreshadowed the subsequent tragedy of Tess.

In the forty-fourth chapter of the novel, a related event about the Preach of Alec, “On justification by faith, as expounded in the theology of St Paul,”(Hardy533) is described. Alec is regarded himself as a preacher and preaches Christianity everywhere, which gives him a image with empressment. It is the contrast of religious elements impacting on two people that reveals the fact that Tess is clearly a victim, but she is despised by her lover with the “help” of Christianity, which seems to save all suffering. The omission of these religious elements not only makes the audience have a wrong understanding of Alec’s image, but also does not show the fierce conflict between Tess and traditional religion. The omission of these elements could not make people deeply reflect on the bondage of nature and the persecution of women by Christianity at that time.

4. The Reasons and the Significance of Weakening Fatalism

The theme of fatalism has always been the focus of the research on *Tess of the D’Urbervilles*. It shows that no matter how people struggle, they will eventually be controlled by fate and led to the tragic ending. It is precisely because of the theme of fatalism that it gives people a sense of human weakness. However, whether it is the reconstruction of the character image, or the increase or decrease of the plot, the expression form is completely different from the original work, so that the theme of fatalism in the novel is weakened. But for the adaptation of literary classics, the director must have his own considerations, so why does Polanski weaken the novel’s fatalistic theme?

4.1. The Reasons of Weakening Fatalism

Probably for the sake of social aesthetics, Polanski has adapted the main characters in the film to a certain degree. Although each character under Hardy’s writing has a contradictory personality, it can give a feeling of a strong characteristic of them. For example, Tess has strong resistance characteristics. She pursues sincere feelings and will not compromise herself for the sake of power. She pursues her own love and is even willing to cut off her eyebrows for Angel. And Alec is the image of a complete pretender, even if the missionary, he also cannot change his lust for Tess’s beauty and unscrupulous behavior. Angel shows a hypocritical character. He is deeply influenced by religious thoughts. He advocates freedom on the mouth, but he cannot tolerate poor Tess whose mind is pure but body is violated. However, these characters do not conform to the mainstream reality of the society at that time, and lack of realism. Therefore, Polanski complicates their images. Tess will be Alec’ mistress while showing her vanity; Alec is beautified, in Tess deep crisis, will also express goodwill, like really fell in love with Tess; Angel, on the other hand, was more virtuous, and paid attention to Tess for her words, not for her beauty. Such changes make the film’s character image more in line with the image in real life, more in line with the social background of the audience, and also makes the human nature of seeking advantages and avoiding disadvantages

more real. But this portrayal of the characters makes people re-examine the roots of the story’s tragedy and the fatalistic themes that Hardy wants to show.

Secondly, most of the popular films in the 20th century showed the reality of the society. For example, the adaptation of the film *Sister Carrie* also showed that the protagonist was in a changing society. In a metropolis with rapid economic development, a poor girl struggled against her fate. But the difference is that *Sister Carrie* chooses to rely on the strength of others, she takes the initiative to bow to the men with power, and has different men. The film seems to reflect the situation that existed at that time. Perhaps because of this, the public may be more receptive to Tess, who will spend months with Alec. But such plots, to some extent, weaken the theme of fatalism, and show the weakness of human nature.

4.2. The Significance of Weakening Fatalism

First of all, Polanski seems to try to portray realism in the film. In an interview, Polanski is asked, “What are your concerns? The romantic side?” Polanski once answers “No. I know that human beings love romance and true stories, and that’s what I wanted to make.” From this we can see that Polanski is looking for a certain romantic style, not a Roman style. In *Tess*, He wants to return “to the worlds of writers who recount certain events, to the deepest feelings of man, to the things that are most important and that for a time we have been ashamed of and worried about seemed too simple.” To him *Tess* is the story of ‘a pure country girl and her very common sufferings in a rather cruel and rigid society’. Therefore, in the film, the author omits many symbols and hints with superstition, which makes the plot of the film closer to our real life and gives the audience a feeling of going deep into the scene. Although the film is an auxiliary art, it is realistic in the film, so it can be weakened in the view of fatalism.

Secondly, Polanski wants to show the complexity of human nature. In the film, Tess does not leave resolutely after being tarnished, but lives with Alec, who she doesn’t like, for months before returning home. Such Tess seems to be in conflict with the pure rebellious image in Hardy’s works, showing the confrontation between tradition and modernity of Tess, but unexpectedly in line with the social consciousness at that time

5. Conclusion

There is no denying that Polanski’s *Tess* reproduces the natural scenery in Hardy’s book, and it brings a huge visual impact to the audience. But in order to adapt to the aesthetic needs of modern society, he also weakens the theme of fatalism to a certain extent. First of all, he reconstructed the characters. Tess’s innocence, resistance and the deviation from the pure image of love, Alec’s beautification, and Angel’s deviation from the hypocritical image all weaken the theme of fatalism. For, in the first place, it was Tess’s daring to resist that highlights the fatalistic theme that one cannot escape fate, no matter how hard one tries; What’s more, both Alec and Angel are the killers of Tess’s tragic fate. The beautification of their images weakens their role in Tess’s tragic fate. The added plot also weakens Tess’s rebellious spirit; The deletion of accidental events, religious elements weakens the role of inhuman factors in Tess’s fate. All this weakens the theme of fatalism.

The reason for the author’s weakening of the theme of destiny may be to cater to the aesthetic taste at that time. As

Polanski said in an interview, he wants to tell the story of a country girl, so he focused Hardy's big time on the fate of the common people. As a result, the characters in the film are more complex and closer to reality. The author also eliminates many non-human factors and focuses on the development of the characters themselves. Secondly, with the development of society, especially the development of feminism, the nature of Tess's loss of virginity and her personal reaction are more adapted to the social reality. This may be why Tess lives with Alec for a few months and even responds to his kiss.

Although novel and film are two different forms of expression, they both enrich the expression of human art together. Adapting literary classics into movies is the most dynamic interactive way between literature and movies. The transformation of the two not only enriches the content of movies, but also transforms the static state into the dynamic one, allowing literary classics to be appreciated by more people. But when we watch films adapted from literature, we should also understand the cultural connotation contained in British and American literature, and the essence that is lost after the simplification. At the same time, we need to know the purpose and significance of the director's adaptation in the film adaptation, which can give us a better understanding of the literary classics.

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