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**КОХАННЯ ТА ВТРАТА У ЛІТЕРАТУРНИХ ТВОРАХ ТОМАСА ГАРДІ**

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**LOVE AND LOSS IN THOMAS HARDY’S LITERARY WORKS**

**Bachelor’s Thesis**

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## Introduction

In the Victorian Age, the dominating literary form was novel, because it was easier to read and to be understood by simple people. It was an exciting time where poets could create the best, sensual stories and make the reader feel and to be highly involved in the texts. That time poets and novels were a kind of mirror that reflected society and where self-identification of the readers as possible. The novelists represented society as they saw it, they did not try to make it better **in the reader's eyes. The poetry at that time was characterized by both religious skeptics** and mythical faith. Common theme in Victorian Literature was realism, where the novels were about the common man, which also happened to be the struggles of the lower class.

Thomas Hardy was one of the best novelists of the later part of the 19th century and early part of the 20th century. He grew up living and examining rural life, which figures prominently in many of his novels. Thomas Hardy is mostly acclaimed as a pessimist novelist whose plots are full of tearful tragic tales. In all his novels, the adverse situations come from the uncertain conditions of the role of the chance that emerges based on the **characters' psychoanalytic states** and eccentric impulses, financial variations and barriers, irregularities of social status and standards, communal, cultural and ethnic misunderstanding, lack of trust in the marital relationship, thrust and lust of sexual pleasure, historical attitudes and backgrounds, highness of royal families, and religion egoism on the unmatched unities of action, place, and time. The question of love and loss in **Thomas Hardy's literary works** is important nowadays also. The most popular themes in books and films are about love and loss, readers and viewers are interested in having these emotions and finding love through suffering. The value of these themes is great and it does not matter whether people live in the 19th century or 21st.

The aim of the thesis is to investigate the causes and characteristic features of the Victorian Age in the literature, to highlight the stylistic and poetic features of the main representatives of this period. Many researchers like Michaelle Millgate, Richard H. Taylor contributed with their viewpoints and theories to the influence of the Victorian age on the 19<sup>th</sup> **century British literature, observed Thomas Hardy's biography, his life as a novelist and did** critical surveys. The thesis is also concentrated on **the study of pupils' knowledge on the 19<sup>th</sup> century British Literature, and whether the pupils are familiar with Thomas Hardy's literary works.** The task of the thesis is to determine the nature of the tragic love and loss based on **Thomas Hardy's novels, to explore the process of poetic transformation of writer's novels.**

The object of the study is the original novels written by Thomas Hardy, which trace the history of literature and the theme of love **and loss, discussion of Thomas Hardy's** life and literary works during extracurricular activity in secondary schools.

The subject matter of the Bachelor thesis is the theories, moral views referred to the Victorian age in 19th century Britain, its influence on the writers of this period, on Thomas Hardy himself. Therefore the impact of Victorian society, intellectual life of Thomas Hardy and his creative works is discussed and shown in different angles.

The hypothesis of the bachelor thesis is that love and loss evergreen and the question about love and loss even actual in the 21st century. People are interested in the tragedy which is called love and loss. Nowadays popular books and films are mostly about an evergreen theme which is called love.

The practical value of the Bachelor thesis is in its results on statistics. It gives the **opportunity to investigate the level of pupils' knowledge on the 19th century British literature** and its representatives, a clear vision about the attitude of **today's young generation towards the** eternal theme of love and loss in the mirror of literary works, especially by Thomas Hardy. The thesis also provides an opportunity to **introduce Thomas Hardy's life and creative works through** extracurricular activity in the secondary schools.

The theoretical value of the Bachelor thesis lies in the fact that it gives a thorough analysis of the academic literature in reference to the topic of Victorian literature, explores the particular epoch, determines the main views and values which have influenced the world literature, cultural and social life, not only in the nineteenth century but also nowadays, provides **opportunity for improvement pupils' knowledge on Thomas Hardy's life and literary career.**

The following methods were used: analytical and comparative methods of investigation, structural analysis of the collected material, contextual analysis and elements of statistical analysis.

The actuality of the thesis lies in **the fact that Thomas Hardy's literary works are not** taught in the secondary schools. According to a standard level of the curricular issued by the Ministry of Education and Science of **Ukraine, Thomas Hardy's life and literary works** are not among the compulsory topics for the pupils in secondary schools. The thesis gives an opportunity to **deepen pupils' knowledge, moreover provides an extracurricular activity about the author's** life and literary works.

The Bachelor thesis consists of three parts. The first part investigates the nineteenth-century British Literature, historical background of the development of Victorian literature and the characteristic of Victorian novels and poetry. This part includes the detailed description of the development of novels, describes when and why novels have appeared. The representatives of nineteenth-century British literature are described. Also, common themes in literature are highlighted and characterized.



Second part deals **with Thomas Hardy's life and literary works. This part presents the detailed description of the author's biography, highlights his literary merits, poetic and prose style.**

The third part investigates the role of 19th century British literature in the education system of Ukraine. With the help of an empirical research, questionnaires, pupils of the secondary schools in Vinogradiv, were tested to find out whether they understand the message of 19<sup>th</sup> century British literature, especially the concept of love and loss in **Thomas Hardy's literary works.**

## PART 1. BRITISH LITERATURE IN 19TH CENTURY

### 1.1 Historical overview of British literature in 19th century

The nineteenth century was for inhabitants of the British Isles an era of change. The general population would nearly triple while some twenty million Britons driven by desire and, in many cases, desperation emigrated to destinations across the globe. A vast internal migration at the same time turned villages and towns into large cities and made London the **world's** most populous urban center. And while various scientific enterprises disclosed the need to gauge the **earth's history by factors of tens** of millions of years, the rise of electrified, steam-powered systems for transport and communication were said to annihilate barriers of space and time. The size of the planet, many observed, seemed to shrink even as astronomers and physicists began to imagine an expanding universe of infinite scope. [3,p. 130-135]

These transformations were only the backdrop for further social change born in class conflict and various demands for equality before the law. As industrialization in general accelerated forms of material production, writers expressed their creativity in experimental, innovative literary forms. Narratives of self-invention achieved prominence while tradition was mined in an effort to adjust to the disorienting advent of modernity. Popular genres-notably the domestic novel and a new colloquial poetry of everyday life-would gain influence and prestige. But democratic and demotic literary manifestations would also be echoed and betrayed by authoritarian and hieratic notions of cultural authority. [3, p. 133]

Victorian Era is seen as the link between Romanticism of the 18th century and the realism of the 20th century. The novel as a genre rose to entertain the rising middle class and to depict the contemporary life in a changing society. Although the novel had been in development since the 18th century with the works of Daniel Defoe, Henry Fielding, Laurence Sterne, Samuel Richardson and the others, it was in this period that the novel got mass acceptance and readership. The growth of cities, a ready domestic market and one in the oversea colonies and an increase in printing and publishing houses facilitated the growth of the novel as a form. In the year 1870, an Education Act was passed which made education an easy access to the masses furthermore increasing literacy rates among the population. Certain jobs required a certain level of reading ability and simple novels catered to this by becoming a device to practice reading. Also the time of the daily commute to work for men and the time alone at home for women could be filled by reading which now became a leisure activity. As a response to the latter, the demand for fiction, rose substantially. [3, p. 135-145]

The novels of the age mostly had a moral strain in them with a belief in the innate goodness of human nature. The characters were well rounded and the protagonist usually belonged to a middle class society who struggled to create a niche for himself in the industrial

and mercantile world. The stress was on realism and an attempt to describe the daily struggles of ordinary men that the middle class reader could associate with. The moral tangents were perhaps an attempt to rescue the moral degradation prevalent in the society then and supplied the audience with hope and positivity. These moral angles allowed for inclusion of larger debates in fiction like **the ones surrounding “the woman question”, marriage, progress, education, the Industrial Revolution**. New roles for women were created because of the resultant economic market and their voice which was earlier not given cadence was now being spotted and recognized and novels became the means where the domestic confinement of women was questioned. Novels reflecting the larger questions surrounding women, like those of their roles and duties. In the latter half of the century, **Married Women’s Property Acts was passed, the women suffrage** became an important point of debate, and poverty and other economic reasons challenged the traditional roles of women. The novel as a form became the medium where such concerns were raised. [15, p. 45]

The literature of the Victorian age (1837-1901) entered a new period after the romantic revival. The literature of this era was preceded by romanticism and was followed by modernism or realism. Hence, it can also be called a fusion of romantic and realist style of writing. The Victorian era was the great age of the English novel - realistic, thickly plotted, crowded with characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class. [15, p. 49]

During the nineteenth century the novel became the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely observed social satire and historical fiction. Serialized popular novels won unprecedented readership and led to increasing artistic sophistication. The nineteenth century is often regarded as a high point in European literature and Victorian literature, including the works of Emily and Charlotte Brontë), Robert Browning, Elizabeth Barrett Browning, Lewis Carroll, Wilkie Collins, Charles Dickens, George Eliot, Thomas Hardy, A. E. Housman, Rudyard Kipling, Robert Louis Stevenson, Bram Stoker, Alfred Lord Tennyson, William Makepeace Thackeray, Anthony Trollope, and Oscar Wilde. [2, p. 464]

The history of the development of the English novel is extremely uneven. A distant ancestor of the novel, its primary form is ancient Irish sagas. Such specific features of Celtic prose narratives as brevity, conciseness of the plot, episodicism, the manifestation of oral narration in a fixed written text and the motif of narration as one of the most important points of reference of the work, gravity to cyclization, thematic diversity, installation the genetic origin of the novelty genre in British literature. This conclusion is supported by the in-text typological **parallels we found between the Irish sagas and Jeffrey Chaucer’s Canterbury Tales, with the**

arrival of which the English novella began to form as a completely new and independent genre. The form of the small genre proposed by J. Chaucer originates from structural modifications, when a group of pre-existing simple genres obeys some higher organizational principle. From the **point of view of genesis, Chaucer's novel integrated an amazing variety of older narrative genres: adventurous-knightly stories, ancient literature, fabula, Breton le.** Among the most important sources that have had a significant impact on the English novella, is **the "Decameron"** by J. Boccaccio. [4, p. 252]

It is under the influence and example of the short story collection «Decameron» that a huge thematic and formal variety of genres that preceded the short story, adopted a stable structure. But despite the significant influence of Italian novels, the form, content, ideas and images of the Canterbury Tales have acquired a specific English flavor under the influence of regional dominants and nationally-defined worldview. They differ from Italian novelties by more sophisticated composition, abundance of realistic details, mastery of characteristics, creation of vivid portraits of social types of English medieval society. Chaucer expanded the subject of Italian novels, deepened their content and developed an art form of an English short story, the novelty of which is fixed in its composition (composition of a small short genre), in conflict (man and life circumstances, personality and fate), in the character of the characters, in the narrative -one event, event, event. [15, p. 50]

In XV-XVI centuries, the novel takes on a new life as an integral element of the romance **novel (for example, in T. Nash's novel "The Accidental Traveler, or the Life of Jack Wilton"), which determines the novella's tendency to increase the dynamics of narration by deepening material from the ordinary, immersive material the real life of the individual - the main character of the romance novel.**

The novel as an insert element continues into existence in the subsequent XVII and XVIII centuries. Functioning within the novel, it establishes genetic connections with a large epic form from which it perceives some poetic principles, such as dramatization, manifested in the vibrancy of action, in the severity and tension of situations, the reception of a retrospective unfolding of events, the reception of narration on the face of the author-narrator. [24]

The functioning of the plug-in short stories in each of the varieties of the novel is different. An enlightening **plug-in novel (for example, in G. Fielding's novel "The Adventures of Joseph Andrews and His Friend Abraham Adams" or in T. Smollett's novel "The Adventures of Peregrine Pickle") sharpens and shows, in close-up, the problems of the state and public order, places of personal to society.** It also becomes a tool for controversy about the moral nature and meaning of human life. [4, p. 253-275]

The **plug-in novel of the Gothic style (G. Walpole's Otranto Castle, K. Reeve's "Old English Baron")** brings to the genre a new understanding of human psychology in its complexity and contradiction; based on artistic conventionality and the adventurousness of storytelling at the same time.

Having undergone a serious evolution, improving its structure, mastery of intrigue, dialogism, developing narrative technique, expanding the scope of artistic time, enriched with psychological introspection, the insert novella of the XVII - XVIII centuries. In general, it retains its basic features: a prosaic form, a relative brevity, a plot structure in which dynamic motives predominate, the concentration of typing means around one central problem, the emphasized value of the solution containing the point. [29]

In the nineteenth century new possibilities of small prose were investigated. At the beginning of the century, the novel maintains a direct connection with the essay, which results in the expansion of the spectrum of its variant genre-forming features (relative freedom of form and structure, mobility and efficiency, which allow to shift the accents to vitality, expressed visualization). Novel can also act as one of the constituent forms of small-scale prose: Ch.

Dickens and W. Thackeray make extensive use of the rich possibilities of the poetics of the inserted text and genre synthesis, attracting novelistic poetics in the creation of **their "Christmas carol"**. [4, p. 274]

By the middle of the century, the novel gained significant importance and became an obvious fact of literary creativity. Gaskell, J. Elliott, J. Meredith, Sh. Le Fanu, and by the end of the 1870s the novel occupies one of the leading **places in RL's legacy. Stevenson, J. Conrad, R. Kipling, G. James.** The presence of a short story in the work of novelistic writers (a short story as a plot-defining component, as an insertive element, as a paradigm of novel content) leads to the transformation of its poetic properties. [4, p. 275-280]

**This manifested in the cyclization of the novel, its "Romanization", in-depth psychology.** The accumulation in the novel of the characters that brings it closer to the genre of the novel, is expressed in the development of new techniques for creating the nature of the characters and the artistic world of the work. The plot is understood as the development of a character, the main feature of which is his novel incompleteness, the novel acquires a spatial and temporal extensiveness.

The change of the novelistic genre, caused by the search for means and ways of presenting the inner world of the character, is directly related to the names of Edgar Poe and Henry James, who had a significant influence on the formation of the English psychological novel. Techniques such as dramatic monologue of the hero, playing on the verge of reality and fiction, eliminating the image of the author-narrator and replacing him with one of the

characters, multifunctional reception «point of view», offset chronotope, developed by Poe and James, determined the movement of the novel on the way of increasing the techniques of the secondary artistic convention. [6, p. 215]

The directional artistic correlation of the novel and the US continues the trend of evolutionary change in poetic properties of a small genre. Under the influence of the novel, it is realized extraordinary extensiveness of ideas and problems, for her becomes characteristic specific semantic incompleteness (open multivariate endings). A climax that avoids a clear fixation and interchange, often containing a perspective. The point is replaced process. The **weakened “plot” leads to an increased rollout**-of-scene elements: portraiture, landscape, interior, often realized through emphasis and poetics. For the novel as for mini-project the Novel is characterized by the introduction of a broad associative plan (through intertextuality that affects the thematic, ideological level, character system, plot and motifs of works of small genre). [6, p. 217-290]

According to the observations of literary critics, the novel is gaining strength in situations of spiritual crisis, on the faults of epochs. When social, ideological and artistic stereotypes, mythologists, taboos and clichés are rejected and destroyed, the novel «is almost the only prose genre that has the capacity to state a new concept of personality that can be reproduced in an **instant and at the same time is “effective”**. **Earlier than other genres, the novel absorbs** in the finest vibrations and the latest achievements of artistic consciousness this or that era, catches changes in the concept of man and the world. [29]

Having become a common feature of English literature, it is a modern novelty inherited **“displacements”, structural and conceptual “shifts” that took place** in the world of the artistic word, relying on the creative rethinking of aesthetics and new artistic techniques. Finding ways to update artistic expressiveness has brought this genre of small prose to assertion of their own poetic features, oriented the paradigm of secondary artistic conditionality, which was revealed in the literary process. The development in the period of decolonization of all sustainable concepts modern novel in the works of J. Fowls, AS Bayette, J. Barnes and other writers seeks to ironically rethink values, to the blurring of rigid binary oppositions, the departure from strict determinism. In the novelistic genre is dominated by intertextuality, rethinking the whole history **of human culture**. **“Multilevel organization** of the text, designed for the elitist and the mass reader at the same **time”, combines entertainment and overkill. The fundamental systematicity**, incompleteness, non-linearity and openness of a design imply within one novelistic text constant displacements, changes and substitutions of artistic dominants. [5, p. 125]

The novella genre is of great interest to researchers by virtue various factors. Famous literary critic E.M. Meletinsky identifies the three most important reasons for such interest: the

**first is related to the broad the spread of the novella “synchronously in different countries and diachronically- for a long historical time, at different stages of the historical and literary process, he second reason is due to the small format of the genre, which makes “novelistic literature every world-famous and literary process in a miniature on its material; Another important point is the ability to identify fairly clear criteria for describing narratives and narrative genres, due to the story’s concentration, compositional austerity and high structure of the novella. [6, p. 300]**

Although the number of works devoted to the novella genre is large, the study of this object of contemporary literary studies continues to be promising, as each turn of development of small prose demonstrates new approaches and ways of solving problems related to the peculiarities the artistic movement of contemporary literature. The novella genre has acquired the status of one of the leading genres in the hierarchical system of British literature, so its study is very relevant not only in terms of revealing its specific features, but also clarifying the change of artistic paradigm in the literary process as a whole. [6, p. 290-315].

Victorian novels frequently tell of the need of individuals, often women, to fulfill themselves in a society offering limited opportunities. Sometimes their predicament is intensified by a situation where the individualism of the Anglo-Saxon Protestant tradition and Latin - Catholic authoritarianism come into conflict with each other. Sometimes the vulnerability of women, in both social and domestic contexts, is seen to be at the mercy of arrogant male attitudes. Love may be personal and passionate and yet marriages, representing the values of society, are often disastrous. [29]

In the isolation of a Yorkshire vicarage, three sisters, none of them destined to live long, were writing novels and poems. Charlotte Bronte (1816-55), who admired Thackeray, dedicated her most un-Thackeray novel, *Jane Eyre*, to him. Here, in this story of the governess who falls in love with her master, himself married to a madwoman, we have a passion not to be found in either Thackeray or Dickens, a genuine love-story of great realism, full of sharp observation and not without wit. This story, with its frank love-scenes, was something of a bombshell. Her novel ***Jane Eyre (1847) opens with a transcript from the author’s own life at boarding-school, but the heroine soon passes beyond the world of the author’s experience into the romantic realm of her*** longing and imagination. The heroine is a genuine woman. Psychologically she is a study of the **author’s inner** life, and her romantic experience is symbolic of attempt which Charlotte and her sisters made to enlarge and color their oppressive little world with the spaces and splendors of the imagination. For while her experience in life was limited, and constantly tended to throw her back on romantic invention, she was purpose a realist, bent on dealing with things as they are, and on making them better. Charlotte dedicated the novel to Thackeray, in terms which show the moral energy which she possessed. High morality and strong spirit of rebelliousness to injustice;

wrong; unfairness of existing order were the strongest features of a heroine. The image of woman of such strong individuality was impossible to find in Dickens or Thackeray, even in Elizabeth Gaskell. In *Jane Eyre* we can see also successful attempts to show psychological inner life of the main heroine. Beginning with *Jane Eyre* readers come to know how deep her contact with nature. From her novels we recognize how largely in her life the clouds, the ragged hills, the wide spaces of the Yorkshire moors under sunset or moonlight, made up for the inadequacy of human society and interests. In a deeper sense nature enters into the main background of the plot in order to open the inner life of her heroes. *Wuthering Heights* (1847) by Emily Bronte (1818-1848) has gradually come to be recognized as one of the major imaginative creations of the century. It is the very heart and soul of the romantic spirit, with its story of wild passion set against the Yorkshire moors. It is fusion of realism and romantic tradition; it is clash of reality and dream. In the history of English novel, this story is unique for its dark and thunderous atmosphere, descriptions of nature as a background for showing inner, psychological conditions of heroes, and its powerful fusion of inordinately passionate love and hate. The novel has been compared to **Shakespeare's King Lear, chiefly because** of its immense and uncontrollable passions. *Agnes Grey* (1847) by Anne Bronte is **a story of a rector's daughter who takes service** as a governess, first with the Bloomfield family, whose undisciplined children are described as **'tiger' and then with the Murrays, where the conduct of her eldest charge, Rosalie**, a heartless coquette, is contrasted with her own modest and gentle behavior. Rosalie marries ambitiously and unhappily, but Agnes is happily united with Mr. Weston, the curate, the only one to have shown kindness in her days of servitude. [5, p. 120-125]

Other novelists included Mrs. Gaskell (1819-1865) and George Eliot (Mary Ann Evans 1819-1880). The religious and social problems of England found a passionate exponent in Mrs. Elizabeth Gaskell (Elizabeth Cleghorn Stevenson), the wife of a Unitarian clergyman in Manchester. Her life brought her into contact with the industrial and social difficulties growing out of the struggle between master and workman; and these she treated with great skill in *Mary Barton* (1848) and in *North and South* (1855). *Mary Barton* is a painfully vivid picture of conditions among the working class during the economic depression which gave the decade the **name of the 'hungry forties'**. **The novel shows deep feeling for the poor people employed at this** time in factories. The book is notable for its realistic depiction of the wretchedness and poverty of the laboring class and its vigorous animus against the factory-owners and industrialists. *North and South* is a study of the different lives led by English people, especially the poor in the north and the happier ones in the south. The plot centers round Margaret Hale, a gentle girl from the south, who goes north and meets the problems of angry crowds of poor work people.



In *Cranford* (1853), her best - known book, she entered a different field, that of realistic observation for its own sake. *Cranford* is a series of carefully etched portraits and sketches of English village life. The life of the village, where the ladies of good family are poor, is described with immense skill. The novel is justly famous for the picture it gives of gentleness in a sleepy Cheshire town in the early part of the century. [29]

The intellectual and moral life of middle Victorian era is revealed more fully in the works of Mary Ann Evans, or George Eliot (1819-1880). She was born in 1819 and grew up in the years when, under the influence of scientific speculation, the English mind was casting loose from its theological searching. She was for a time assistant editor of the *Westminster Review*, the organ of the freethinkers; and in this position she met John Stuart Mill, Herbert Spencer, G.H. Lewes, and other liberals. Her irregular union with Lewes and her renunciation of formal Christianity were the 2 important events of her life, for they imposed upon her the responsibility of counteracting the view held by many that freedom of thought was naturally accompanied by moral laxity. They strengthened her already powerful ethical impulse. In 1857 she **wrote**: “**If I live five years longer, the positive result of my existence on the side of truth and goodness will far outweigh the small negative good that would have consisted in my not doing anything to shock others.**” [4, p. 124]

**Before this she had begun to experiment with fiction, her first story ‘The Sad Fortunes of the Reverend Amos Barton’ appeared in Blackwood’s Magazine in 1856. She added to this story** two others of moderate length and republished all three as *Scenes from Clerical Life*. The next year she published her first novel, *Adam Bede*, and it was evident that a new writer and a great one had appeared. Her next story, *The Mill on the Floss* (1860), turns on the refusal of her heroine to break the social law for the sake of her own happiness. [4, p. 123]

The novels of George Eliot were realistic, but she was more than an observer; she was also a scientist and a moralist. She was not content to picture human life as it appears. She tried to pierce behind the shows of things, and to reveal the forces by which they are controlled. Accordingly she analyzes her characters. In the case of the simple types this analysis takes the form of comment, rapid, incisive and convincing. In the case of the more conscious, developed characters, her analysis is more elaborate and more sustained. For her heroines Eliot drew largely upon her own spiritual experience, and this personal psychology she supplemented by wide reading, especially in the literature of confessions. In this way she gained an extraordinary vividness in portraying the inner life. Her most characteristic passages are those in which she follows the ebb and flow of decision in **a character’s mind, dwelling on the triumph or defeat of a** personality in a drama where there is but one actor. It is to be noted that George Eliot never lets her case drop with the individual analysis. She always strives to make her case typical, to show

that the personal action and the results for both the individual and society accord with general laws. Her chief function as a writer is the interpretation of the world in terms of morality. She does not deal with party question, nor primarily with industrial or social problems. Her ethical motive is a broader one than the emancipation of thought or the formulation of a political program. It is to show how, in obedience to law, character grows or decays; how a single fault or flaw brings suffering and death and throws a world into ruin; how on the other hand, there is a making perfect through suffering, a regeneration through sin itself, a hope for the world through the renunciation and self-sacrifice of the individual. [15, p. 50-55].

In the history of fiction the last generation of the 19th. century can be distinguished from the first two generations by the comparatively small number of first rate novelists it produced and by the virtual abandonment by such novelists of the historical novel, the novel of manners, and the social novel that, alone or in combination, had been popular since the opening of the century. Such novelists as Meredith, Hardy, and James developed complex forms of prose fiction by skillfully fusing elements earlier novelists had left distinct. Thus, in Meredith and James elements from the novel of manners are combined imperceptibly with searching studies in psychology and morals, and in Hardy romantic elements from the regional novel and fused with a variety of philosophical pessimism. In consequence, the English novel in the third generation of the century attained heights of conscious artistry earlier novelists had rarely achieved. [21]

We turn now to the poetry of the age. Alfred Tennyson (1809-1892), who later was made Lord Tennyson for his contribution to lit, sums up many of the preoccupations of the period in work which is thoroughly Romantic. Romantic, however, with a difference, for Tennyson brings to his sensuous verse a care, a deliberate contrivance of effect, which suggests Pope more than Keats. His music is distinctive, but its flow is by no means **'artless'** -nothing is left to chance. The first **works are 'irresponsible', delighting** in the world of the senses, but the sense of Victorian responsibility is not long in coming, and moral problems begin to rude. The Palace of art teaches that beauty must be shared almost suggesting the substitution of art galleries and public libraries for the aristocratic gloating over personal treasures. Tennyson is an optimist. Some of his visions, as in Locksley Hall, are of a happy, liberal future and even **'the Parliament of man, the Federation of the World'**. As a technician, he is unsurpassed and the skill with which he manages the simple stanza of the long In Memoriam - immense variety, no monotony - is superb. [24]

## 1.2 Characteristics of Victorian novels and poetry

In Victorian Age the dominating literary form was the novel. It was in fact easier to be read and understood by simple people, its plot was more interesting than any other literary forms, the main protagonists of the novel were the same people who read it so that they felt deeply involved in the adventure told, the writer and his readers shared the same opinions, values and ideals because they belonged to the same middle class, the setting was mainly that of the same city where readers lived. In conclusion the novel was a kind of mirror which reflected society and where a self-identification of the readers was possible. [28]

Of course the middle class readers were the most avid consumers, particularly women: they had the money to buy or to borrow books, they had plenty of free time to dedicate to reading, but they also had enough privacy to read. The problem of privacy was in fact very important: poor or working people lived in narrow houses and more than a single family often shared the same flat or, at worst, the same room. So they did not have the possibility to read because reading needed silence, tranquility, light. [24]

In order to improve the reading public, in this period they started to publish novels in installments: every week few pages of the novel (or a complete chapter), were included in one of the periodicals issued. This kind of publication had an important advantage on the price of the novel but also on the writers: they could check the reaction of their public to the plot and, if parts of it were not appreciated, they could decide to change it in accordance with the taste of readers. This happened because, if not satisfied, the readers could stop buying the magazine determining the failure of the novel and of its writer. [21]

The novelists represented society as they saw it, but, being aware of the problems created by industrialization, (exploitation of women and children, terrible living conditions etc) they used their novels in order to put in evidence these evils and to stimulate people to find remedies **to them. In this sense “didacticism”** was the dominating aim of most of the novels of these years.

As a consequence the narrator is generally omniscient: he operates a marked division between good and evil characters, he judges people and actions, he makes its stories finish with a wise **distribution of “punishment” for the evil characters, “retribution” for the good** ones.

The plot of the novels was generally very long and complicated by many subplots: the writer also wanted to give a marked impression of reality so that he presented not only the adventures of the main characters, but also those of the secondary ones.

Victorian poetry is characterized by both religious skepticism, inherited from the Romantic Period, but contrarily also devotional poetry that proclaims a more mystical faith. Religion becomes more of a personal experience expressed through poetry. Victorian poetry also employs more humor and whimsy than the prior Romantic Period. Despite the whimsy, in the

Victorian Era, poetry and literature take a more harsh and utilitarian view of nature and philosophy. [29]

Victorian form favored narrative and length over the short, lyric poems that were previously popular. Poets also emphasized imagery less, and instead they focused on meter and rhythm. Themes were much more realistic, identifying emotions such as isolation, despair and general pessimism.

Several factors that influenced Victorian poetry and literature were the conflicts between scientific discoveries, such as evolution, and faith, the industrialization of nations and a growing social consciousness about reform movements for better working conditions for women and children. [26]

Even though many Victorian poets struggled with a loss of faith, there was still a sense of high morality that they held close and revered. Victorian poets were enthralled with classical and medieval literature. They loved the heroic stories and courtly attitudes. Through their writing, they tried to encourage readers toward more noble actions and attitudes. [22]

The most important and obvious characteristic of Victorian Poetry was the use of sensory elements. Most of the Victorian Poets used imagery and the senses to convey the scenes of struggles between Religion and Science, and ideas about Nature and Romance, which transport the readers into the minds and hearts of the people of the Victorian age, even today.

Another characteristic of Victorian poetry was the sentimentality. Victorian Poets wrote about Bohemian ideas and furthered the imaginings of the Romantic Poets. Poets like Emily Bronte, Lord Alfred Tennyson prominently used sentimentality in their poems. [24]

### 1.3 Common themes in Victorian literature

#### Realism

The realistic novel was quite different than what has been seen with earlier literature. The most popular form of literature had always been poetry. The realistic novel changed that. This form of literature used journalistic techniques in order to make the literature something closer to real life with facts and general stereotypes of human nature. The attention to detail was made to just report the facts, not commenting or judging on the scene or character. [24]

The novels were about the common man, which also happened to be the struggles of the lower class. These struggles usually included a lower class citizen trying to gain upward mobility. Thus, a subgenre called Social Realism was born. One of the most popular novels of this time is in the Social Realism genre.

**Queen Victoria's reign lasted until 1901 and the literature that was being produced closer** to the turn of the century shared few characteristics with the earlier works of the Victorian Era. Those writers at the end of the Victorian Era such as Oscar Wilde and Thomas Hardy. The

novelists at the turn of the century continued to explore the problems in English social life, but explored other key themes as well. The greatest departure from the early Victorian era came from these authors exploration of themes such as sexuality and a focus on the ways in which science and technology would revolutionize the world in the upcoming century. [8, p. 25-30]

Renaissance Humanism was an intellectual movement which originated in the thirteenth century dominating European thought during the Renaissance Humanism is social philosophy and intellectual and literary currents of the period from 1400 to 1650. Centre of interest in the era was capabilities, talents, worries, problems and possibilities. [25]

There was the study of classical texts to alter contemporary thinking, breaking with the medieval mindsets and creating something new. Petrarch (1304 - 1374), is often called the Father of Italian. The period from the 14th century to the 17th worked in favor of the general emancipation of the individual. The revisiting pagan classics stimulated the philosophy of secularism, the appreciation of worldly pleasures, and above all intensified the assertion of personal independence and individual expression Another important trend of this era was the rebirth of individualism, which, developed by Greece and Rome to a remarkable degree, had been suppressed by the rise of a caste system in the later Roman Empire, by the Church and by feudalism in the Middle Ages. There was revival of the secular and humane philosophy of Greece and Rome. The humanist mentality stood at a point midway between medieval supernaturalism and the modern scientific and critical attitude. As the grip of medieval supernaturalism began to diminish, secular and human interests became more prominent. The facts of individual experience of present became more interesting than the shadowy afterlife. Reliance upon faith and God weakened. Almost everywhere, humanism began as a rather pious, timid, and conservative drift away from medieval Christianity and ended in bold independence of medieval tradition. Desiderius Erasmus (1466-1536), one of the greatest humanists, occupied a position midway between extreme piety and frank secularism. Francesco Petrarch (1304-1374) represented conservative Italian humanism. Robust secularism and intellectual independence reached its height in Niccolo Machiavelli (1469-1527) and Francesco Guicciardini (1483-1540). [8, p. 38-42]

## PART 2. THOMAS HARDY'S CONTRIBUTION TO

### THE VICTORIAN

#### LITERATURE 2.1. Thomas Hardy's Biography

Thomas Hardy, the poet and novelist of the later part of the 19th and early part of the 20th centuries, was born on 2nd June 1840 in a small picturesque cottage built for his **grandfather 'Thomas the first' (1778-1837)** in 1801 in Higher Bockhampton, Dorchester, a hundred miles from London. This Dorchester, which later became a region at the heart of **Hardy's Wessex, and which was covered by the Stinsford parish and the majestic Egdon (Puddletown) heath, was grand in its simplicity and nobility. His father 'Thomas the second' (1811-1892) and his grandfather "Thomas the first" were connected with the profession of architecture.** At one time the Hardies had been well known in Dorset. His epic drama *The Dynasts* (1904-1908) was inspired by his ancestor, the famous Admiral Sir Thomas Masterman Hardy (1769-1839) **who had been a captain of Nelson's flagship at the battle of Trafalgar when the latter died. However, the fortunes of the family declined later on account of the later Hardies'** laziness. Hardy, the writer, thus brooded over the decline in the fortunes of his family. His father was a buoyant kindly man, passionately fond of music; and he was a violinist and a singer much in **demand at village festivities. Hardy's mother, Jemima Hand (1813-1904)** was affectionate, cultured and more ambitious than her husband. It was under her care and affection, that the boy learnt music and dance before he went to school. She came of a family very fond of reading and she was a systematic and stimulating gentlewoman whose store of memories made remarkable contribution to the upbringing of the little Hardy. Soon after his dramatic appearance into the world, the boy learnt to read the books offered by his mother. [16, p. 145-50]

He went to a non-conformist school and learnt Latin and French. As a sensitive boy, Hardy came across many harsh and painful events. He saw a shepherd boy starved to death, a **half frozen bird falling dead by his father's stone, ravages of cholera and two public hangings at** Dorchester which he remembered the rest of his life. As the boy grew, his parents thought of sending him to Oxford with a view to make him a clergyman. But John Hicks the noted architect and family friend accepted him as a pupil in architectural studies. It is here that Hardy studied diligently many works of great writers in the company of Horace Moule (1832-1873), a Cambridge scholar, and William Barnes (1800-1886), a Dorset poet whose works he edited later. [16, p. 147]

Hardy went to London for studying the art and science of architecture on a more advanced level. It was here that he desired to study for the church, but gave up the idea when he realized that he had no faith in the established religion. He completed the study of architecture under the 3 guidance of Sir Arthur Blomfield (1832-1899) and acquired much knowledge of

human existence. Nevertheless, many people considered Hardy as half-educated. Hardy like William Shakespeare, Charles Dickens and D. H. Lawrence did not have the conventional public school and Oxford education, but had read widely and thought more deeply than many highly educated scholars. He was interested in a very wide range of subjects. [12, p .25]

He knew classical literature, William Shakespeare, the Bible and many of the great English men of letters. By the time he reached London in 1862, he had determined to become a poet, but failed to get acquainted with great poets like Algernon Charles Swinburne (1837-1907) and Robert Browning (1812-1889) who lived close by. He wrote many poems and sent them to magazines but they were rejected. Then he tried his hand at novel writing simply to earn a livelihood and fame as a writer. Though he lived near Charles Dickens, W. M. Thackeray (1811-1863) and George Eliot (1819-1880), he never tried either to meet them or to read their novels. However, he was influenced by poets much more than novelists. He read William Shakespeare, John Milton (1608-1674) and admired the romantic poets. He lies more in common with William Wordsworth (1770-1850) as far as the themes and language of his poems and novels are concerned. He was deeply interested in **man's ultimate relationship with the world.** 4 Nevertheless, Hardy was not happy in the capital as he was tired of the sick urban way of life. Therefore, when he got a chance invitation in 1867 from his former master John Hicks from Dorchester, he readily accepted it and returned home. The first published work of Hardy is neither a novel nor a poem, but an essay On the Application of Colored Bricks and Terra Cotta to Modern Architecture (1864). He sent his first novel The Poor Man and the Lady (1868), based on the contrast between city life and village life, to Macmillan in vain. Then he decided to get it published at his own cost, but he gave up the idea on the advice of George Meredith (1828-1909) to find his public with a novel of a more complicated plot. It was at this time that he passionately fell in love with his cousin Tryphena Sparks (1851-1890) and considered **her his 'Lost Prize'**. [27]

His love-affair with Tryphena Sparks was intimate and passionate, but he could not marry her. Then he went to St. Juliot near Boscastle in Cornwall to restore a church. It was here, he came to know and love Miss Emma Lavinia Gifford (1840-1912), **the sister of the Rector's** wife and their marriage took place in 1874 at **St. Peter's, Paddington.** In the same year, he devoted himself to writing and gave up architecture. Meanwhile, his novel Desperate Remedies (1870) had appeared anonymously without any warm reception. A Pair of Blue Eyes (1873) which followed Under the Greenwood Tree (1871), was admired by Alfred Tennyson (1809-1892) and Coventry Patmore the leading poets of the day. Similarly, his admirer Sir Leslie Stephen (1832-1904) **published his next novel "Far from the Madding Crowd"**. [12, p. 264].

**Hardy's relationship with Sir Leslie Stephen was more intimate as his second wife**

Florence Hardy (1879-1937) has noted in **her husband's biography**. In the following year 1874, soon after their marriage, the Hardies toured France and then settled down in Sturminster Newton. It was here that they spent their happiest days untroubled by the disparities of their temperament which later saddened their union. Meanwhile, Hardy got his next novel *The Hand of Ethelberta* (1876) published. He read Joseph Addison (1672-1719), Lord Macaulay (1800-1859) Cardinal Newman (1801-1890), Edward Gibbon (1737-1794) and *The Times* in an effort to polish his style. When Hardy was in search of reputation and decided not to appear merely as a provincial novelist, he received two more requests for new novels. As a result, *The-Return of the Native* (1878) and *The Trumpet Major* (1880) appeared. At the same time, he was asked for short stories. Consequently, the best of them, collected in *Wessex Tales* (1888), ***A Group of Noble Dames* (1891) and *Life's Little Ironies* (1894) were published. During these years** he was worried as he had no issue. Nevertheless, he completed his next novel *A Laodicean* (1881) in great ill-health to keep his word to an American editor, Harper. After his recovery from an internal haemorrhage, he came to Dorset and built a fine house called Max Gate (1885). It was here that all of his later works were written. A comet, which he saw in the year 1882, inspired him to **write a slightly built romance "Two on a Tower" (1882). Soon an article appreciating his literary achievements appeared in Westminster Review.** [10, p. 71]

Immediately afterwards his ambitious novel *The Mayor of Casterbridge* (1885) appeared and was warmly received on both sides of the Atlantic, and his fame and fortune were well established. Similarly, his other novel *The Woodlanders* (1887) was published in the prestigious Macmillan magazine. In the year 1876, the Hardies travelled widely and visited Holland, France, Italy, Belgium and Switzerland. They often stayed in London and befriended many great persons including Edmund Gosse (1845-1928) who became a lifelong friend. During these years, Hardy wrote some essays on fiction i.e., *The Profitable Reading of Fiction* (1887), *Candour in English Fiction* (1889) and *The Science of Fiction* (1891). At the same time he began writing the novel ***Tess of the d'Urbervilles* and** in the following year (1891) he found it in print. The publication of this novel was followed by many indignant and unreasonable attacks. However, this increased the sale of his novels and brought him fame and fortunes. [26]

Wherever Hardy went, Edmund Gosse says, he heard its praise. In fact, **6 Tess of the d'Urbervilles took Hardy to the forefront of the 7 living novelists. Moreover, the publication of Lionel Johnson's remarkable critical work *The Art of Thomas Hardy* (1894) consolidated his stature as an established novelist. Opinion has been divided about Hardy's last novel "Jude the Obscure" (1895) which is a story of two cousins who fall in love with each other but marry the wrong persons. The novel was banned on account of its atheism. According to an American**



critic it was one of the most objectionable books that Hardy ever wrote. Moreover, Hardy received many mortifying letters which upset him, and he became extremely disheartened. This **aspect of Hardy's personal crises is reflected in his poems 'Wessex Heights' and 'In Tenebris' I and II** In this state of things perhaps the most painful thing was that his wife Emma instead of consoling him, apparently made attempts to stop the publication of the novel *Jude the Obscure*. [19, p. 75]

**It is from here that Hardy's tragic years with his wife Emma began. Troubled by Hardy's** atheism, rusticity, enquiring spirit (cynicism) and his dislike of the existing marriage and divorce systems, she became almost Hardy's enemy. As a result, she began to belittle her husband. In addition, social and religious disparities between them added their mite to the root cause of their mutual crises. Meanwhile, Hardy published his less popular novel "*The Well Beloved*" (1896) and in order to forget the publication of his novel *Jude the Obscure*, he went on a tour of the continent. It was on this tour that he collected the material for his epic drama *The Dynasts*. This adventurous epic which appeared in three books between the years 1904 and 1908 was received with great respect and acclaim. He turned to writing poetry for consolation and contentment after he received severe criticism for his novels and his married life became tragic. He then talked about his novels with contempt, partly because novel-writing was not his true vocation and partly because they made him unpopular. His first volume of poems *Wessex Poems and Other Verses* came out in 1898, a century after the publication of *The Lyrical Ballads*. It was a landmark as it marked the beginning of modern poetry. However, the publication of *Wessex Poems* surprised the public which had never thought of Hardy as anything but a novelist. [19, p. 72-80]

As his poetry was warmly received by the readers, he became happy and decided to continue to write poetry. In this respect, he told an American professor that he would like to be remembered as a poet who had also written some novels. As the years passed by, his stature as a poet was confirmed and his wish to get his poems published in the *Golden Treasury* was fulfilled. While the majority of his novels are criticized, his poems are universally praised. Though many of his poems are neglected by the critics, his reputation as a poet is on the increase in the present century. He became the grand old man or the doyen of English letters. But in the year 1912 he was shocked when his first wife Emma died of grief and left him in trouble. In this mood of grief and loneliness, Hardy wrote many elegies in memory of Emma, which are included in **Satires of Circumstance, Lyrics and Reveries under the name "Poems of 1912-'13"**, and are [27] considered to be beautiful. After two years, in 1914, in order to restore his domestic felicity, Hardy married his private secretary Florence Dugdale. During the years of his later life Hardy saw the remaining collections of his poems in print - *Poems of the Past and the Present* (1901), *Time's Laughing stocks. Other Verses* (1909), *Satires of Circumstance, Lyrics and*

Reveries (1914), Moments of Vision and Miscellaneous Verses (1917), Late Lyrics and Earlier (1922), Human Shows, Far Phantasies, Songs and Trifles (1925) and Ulinter Words in Various Moods and Metres (1928) and also a verse play, The Famous Tragedy of the Queen of Cornwall (1923). Hardy was a conscientious writer and worked hard on his presentation of imagery, diction, prosody and architectonics. His originality, creativity and innovations, which are dealt with later, are really praiseworthy. Even in his old age, he wrote, rewrote, revised and produced new volumes of his poems and novels. When he was 88 years old, his health weakened and he died on 10th January 1928. His burial was witnessed by distinguished writers and great men including the then Prime Minister of England, the Leader of the Opposition, Sir James Barrie (1860-1937), **John Galsworthy 1'** (1867-1933), Sir Edmund Gosse, Prof. A. E. Housman (1859-1936) Rudyard Kipling (1845-1936) and G. B. Shaw (1856-1950). His ashes were buried in the West Minster Abbey in the presence of a great gathering. In the presence of rural congregation, after a memorial service, his heart was buried in the grave of his first wife Emma Hardy. As a mark of honor to the departed writer, all business ceased for an hour. Thomas Hardy, the noted poet, novelist, short story writer and an architect was duly honored by his countrymen. He was a member of Savile Club in 1879, became a governor of Dorchester Grammar School, a position he held until 1925. He succeeded George Meredith as President of the Society of Authors; and he received ORDER OF MERIT in 1910. [19, p. 80-100]

He received the Gold Medal of the Royal Society of Literature in 1912. He was invited to America many a time, but he rejected the invitations. He received many distinguished awards and honors from universities. Aberdeen University conferred upon him the degree of LL.D., and he became the President of the Society of Dorset men in London. Many players readily staged scenes from his novels and epic drama. Cambridge University conferred the degree of D.Litt upon him in 1913, the Oxford University in 1920 and the Bristol University in 1925. In 1914, he joined a band of leading writers who pledged themselves to write for the Allied cause. He became the Honorary Fellow of Magdalene College. When the first World War ended, his 78th birthday was celebrated and he was honored with a specially bound volume of poems and tributes from 50 living poets represented by Siegfried Sassoon (1886-1967). In 1920, when he was made a Fellow of the R.I.B.A, he paid his last visit to London. Dramatic performances of his works continued and his novel The Mayor of the Casterbridge was made into a film. The respect and regard shown to Hardy by the younger men gave him special pleasure during his declining years. 106 of his admirers signed an address to him on his 81st birthday and one of the sentences read: **“We have learned from you that the proud heart can subdue the hardest fate, even in submitting to it”** [27]

## 2.2. Thomas Hardy's literary Merits

Thomas Hardy, the poet and novelist of the latter part of the 19th and early part of the 20th centuries, was born on 2nd June 1840 in a small picturesque cottage built for his **grandfather 'Thomas the first' (1778-1837)** in 1801 in Higher Bockhampton, Dorchester, a hundred miles from London. This Dorchester, which later became a region at the heart of **Hardy's Wessex, and which was covered by the Stinsford parish and the majestic Egdon (Puddletown) heath, was grand in its simplicity and nobility. His father "Thomas the second" (1811-1892) and his grandfather "Thomas the first" were connected with the profession of architecture.** At one time the Hardies had been well known in Dorset. His epic drama *The Dynasts* (1904-1908) was inspired by his ancestor, the famous Admiral Sir Thomas Masterman Hardy (1769-1839) who had been a captain of **Nelson's flagship at the battle of Trafalgar when the latter died. However, the fortunes of the family declined later on account of the later Hardies'** laziness. Hardy, the writer, thus brooded over the decline in the fortunes of his family. His father was a buoyant kindly man, passionately fond of music; and he was a violinist and a singer much in **demand at village festivities. Hardy's mother, Jemima Hand (1813-1904)** was affectionate, cultured and more ambitious than her husband. It was under her care and affection, that the boy learnt music and dance before he went to school. She came of a family very fond of reading and she was a systematic and stimulating gentlewoman whose store of memories made remarkable contribution to the upbringing of the little Hardy. Soon after his dramatic appearance into the world, the boy learnt to read the books offered by his mother. [12, p. 262]

He went to a non-conformist school and learnt Latin and French. As a sensitive boy, Hardy came across many harsh and painful events. He saw a shepherd boy starved to death, a **half-frozen bird falling dead by his father's stone, ravages of cholera and two public hangings at** Dorchester which he remembered the rest of his life. As the boy grew, his parents thought of sending him to Oxford with a view to make him a clergyman. But John Hicks the noted architect and family friend accepted him as a pupil in architectural studies. It is here that Hardy studied diligently many works of great writers in the company of Horace Moule (1832-1873), a Cambridge scholar, and William Barnes (1800-1886), a Dorset poet whose works he edited later in 1862, Hardy went to London for studying the art and science of architecture on a more advanced level. It was here that he desired to study for the church, but gave up the idea when he realized that he had no faith in the established religion. He completed the study of architecture under the 3 guidance of Sir Arthur Blomfield (1832-1899) and acquired much knowledge of human existence. Nevertheless, many people considered Hardy as half-educated. Hardy like William Shakespeare, Charles Dickens and D. H. Lawrence did not have the conventional public school and Oxford education, but had read widely and thought more deeply than many highly

educated scholars. He was interested in a very wide range of subjects. He knew classical literature, William Shakespeare, the Bible and many of the great English men of letters. By the time he reached London in 1862, he had determined to become a poet, but failed to get acquainted with great poets like Algernon Charles Swinburne (1837-1907) and Robert Browning (1812-1889) who lived close by. He wrote many poems and sent them to magazines but they were rejected. Then he tried his hand at novel writing simply to earn a livelihood and fame as a writer. Though he lived near Charles Dickens, W. M. Thackeray (1811-1863) and George Eliot (1819-1880), he never tried either to meet them or to read their novels. However, he was influenced by poets much more than novelists. [11 p. 36-40]

He read William Shakespeare, John Milton (1608-1674) and admired the romantic poets. He lies more in common with William Wordsworth (1770-1850) as far as the themes and language of his poems and novels are concerned. He was deeply interested in **man's ultimate** relationship with the world. Nevertheless, Hardy was not happy in the capital as he was tired of the sick urban way of life. Therefore, when he got a chance invitation in 1867 from his former master John Hicks from Dorchester, he readily accepted it and returned home. The first published work of Hardy is neither a novel nor a poem, but an essay *On the Application of Colored Bricks and Terra Cotta to Modern Architecture* (1864). He sent his first novel *The Poor Man and the Lady* (1868), based on the contrast between city life and village life, to Macmillan in vain. Then he decided to get it published at his own cost, but he gave up the idea on the advice of George Meredith (1828-1909) to find his public with a novel of a more complicated plot. It was at this time that he passionately fell in love with his cousin Tryphena Sparks (1851-1890) **and considered her his "Lost Prize"**. [26]

His love-affair with Trepheine Sparks was intimate and passionate, but he could not marry her. Then he went to St. Juliot near Boscastle in Cornwall to restore a church. It was here, he came to know and love Miss Emma Lavinia Gifford (1840-1912), **the sister of the Rector's** wife and their marriage took place in 1874 at St. Peter's, **Paddington. In the same year**, he devoted himself to writing and gave up architecture. Meanwhile, his novel *Desperate Remedies* (1870) had appeared anonymously without any warm reception. *A Pair of Blue Eyes* (1873) which followed *Under the Greenwood Tree* (1871), was admired by Alfred Tennyson (1809-1892) and Coventry Patmore (1823-1896), the leading poets of the day. Similarly, his admirer Sir Leslie Stephen published his next novel *Far from the Madding Crowd*. [11, p. 40-43]

**Hardy's relationship with** Sir Leslie Stephen was more intimate as his second wife Florence Hardy (1879-1937) **has noted in her husband's biography. In the following year 1874**, soon after their marriage, the Hardies toured France and then settled down in Sturminster Newton. It was here that they spent their happiest days untroubled by the disparities of their

temperament which later saddened their union. Meanwhile, Hardy got his next novel *The Hand of Ethelberta* (1876) published. He read Joseph Addison (1672-1719), Lord Macaulay (1800-1859) Cardinal Newman (1801-1890), Edward Gibbon (1737-1794) and *The Times* in an effort to polish his style. When Hardy was in search of reputation and decided not to appear merely as a provincial novelist, he received two more requests for new novels. As a result, *The Return of the Native* (1878) and *The Trumpet Major* (1880) appeared. At the same time, he was asked for short stories. Consequently, the best of them, collected in *Wessex Tales* (1888), **A Group of Noble Dames (1891) and Life's Little Ironies (1894) were published. During these years** he was worried as he had no issue. Nevertheless, he completed his next novel *A Laodicean* (1881) in great ill-health to keep his word to an American editor, Harper. After his recovery from an internal haemorrhage, he came to Dorset and built a fine house called *Max Gate* (1885). It was here that all of his later works were written. A comet, which he saw in the year 1882 inspired him to write a slightly built romance *Two on a Tower* (1882). [11, p. 43]

Soon an article appreciating his literary achievements appeared in *Westminster Review*. Immediately afterwards his ambitious novel *The Mayor of Casterbridge* (1885) appeared and was warmly received on both sides of the Atlantic, and his fame and fortune were well established. Similarly, his other novel *The Woodlanders* (1887) was published in the prestigious Macmillan magazine. In the year 1876, the Hardies travelled widely and visited Holland, France, Italy, Belgium and Switzerland. They often stayed in London and befriended many great persons including Edmund Gosse (1845-1928) who became a lifelong friend. During these years, Hardy wrote some essays on fiction i.e., *The Profitable Reading of Fiction* (1887), *Candour in English Fiction* (1889) and *The Science of Fiction* (1891). At the same time he began writing the novel ***Tess of the d'Urbervilles* and in the following year (1891) he found it in print. The publication of this novel was followed by many indignant and unreasonable attacks. However, this increased the sale of his novels and brought him fame and fortunes.** [11, p. 45]

Wherever Hardy went, Edmund Gosse says, he heard its praise. In fact, [6] ***Tess of the d'Urbervilles* took Hardy to the forefront of the 7 living novelists. Moreover, the publication of Lionel Johnson's remarkable critical work *The Art of Thomas Hardy (1894) consolidated his stature as an established novelist. Opinion has been divided about Hardy's last novel *Jude the Obscure* (1895) which is a story of two cousins who fall in love with each other but marry the wrong persons. The novel was banned on account of its atheism. According to an American critic it was one of the most objectionable books that Hardy ever wrote. Moreover, Hardy received many mortifying letters which upset him, and he became extremely disheartened. This aspect of Hardy's personal crises is reflected in his poems "*Wessex Heights*" and "*In Tenebris*" I and. In this state of things perhaps the most painful thing was that his wife Emma instead of***

consoling him, **apparently made attempts to stop the publication of the novel “Jude the Obscure”**. It is **from here that Hardy’s tragic years with his wife Emma began. Troubled by Hardy’s** atheism, rusticity, enquiring spirit (cynicism) and his dislike of the existing marriage and divorce **systems, she became almost Hardy’s enemy**. As a result, she began to belittle her husband. In addition, social and religious disparities between them added their mite to the rootcause of their mutual crises. [26]

Meanwhile, Hardy published his less popular novel *The Well Beloved* (1896) and in order to forget the publication of his novel *Jude the Obscure*, he went on a tour 3 of the continent. It was on this tour that he collected the material for his epic drama *The Dynasts*. This adventurous epic which appeared in three books between the years 1904 and 1908 was received with great respect and acclaim. He turned to writing poetry for consolation and contentment after he received severe criticism for his novels and his married life became tragic. He then talked about his novels with contempt, partly because novel-writing was not his true vocation and partly because they made him unpopular. His first volume of poems *Wessex Poems and Other Verses* came out in 1898, a century after the publication of *The Lyrical Ballads*. It was a landmark as it marked the beginning of modern poetry. However, the publication of *Wessex Poems* surprised the public which had never thought of Hardy as anything but a novelist. As his poetry was warmly received by the readers, he became happy and decided to continue to write poetry. In this respect, he told an American professor that he would like to be remembered as a poet who had also written some novels. As the years passed by, his stature as a poet was confirmed and his wish to get his poems published in the *Golder Treasury* was fulfilled. [11, p. 45]

While the majority of his novels are criticized, his poems are universally praised. Though many of his poems are neglected by the critics, his reputation as a poet is on the increase in the present century. He became the grand old man or the doyen of English letters. But in the year 1912 he was shocked when his first wife Emma died of grief and left him in trouble. In this mood of grief and loneliness, Hardy wrote many elegies in memory of Emma, which are included in **Satires of Circumstance, Lyrics and Reveries under the name “Poems of 1912-13”, and are** considered to be beautiful. After two years, in 1914, in order to restore his domestic felicity, Hardy married his private secretary Florence Dugdale. During the years of his later life Hardy saw the remaining collections of his poems in print - *Poems of the Past and the Present* (1901), **Time’s Laughingstocks and. Other Verses (1909), Satires of Circumstance, Lyrics and Reveries** (1914), *Moments of Vision and Miscellaneous Verses* (1917), *Late Lyrics and Earlier* (1922), *Human Shows, Far Phantasies, Songs and Trifles* (1925) and *Ulinter Words in Various Moods and Metres* (1928) and also a verse play, *The Famous Tragedy of the Queen of Cornwall* (1923). [19, p. 71]

Hardy was a conscientious writer and worked hard on his presentation of imagery, diction, prosody and architectonics. His originality, creativity and innovations, which are dealt with later, are really praiseworthy. Even in his old age, he wrote, rewrote, revised and produced new volumes of his poems and novels. When he was 88 years old, his health weakened and he died on 10th January 1928. His burial was witnessed by distinguished writers and great men including the then Prime Minister of England, the Leader of the Opposition, Sir James Barrie (1860-1937), John Galsworthy (1867-1933), Sir Edmund Gosse, Prof. A. E. Housman (1859-1936) Rudyard Kipling (1845-1936) and G. B. Shaw (1856-1950). His ashes were buried in the West Minster Abbey in the presence of a great gathering. In the presence of rural congregation, after a memorial service, his heart was buried in the grave of his first wife Emma Hardy. As a mark of honor to the departed writer, all business ceased for an hour. Thomas Hardy, the noted poet, novelist, short story writer and an architect was duly honored by his countrymen. He was a member of Savile Club in 1879, became a governor of Dorchester Grammar School, a position he held until 1925. He succeeded George Meredith as President of the Society of Authors; and he received ORDER OF MERIT in 1910. [11, p. 95-100]

He received the Gold Medal of the Royal Society of Literature in 1912. He was invited to America many a time, but he rejected the invitations. He received many distinguished awards and honors from universities. Aberdeen University conferred upon him the degree of LL.D., and he became the President of the Society of Dorset men in London. Many players readily staged scenes from his novels and epic drama. Cambridge University conferred the degree of D.Litt upon him in 1913, the Oxford University in 1920 and the Bristol University in 1925. In 1914, he joined a band of leading writers who pledged themselves to write for the Allied cause. He became the Honorary Fellow of Magdalene College. When the first World War ended, his 78th birthday was celebrated and he was honored with a specially bound volume of poems and tributes from 50 living poets represented by Siegfried Sassoon (1886-1967). In 1920, when he was made a Fellow of the R.I.B.A, he paid his last visit to London. Dramatic performances of his works continued and his novel *The Mayor of the Casterbridge* was made into a film. The respect and regard shown to Hardy by the younger men gave him special pleasure during his declining years. 106 of his admirers signed an address to him on his 81st birthday and one of the sentences read: “**We have learned from you that the proud heart can subdue the hardest fate, even in submitting to it**” [26]

### 2.3. Thomas Hardy’s poetic and prose style

In a way Hardy may be called a Victorian for he spent the first 60 years of his life in the 19th century which formed many of his beliefs and ideas. However, he is not a typical Victorian, as he represents a more modern, adventurous and questioning spirit. He was not only a poet and

novelist, but also a versatile genius devoted to architecture, music, and painting and even to the problems of modern philosophy. Although he did not formulate any philosophy of his own, his vision of life is revolutionary. He came under the pervasive influence of the scientists and atheist thinkers of Victorian England, especially Charles 1. Douglas Brown, Thomas Hardy (London: Longman, 1954), Darwin (1809-1882), Herbert Spencer (1820-1903), T.H. Huxley (1825-1895), **J. S. Mill's (1806-1873)**, Matthew Arnold (1822-1888) and A. C. Swinburne. It was heroic of Hardy that in spite of his loneliness, misery and suffering, he could still carry on. His characteristic double vision of seeing things, both good as well as evil and sublime and silly is noteworthy. In this connection, he was deeply influenced by A. C. Swinburne, an atheist, a poet **and a promoter of liberty, and was attracted by his 'Hymn to Proserpine' and 'Hymn of Man'**.

Both Hardy and A .C. Swinburne were existentialists thinking that man has no priori values and he must solve his problems without any external aid and assistance. **Hardy's thought underwent a sea change** when he came under the spell of the new faith. His conception that there is no God is **due to the influence of Herbert Spencer's First Principles (1862) and T. H. Huxley's**

Agnosticism and Christianity. Similarly, his view that Nature and Society cannot always be benevolent to the existence of an individual is **due to the influence of Charles Darwin's The Origin of Species (1859) and J. S. Mill's 's essays**. He met both T. H. Huxley and Charles Darwin and he admired them wholeheartedly. [16]

Hardy saw J. S. Mill once in 1865; he listened to his open air speech; and called him the greatest and most profound thinker of his time. He read his essay On Liberty (1859), along with **William Wordsworth's poem Leech Gatherer as a cure** for his despair. Moreover, his friendship with Horace Moule, William Barnes, Sir Leslie Stephen, Edmund Gosse and Granville Barker (1877-1946) and many others confirmed his enquiry and conviction. Hardy was a serious and earnest writer. His loss of faith in tradition, religion and God led him to think that man had to create his own order of life for an authentic mode of existence in the world which is rather alien to him. On account of these vast and varied influences, he became a revolutionary youth. It is due to his sweeping critical views on love, marriage, divorce, London society, Christianity and the dogmatic moral and social systems in general that many of his poems and novels were at once sent back by the editors. Indeed, Hardy was a great humanist and the combination of gentleness and passionate courage made him a unique writer. In politics, he was always on the side of the public and identified himself with the people. He questioned almost all the common assumptions of his time. Therefore, he can be regarded as a modern writer in literature. Hardy **preferred to call himself an 'evolutionary meliorist', that** is one who believes that the world can be made better in course of time. But out of frustration he **once said, "What are my books but one plea against man's inhumanity to man, woman, and the lower animals"**. [25]



Whatever may be the interest good or evil of life, it is certain that man makes it much worse than it need be when we have got rid of a thousand remediable ills, it will be time enough to determine whether the ill that is irremediable outweighs the good.»<sup>2</sup> This view of Hardy is clearly reflected in **his poem “In Tenebris”**. **Hardy’s bent of mind** for abstract speculative thought led him to study Arthur Schopenhauer (1788-1868), Von Hartmann (1842-1906) and Haeckel (1834-1919). As a consequence, like A. E. Housman he was called a pessimist and was often considered a gloomy and depressing writer. He was called not only a pessimist, but also a **fatalist, nonconformist, agnostic, atheist and ‘churchy’** in a strictly non-religious sense. [13, p. 25]

However, Hardy was an optimist and humanist, who struggled and excelled in the sphere of **human magnanimity and splendor**. **Hardy’s impact on the younger poets** like W. H. Auden (1907-1973) and D. H. Lawrence is great. Like **Hardy’s novels, D. H. Lawrence’s novels were burnt and banned**. It is **said that where Jude the Obscure ends, The Rainbow begins**. **Hardy’s poetic spirit** continued to exist in the works of younger poets like Siegfried Sassoon, Edward Thomas (1878-1917), Robert Graves (1895) and many others. Even writers like Ezra Pound (1885-1972), Dylan Thomas (1914-1953), C. Day Lewis (1904) and Philip Larkin (1922) have proclaimed their adherence to this «Lord of the Essex Coast». Indeed, 2. Thomas Hardy, quoted by Douglas Brown, Thomas Hardy. Today Hardy is widely read, admired and imitated all over the world. The answer to the question whether Hardy was a traditionalist or an innovator is two-fold. The critics of **Hardy’s time considered him a traditionalist but** in a different way. According to them, Hardy followed the tradition both in his life and literature but in a limited way. On the other hand, there are also many critics who think that Hardy is a modernist. It is on account of his poetic innovations, originality, creativity and architectonics that he is considered a modern. These aspects of his poetic merits are discussed in the following pages. [9]

**Because of Hardy’s self-study**, vast experience and observation of life, his poetic diction is varied and interesting. He was not simply content to put new wine in old bottles, but he wanted to put new vintage in **fresh containers**. **Hardy’s vocabulary** is vast and varied. He uses learned words and colloquial expressions. He used archaic, obsolete, rare, poetic, coined and dialect words in order to impart his sense of truth and strangeness. His use of dialect words like, **“garth” (yard), “leaze” (a grass field), ‘moils’ (drudgery) etc.**, like that of his fellow poet William Barnes, **adds “local colour”** to his poetry. Similarly, his use of obsolete words like **“callcembrace”, “demilune” (half moon), “dorp” (village) etc.** and rare words like **“dolesome”, “griff” and “lacune” etc.** are common. For example, in his poem **“The Revisitation”** (TL-p. 191) he uses **‘dolesome’ instead of ‘doleful’, “Griff: to make it rhyme with if” and “lacune” with “commune”**. There are also some weaknesses. [18, p. 277].

Hardy in his early poetry uses Latin words excessively, but they are rare in his poems written later. Whatever may be the substance of poems, Hardy generally achieves his best effect by means of monosyllabic diction. The outstanding quality of his diction is its economy and **accuracy. For example, Hardy in his poem ‘New Year’s Eve’ indicates the four seasons by four words : “I HAVE finished another year, said God”, “In grey, green, white, and brown; Hardy’s use of imagery is striking”. [26]**

Whatever may be Hardy’s **source of imagery, whether biblical or literary, or drawn from** his keen observation, it throws valuable light on his inner thought and feeling. The most traditional borrowings of his imagery are connected with life, death, fate, God, time and the universe, and the images of his own are connected with youth, love, marriage and the natural **Thomas Hardy, “Time’s Laughingstocks and Other Verses”, reprinted** in The Complete Poems of Thomas Hardy edited by James Gibson (London: Macmillan London Ltd., 1976), world. For instance, he **says ‘time’ runs like the sand** in an hourglass. His biblical images bear witness to his familiarity with the Old and New Testaments. For example, he likens the suffering of the protagonists in **“The Stranger’s Song” and “The Flirt’s Tragedy”**. [18, p. 210]

**Likewise, the use of ‘bond-servants’ to characterize mankind; worms** in connection with **grave and death; and ‘mad spinner’, ‘a pilgrimage’ and ‘an hourglass’** in connection with life is characteristic aspect of his imagery. The next aspect which counts for his poetic greatness is his prosody the manner in which he has fused his details that contribute to his stature as a poet. As Hardy is not universally acknowledged as a poet on account of his invidious critics, only a few readers of poetry are aware of the extent of his prosodic experiments. In this regard, J. G. Southworth says, «Few know that in the use of the poetic stanza he is one of our most extensive innovators in the 4 modern, or for that matter, any period of our poetry. The critic seems to use **the word ‘extensive’** in a numerical sense. Though Hardy was not a profound experimenter like John Keats (1795-1821) and G. M. Hopkins, he is not a negligible poet. He often uses forms which are 4. J. G. Southworth, , The Poetry of Thomas Hardy (New York: Columbia Univ. Press, 1974), appropriate and they are in close harmony with the subject matter. For example, the **iambic dimeter stanza of the poem “To Lizbie Browne” catches the timid irresolution of the lover.** Hardy has done some experiment in **‘prosody’ even though** it is not significant. After all **aspects of Hardy’s poetry have been noted what remains** to be noted is his **‘poetic technique’**. [20, p. 72]

**Though Hardy’s craft of versification is diverse, it is systematic and harmonious.**

Similarly, every individual stanza stands in such a way, that it never mars the poetic unity. Just the same, the substance and form of his poems mingle with each other to produce great poetic appeal. For example, the weather determines the stanzaic division **in the poem “Weathers”:** **THIS**

IS the weather the cuckoo likes, And so do I; When showers betumble the chestnut spikes, And nestlings fly: **And the little brown nightingale bills his best, And they sit outside at “The Travellers’ Rest”**, And maids come forth sprig-muslin drest, And citizens dream of the south and west, And so do I .The time is late spring. Hardy carefully selects the details to make a full, **purposive and joyous picture of. Thomas Hardy, “Late Lyrics and Earlier”**. [7, p. 160]

The Complete Poems of Thomas Hardy, edited by James Gibson (London: Macmillan London Ltd., 1976) **“Man-Nature” relationship .J. G. Southworth, thinks nothing disturbs the mood of the poet, not even the showers which only “betumble”. Liquids abound; the vowels are all front and short; the sibilants, explosives and stops are unvoiced. Even Hardy’s literary notes reveal his care for structure, concern for clarity and economy, balance, repetition, alliteration, crystallizing force and many other details. As J.G .Southworth remarks, “He was moving in the right direction and had age not overtaken him and relaxed his powers he might have gone farther than he did” I have taken here a few examples of Hardy’s diction, imagery, prosody and architectonics as the nature and scope of my thesis does not permit a more detailed study. Indeed, my immediate and serious concern is not “the way of Hardy’s saying the things” but “What Hardy says about human existence in relation to the biological and material environment and the inner self, and there after what Hardy, as a thinker, says about man’s self-purification, selfpreservation and self-realization in the light of existentialist ethic”**.

## PART 3. THE NINETEENTH CENTURY BRITISH LITERATURE IN SECONDARY SCHOOLS

### 3.1 Participants of the research

The participants of the research were the pupils of 10-11th forms of four different schools of Vinogradiv, Transcarpathia, Ukraine. Three are four 11 and two 10 forms in each of the schools participated in empirical research. Pupils were asked to fill in the questionnaires. Four schools were chosen, two with the Hungarian language of instruction and two with the the Ukrainian language of instruction.

All of the pupils have different age categories (15-17) and the same curricular issued by the Ministry of Education and Science of Ukraine from the world literature on the 2019-2020 academic year. However, according to the standard level of the curricular issued by the Ministry of Education in Ukraine for secondary schools with Ukrainian and Hungarian language of **instruction Thomas Hardy's life and literary career are not among the compulsory topics and** readings. That is why pupils were tested on British literature in the 19th century in general. Also, questions about Thomas Hardy were created. Pupils both with the Hungarian and Ukrainian language of instruction were asked to answer the questions beforehand.

Students with Hungarian and Ukrainian language of instruction were informed about the anonymity of questionnaires. The procedure was held in four different schools with different languages of instruction in Vinogradiv, Transcarpathia, Ukraine. All the classes were heterogeneous.

In two schools with the Ukrainian language of instruction, the number of pupils was 84 people in Vinogradiv, Transcarpathia, Ukraine. In schools with the Hungarian language of instruction, the number of pupils was 88 people. According to the level of the curricular issued by the Ministry of Education and Science of Ukraine form foreign literature the questionnaire was created. The pupils in schools with two different languages of instruction were tested. The aim was to check the level of familiarity with the material. Also, empirical research aimed to check whether they have memorized given material during the lessons in school. Pupils were given all studying resources according to the curricular of the Ministry of Education and Science of Ukraine.

**Also, the additional aim was to investigate the level of knowledge about Thomas Hardy's** literary works. If pupils were not familiar with the author, they were asked to fill in the questionnaire and to give an answer to whether they have ever heard about this author.

### 3.2 Research instruments

The instrument that helped with the empirical research was a questionnaire. The questionnaires based on 19th-century British literature. As was previously mentioned, Thomas

**Hardy's literary works are not used during the studying the 19th-century British literature** in school curricular provided by the Ministry of Education and Science in Ukraine, so general questions about the British literature and British authors which played a significant role during the development of British literature and prose were created.

The questionnaire was based on the study of British Literature of the 19th century among pupils of 10th and 11th forms. Also, the important aim was to create questionnaires contained the questions about literary works by Thomas Hardy.

Given empirical research was designed according to the curricula of the Ministry of Education and Science of Ukraine. The questionnaire consisted of 20 main tasks.

The first task was an optional test and consists of 12 questions where the pupils need to answer correctly. Only one correct answer exists in the given questionnaire. The questionnaire consisted of questions about the historical side of the British literature in the 19th century and in particular how the 19th-century epoch was named and which general stream in British literature in the 19th century played the leading role. Also, the questionnaires were asked to answer the question of whether they are familiar with the representatives of British Literature in the 19th century and were asked to indicate their names. The given empirical research was created to answer the questions about the literature stream and to answer the questions about how representatives of the British literature in the 19th century differed from others and also to name their works and masterpieces. The leading authors in given empirical research were: Oscar Wilde, the major representative of the Aesthetic movement and the aestheticism, Charles Dickens, the classical novelist of British literature during the 19th century. The provided questions also consisted of the main concept of realism, the concept of hero in realism and what influenced the development realism in general.

The second task of the empirical research was to answer true or false questions. The second task consists of 5 true or false questions. Pupils need to indicate their answer with yes or no. The questionnaire consisted of general questions about the novel, whether the novel was popular among the authors in the 19th century. Also given questionnaire has a question about the audience of readers in the 19th century and if they changed or not. In the second task where pupils need to answer yes or no, a question about Thomas Hardy was created if he was the representative or not. And few questions were about the writers and how they can be characterized. The third task was an open task. Pupils aimed to express his/her personal opinion and consists of only 2 questions. The first question is about which creative work pupils like the most and why and second open question whether they are familiar with Thomas Hardy. If yes, pupils were asked to name and characterize his works with which they are familiar with.

According to the Ministry of Education and Science of Ukraine, the questionnaires were created. Two languages of instruction were chosen: Ukrainian and Hungarian. All the pupils with the Ukrainian language of instruction were asked to fill the questionnaires in their mother tongue which means Ukrainian and pupils with the Hungarian language of instruction were asked to fill in the questionnaires in Hungarian.

### 3.3. Procedures of research

The research was conducted in February 2019 according to the curricula of the Ministry of Education and Science of Ukraine from the world literature on the 2019-2020 academic year in Vinogradiv, Transcarpathia, Ukraine. Four schools were chosen were 2 with the Hungarian and 2 with the Ukrainian language of instructions to understand **deeply the level of pupil's** knowledge about the British literature during the 19th century and to **investigate pupils'** awareness about the leading British authors during the 19th century.

**The questionnaire was held with the permission of the school's administration**, teachers, principals, and pupils. All the pupils, teachers, administration and the principals were agreed to conduct research procedures. Short information about myself was presented in a questionnaire and also in oral form. They were explained about the questionnaire procedure and anonymity.

Four schools were chosen in Vinogradiv, Transcarpathia, Ukraine. Different schools were asked to fill the questionnaire and different forms. In each school students from 10th and 11th forms were asked to participate in research procedures to gather more answers and analyze more material to understand the situation which is held in schools, whether the pupils are familiar with the material and the British century literature in general.

The total number of students is 159 people. Four schools named A, B, C, D participated, In school A, a number of students consist of 43 people. In school, 10th and 11th forms participated. Pupils were asked to fill the questionnaire in Hungarian because this school is with the Hungarian language of instruction. Two groups of 11th forms have not participated, only 11th form group A and 10th form group A.

School B consists of 47 children, where only 11th A and B forms participated. Pupils were asked to fill the Ukrainian variant because of School B with the Ukrainian language of instruction.

School C consisted of 32 people where also only 11th forms took part in the research procedure with the Ukrainian language of instruction.

The total sum of pupils in school D was 37 pupils, where both groups from 10th forms participated. School D is a school with a Hungarian language of instruction.

The procedure was held after school in order not to destruct pupils from their regular studying. With the help of teachers, the procedure was allowed after the last class on different

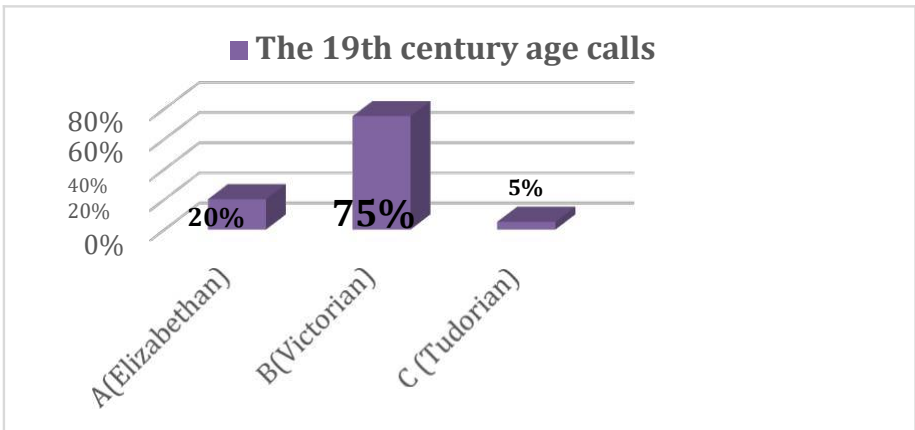
days in different schools. The exact time of the empirical research was 45 minutes. Students coped with the questionnaires even faster, but the official time was 45. Pupils had enough time to think about each question without hurrying because only 20 questions were created.

3.4. Findings of the research

In this section, the most important questions of the research process concerning the hypothesis will be indicated.

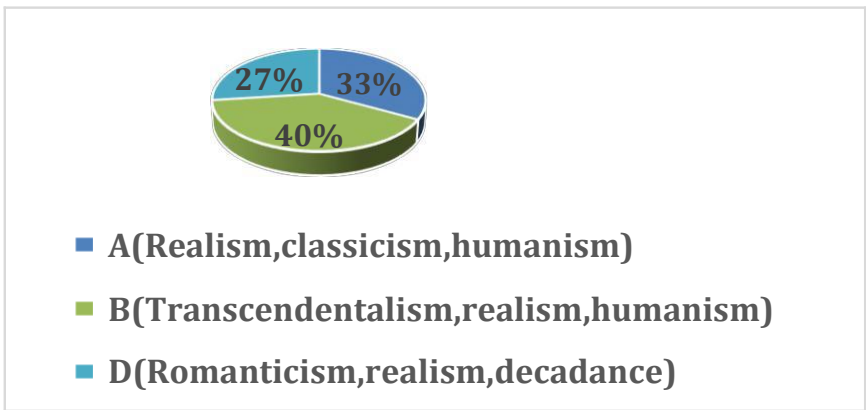
The first question in the given questionnaire was whether the pupils are familiar with how the 19th century was called. This question was with multiple choice and the right answer was B. 20 % of students answered that the variant A is the correct answer. Maybe it is because pupils may have confused the names of Elizabeth and Victoria. The right answer B was chosen by 75% of pupils. The exactly knew the answer and according to my investigation during the procedure, it took 2 seconds to answer. Also, there were students (5%) who answered variant D, maybe they just did not know the right answer.

DIAGRAM 1



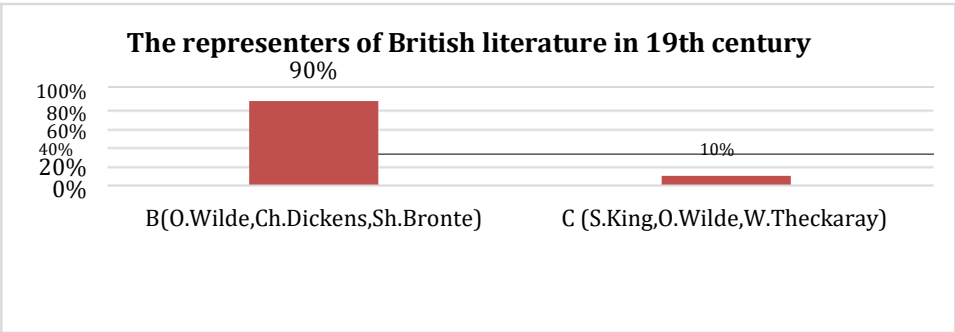
The second question is about which leading streams ruled in British Literature during the 19th century. The right answer was G, but only 27% answered this question right. Maybe it is because in each variant were few similar flows. 33% answered that variant A is right. variant A only 2 flows were right, maybe it is because pupils were not attentive to the question. 40% of students answered B and it was not the correct answer. Maybe pupils need to read questions twice.

DIAGRAM 2



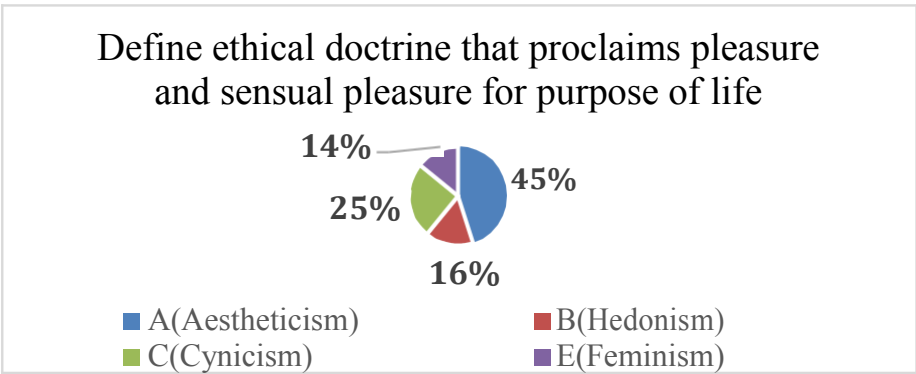
The third question aimed to name the representatives of British literature in the 19th century. The right answer was B.90% answered right, so that they are read poems of these authors and knew about them.10% of students answered C, maybe it is because they only knew O. Wilde as a representative of British literature in the 19th century.

DIAGRAM 3



The fourth task was to define the aestheticism and it was not an easy task. The question was a bit difficult, but pupils must have learned the definitions of different genres. The answers were different, but 45% of pupils gave the correct answer - A. Also an answer C was widespread among pupils, 25 % confused cynicism with an aestheticism. Maybe this is because the features of both are quite similar.16 % answered B and 14% gave incorrect answer E. During the procedure, some of the pupils tried to find answers on the internet, so incorrect answers may have appeared there.

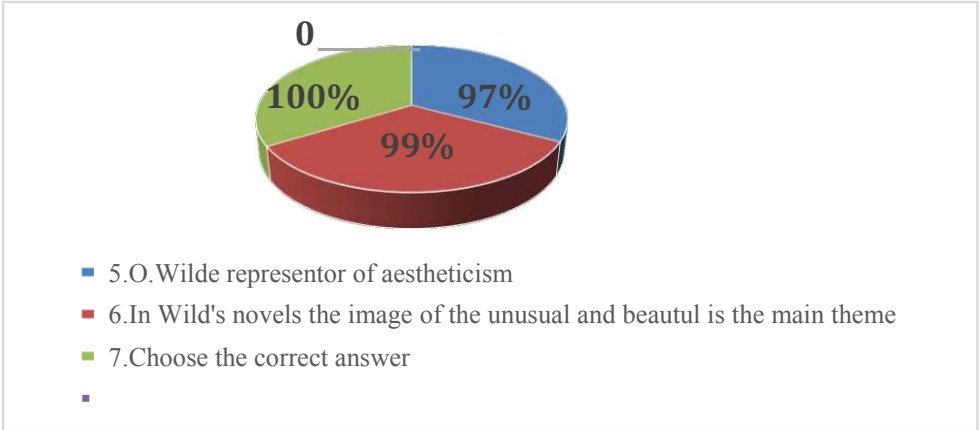
DIAGRAM 4



The next three questions were about one of the most popular writers during the 19th Century in Britain and even now - Oscar Wilde. Questions about the writer and his style were answered correct, All pupils did a great job. In the fifth question 97% gave correct answer B. Sixth question was 99% answered right and the seventh question was 100% answered right. This was expected for me because pupils do like to read Oscar Wilde’s works, especially “The Picture of Dorian Gray”, this is his best work.

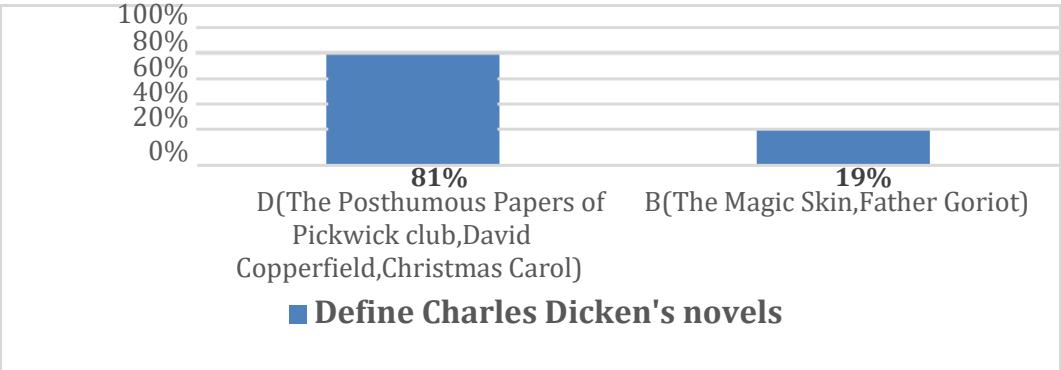
DIAGRAM 5





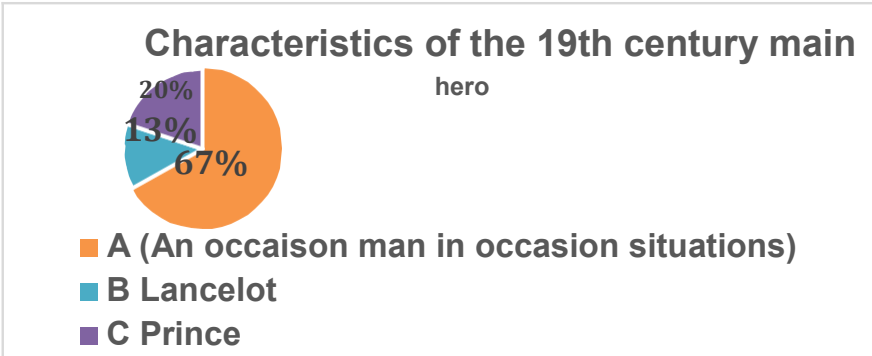
The next question number nine was about Charles Dickens and his greatest works. Pupils were asked to identify Charles Dickens’ works. The correct answer was D. Questionnaires were made to make them clear and understood for pupils, so his famous masterpieces were chosen for the questionnaire. Pupils were quite right while answering because 81% coped with the answer. Also, there were answers where pupils confused Charles Dickens with Onore de Balzac 19% choose an answer B.

DIAGRAM 6



The eleventh question was about the characteristics of the main hero in novels in literature in the 19th century in Britain. The correct answer was A. This was a very clear question because pupils studied about it during the semester, but the answers were different. 67% have chosen answer A, 13 % choose answer B and 20% answered C.

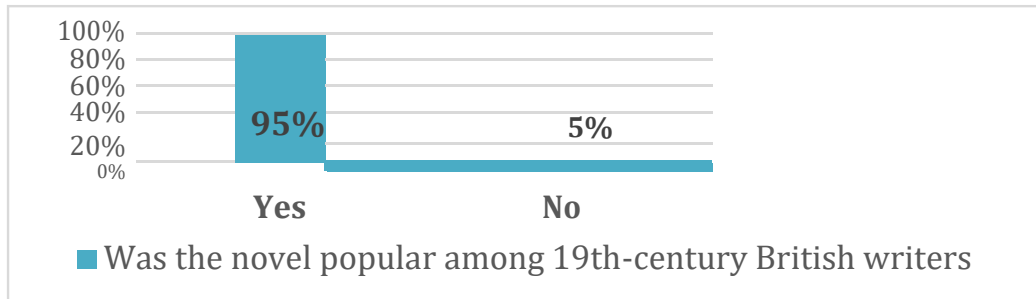
DIAGRAM 7



The second part of the questionnaire was Yes or No questions. Here the answers were very clear and understandable, only 5 questions were chosen.

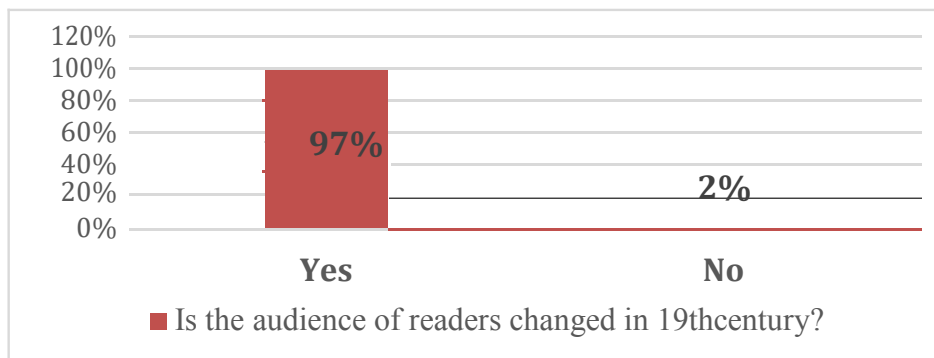
**Aim of the question № 14 was to answer whether the Novel was popular among the writers and 95% answered right (yes), only 5 % answered incorrectly (no).**

DIAGRAM 8



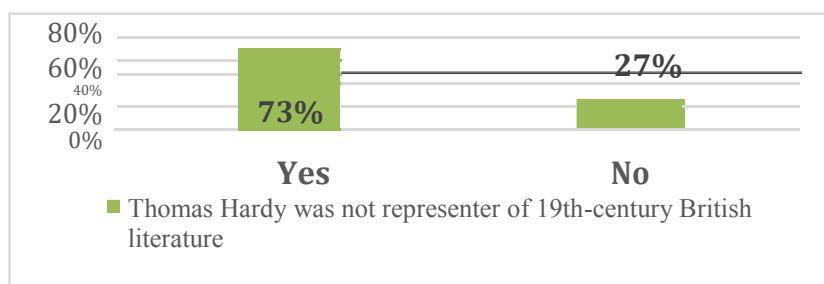
The next question was if the audience of readers changed during the 19th Century in Britain. The correct answer was YES and 97% chose this answer. Only 2 % of pupils choose NO. Maybe they forgot the historical side of literature.

DIAGRAM 9



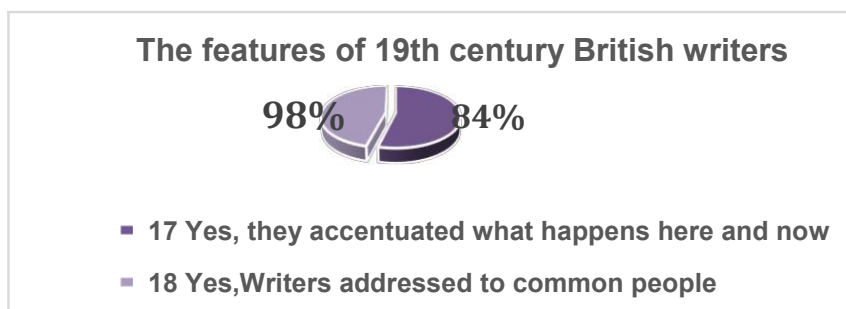
The aim of this questionnaire was not only to discover the level of knowledge of pupils about the 19th Century Literature in Britain but also to discover whether children heard or knew about Thomas Hardy, so question # 16 was about this writer and if he was the representor of 19th-century British literature. The answer YES was chosen by 73% of pupils and the answer NO was chosen by 27% of pupils. They have never heard about Thomas Hardy.

DIAGRAM 10



The next two questions were about the features of 19th-century British writers and literature. 98% of pupils gave the correct answer on question # 17 and 84% gave the correct answer on the 18th question.

DIAGRAM 11

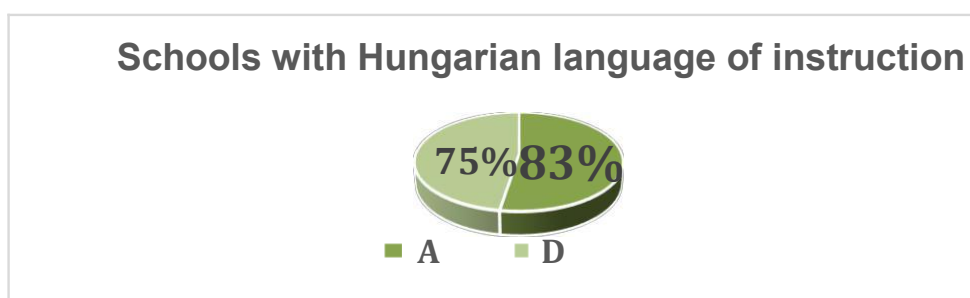


**Open questions were to give pupils' personal opinions about the literature in the 19th century in Britain and describe their favorite novel or poem and say why.** Also, the last question was whether the pupils know about Thomas Hardy and if they have ever read his works. The answers were different, but all in all, pupils did a great job and gave structured, correct answers without cheating from each other.

Schools with the Ukrainian language of instruction and Hungarian language of instruction had almost the same level of knowledge. Due to the curricula of the Ministry of Education and Science in Ukraine, pupils had equal material and was presented to them. Answers of the school A and D with the Hungarian language of instruction will be illustrated and compared.

Pupils from school A coped with the answers a bit better. The correctness of the answers in school A put together 83% whether the school D only 75%.

DIAGRAM 12



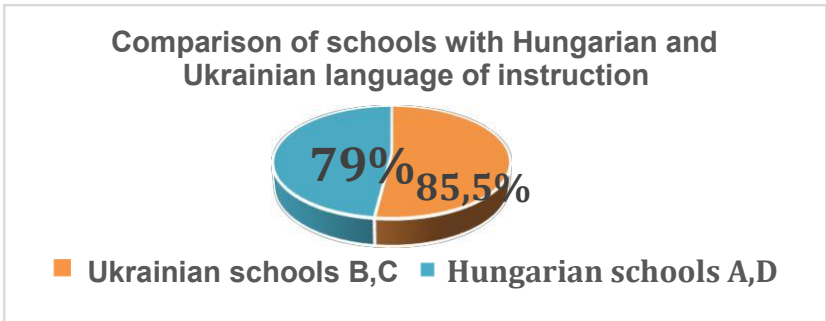
School B with the Ukrainian language of instruction and school C also with the Ukrainian language of instruction achieved a bit better results. The correctness of answers in school B put together 93% and school C 78%.

DIAGRAM 13



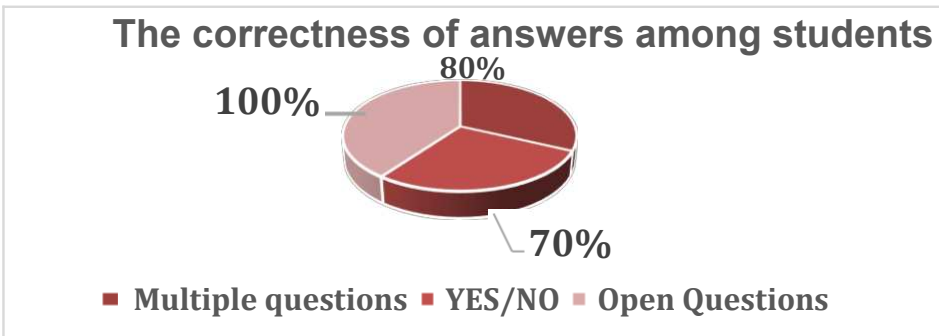
In a comparison between schools with the Hungarian language of instruction and Ukrainian language of instruction, school B and C gained 85,5% and school A and D gained 79%

DIAGRAM 14



Most of the pupils successfully did the questionnaire, they did not face the problems with answering the questions.80% of multiple questions were successfully done, 70% answered YES\NO questions right. All of the students (100%) answered open questions, gave clear and good answers.

DIAGRAM 15



3.5 Discussion and interpretation of the results

In this prospective investigation of the 19th-century British literature in secondary schools, an exact situation about pupils’ level of knowledge of British literature in the 19th

century was investigated. Heterogeneous classes with different age categories and schools with Hungarian and Ukrainian language of instructions were observed.

A recent data analysis reported a general situation among pupils, their attitude towards **British literature and if they are familiar with Thomas Hardy's literary works. Also, recent data** shows the impact on pupils in secondary schools.

**Students like to read such popular novels as "The Picture of Dorian Gray" or "Christmas Carol" and also most of the pupils are familiar with "Tess of D'urbervilles" written by Thomas Hardy.** It is a very unexpected discovery that pupils are familiar with such writers which are not provided according to the standard curricular of the Ministry of Education and Science of **Ukraine. Recent data proves a student's desire to read and to know more about Victorian** literature. Popular novels are written in Victorian Literature and it remains a sign on pupils who are interested in reading.

Open questions were answered well, pupils were able to provide clear and state answers, more than half of them are interested in reading such literature. The data contributes a clearer understanding of the general knowledge of pupils about British literature in the 19th century.

The novels which have a historical plot are not interesting for pupils to read, because it has a lot of incomprehensible information for them and the diagrams show that they are not able to cope with the history of development British literature in the 19th century. These results show us that the standard curricular of the Ministry of Education and Science of Ukraine choose the inappropriate way for pupils to learn history and literature.

The survey was conducted between students with different levels of knowledge and different age categories. Comparing schools with Hungarian and Ukrainian language of instruction, the following conclusions were made: schools with the Ukrainian language of instruction coped with the questionnaires a little better than Hungarian ones. This may be due to a lack of books in some schools or hours allocated to studying a particular topic are not enough students. Also, the fact that not all schools have enough material (books, manuals) and students simply cannot get the proper material from the books cannot be ruled out. Since the 21st-century books have become sidelined, different devices are used throughout the lessons. This can reduce **students' attentiveness and distract them from their** tasks.

The biggest problem with the surveys was the inattention of the pupils. They were not focused on issues because they were distracted during 45 minutes. Pupils were also informed of the anonymity of the questionnaires, but some teachers warned them that the surveys would be evaluated. That was not true. The teachers may have wanted the correctness of the answers to increase, but that did not help with the tasks because they were afraid to give the wrong answers.

It was also noticed that some of the students tried to use devices to answer better, so it was suggested to hide all phones

**One of the biggest problems is the pupils' inattention during the procedure. It was** markedly that they are nervous. The faster they filled the questionnaire - the worse results are received.

The theme of love and loss is relevant to students in secondary schools. This topic has always been and is a leading feature in the study of 19th-century literature in Britain. The Victorian era is easy enough to learn and easy to read because a hero is always a simple person and the authors appeal to ordinary people first and foremost.

Due to the lack of available data, the results cannot confirm the overall knowledge of all pupils in secondary schools, but recent data proves that theme of love and loss evergreen. Data shows that literature is still actual to the pupils. But the fact that films are more interesting to them cannot be denied, but also students are not always interested in reading literature, especially when it is not appropriate for some age groups. That is why for most pupils to watch a movie it is better than to read some books.

This information can also indicate a lack of proper material and insufficient information during the lessons. Activities such as literary evenings in schools have stopped to be such popular, so students are not able to get acquainted with some of the authors who have been taken for extracurricular activity.

### 3.6 Scenario of extracurricular activity in 19<sup>th</sup> century British literature. “Thomas Hardy’s poems and short stories”

Since Thomas Hardy was not included in standard curricular issued by the Ministry of Education and Science of Ukraine in secondary schools, a scenario for the extracurricular event was developed. The purpose of the extracurricular event is to acquaint students with a writer such as Thomas Hardy, to present his poems and biography, to interest students to further familiarize themselves with his works. Representing such author as Thomas Hardy to students it is very important. The importance of such event may be the presenting theme of love and loss in **Thomas Hardy’s literary works through representing his significant** poems.

**The topic of extracurricular activity is “Happiness was but the occasional episode in a general drama of pain”.**

Student 1: Good afternoon. Today we are going to talk about one of the greatest writers in 19th century British literature - Thomas Hardy. One of the most renowned poets and novelists in English literary history, Thomas Hardy was born in 1840 in the English village of Higher Bockhampton in **the county of Dorset. Hardy’s youth was influenced by the musicality** of his father, a stonemason and fiddler, and his mother, Jemima Hand Hardy, often described as the real **guiding star of Hardy’s early life. Though** he was an architectural apprentice in London, and spent time there each year until his late 70s, Dorset provided Hardy with material for his fiction and poetry. [30]

**Student 2: Hardy’s long career spanned the Victorian and the modern eras. He described himself in “In Tenebris II” as a poet “who holds that if way to the Better there be, it exacts a full look at the Worst” and during his nearly 88 years he lived through too many upheavals -** including World War I - to have become optimistic with age. Nor did he seem by nature to be cheerful: much of the criticism around his work concerns its existentially bleak outlook, and, **especially during Hardy’s own time, sexual themes. Incredibly prolific, Hardy wrote fourteen** novels, three volumes of short stories, and several poems between the years 1871 and 1897. **Hardy’s great novels, including Tess of the D’Urbervilles (1891) and Jude the Obscure (1895),** were all published during this period. They both received negative reviews, which may have led Hardy to abandoning fiction to write poetry. [30]

#### **Student 3 is reading one of Thomas Hardy’s poems**

Student 3: I said to Love,

**“It is not now as in old days**

When men adored thee and thy ways

All else above;

Named thee the Boy, the Bright, the One  
**Who spread a heaven beneath the sun,”**

I said to Love.

I said to him,  
**“We now know more of thee than then;**  
 We were but weak in judgment when,  
 With hearts abrim,  
**We clamoured thee that thou would’st please**  
 Inflict on us thine **agonies,”**

I said to him.

I said to Love,  
**“Thou art not young, thou art not fair,**  
 No faery darts, no cherub air,  
 Nor swan, nor dove  
 Are thine;but features pitiless,  
**And iron daggers of distress”**

I said to Love.

**“Depart then, Love!**  
**Man’s race shall end, dost threaten thou?**  
 The age to come the man of now  
 Know nothing of? -  
 We fear not such a threat from thee;  
 We are too old in apathy!  
**Mankind shall cease.So let it be,”**

I said to Love. [31]

Student 1: Thomas Hardy was married twice in his lifetime. Both marriages did involve elements of love, but both were undermined by complications; lack of children, incompatible **natures, differing aspirations, differing ages. Hardy’s** attitude to marriage **was** somewhat out of step with his time, in that he believed that the idea of marriage as an absolute, rigid, unchanging union of two people for life was unrealistic.

Student 2: In **“I said to Love”** Hardy creates a **paradox. He asserts that, without love, mankind ends: “Man’s race shall end” and “Mankind shall cease - so let it be”, but he also**



appears to rejoice in this since he simultaneously asserts that this is **the birth of a new age** "The age to **come**". This can be interpreted literally as the end of humanity since a part of our humanity must die if we choose not to love. Alternatively it is the beginning of an evolved (even higher) state of being, **and "let it be"** is a proclamation not a lament. In the new evolved state, we are not so subject to the vulnerabilities and tribulations of love: **"We fear not SUCH a threat from thee". The threat** is there but diminished. However, this is the dawn of a new age of hope **and even enlightenment: "the age to come" and the "man of now". Hardy uses dramatic absolutes "Man's race shall end", "Mankind shall cease" but then defines them as relative realignments.**

Student 1: Thomas Hardy wrote very good poems and short stories. His works are brilliant. He knows how to love and how to express love. This will never be ignored. Though **frequently described as gloomy and bitter, Hardy's poems pay attention to the transcendent possibilities of sound, line, and breath - the musical aspects of language.**

**Student 2: Hardy's "place** in literature has always been controversial, constant reassessment is essential to **keep the balance between modern and historical perspective."** Virginia Woolf, a visitor to Max Gate, noted some of Hardy's enduring power as a writer: **"Thus it is no mere transcript of life at a certain time and place that Hardy has given us. It is a vision of the world and of man's lot as they revealed themselves to a powerful imagination, a profound and poetic genius, a gentle and humane soul."**

**Student 3: When Hardy died in 1928, his ashes were deposited in the Poets' Corner of Westminster Abbey and his heart, having been removed before cremation, was interred in the graveyard at Stanford Church where his parents, grandparents, and his first wife were buried.**

**Student 3 reads last Thomas Hardy's poem for today "I Need Not Go"**

I need not go  
Through sleet and snow  
To where I know  
She waits for me;  
She will wait me there  
  
Till I find it fair,  
And have time to spare  
From company.

**When I've over got**

The world somewhat,  
When things cost not

Such stress and strain,  
Is soon enough  
By cypress sough  
To tell my Love  
I am come again.  
And if some day,  
  
When none cries nay,  
I still delay  
To seek her side,  
(Through ample measure  
Of fitting leisure  
Await my pleasure)  
She will not chide.  
What - not upbraid me,  
Nor ask what stayed me  
So long? Ah, no! -  
New cares may claim me,  
New loves in flame me,  
She will not blame me,  
But suffer it so

**Student 1: Thank you for being participated in today's extracurricular activity, we hope that Thomas Hardy left the sign in your heart**

## Conclusion

The nineteenth century is a time of rapid development of all spheres of artistic culture, and their relationship and role have undergone significant changes. This period was very bright and at the same time important. Nineteenth-century British literature is a leading figure in world literature. The prose of English literature at that time was represented by Oscar Wilde, Charles Dickens, Walter Scott, William Thackeray, Bernard Shaw, and Thomas Hardy. The works of British writers in the 19th century are endowed with sensuality using a considerable number of characters. Writers believed that literature should be rich in poetic images, casual and accessible.

Victorian period is emotionally expressive, writers mainly describe the lives of middle-class people. Among the literary genres the novel is the dominative. Significant in size, the novels are divided into episodes, which are then published in newspapers and magazines, making them accessible to the poor.

The end of the nineteenth century was an era of aestheticism and decadence. Oscar Wilde and other authors adhered to this style insisted on experimentation and believed that art stands firmly against the **“natural” norms of morality**.

**Thomas Hardy, who conquered England with a series of remarkable novels: “Far from the madding crowd”, “Tess of the D’Urberville”, “Mayor of Casterbridge”, “Jude the Obscure”,** by the end of the last century became one of the greatest spiritual leaders of modern times. To whose voice they eagerly listened. The very particular position of Hardy in English prose was due to the fact that he paid special tribute to the spirit of the century - Democracy. He honored Demos in his ability to be an individual of boundless subtlety and Olympic grandeur.

In the first decade of the 20th century, Hardy earned not only fame as a novelist, but also as a poet. At the sunset of his life, he undertook a grandiose effort to create the Dynasty. **“Dynasties” were the apex of his poetry, marked by features of the highest philosophy, deep humanism, passionate anti-war orientation (collections of “Poems about the Past and Present”, “Laughs of life”, “Insights”, etc.). As a poet, above all in art, who delivered sincerity and truth,** Hardy was more valued than many of his contemporaries, even those who surpassed him in skill, in the search and approval of new, poetic forms.

The third part of the bachelor thesis examines the general level of knowledge of students about the literature of Great Britain in the 19th century. Appropriate surveys were conducted among students in the 10th and 11th forms in secondary schools. The surveys were created according to the standard curricular issued by the Ministry of Education and Science of Ukraine. The pupils were informed about the anonymity of the papers and were familiarized with the survey procedure.

During the research procedure students did not face problems, tried to give clear and understandable answers for open - questions.

The research shows that pupils do not understand the historical side of British literature in 19th century on an appropriate level and are not interested in historical novels, but the theme of love and loss is popular among them. Pupils are interested in studying and observing such topics as love and loss by themselves.

The Ministry of Education of Ukraine does not give the children the material about Thomas Hardy and he is not well-known writer among pupils. Only few number of pupils know who it is, **so an extracurricular activity was created. Thomas Hardy's life and creative works** were introduced during the extracurricular activity. It is **one of best way to enrich pupil's** knowledge in **such topic as Thomas Hardy's** life and literary works.

The main hypothesis was confirmed: the theme of love and loss is evergreen. During the extracurricular activity, different questions were asked to students about love and loss in Tomas Hardy's **poems. Through answering different questions, pupils confirmed that theme of love and loss is also actual nowadays, even if this topic for pupils is not connected to Thomas Hardy's** literary works, the actuality of question remains paramount.

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## РЕЗЮМЕ

Дев'ятнадцяте століття це час бурхливого розвитку всіх сфер художньої культури, їх взаємозв'язок і роль зазнали значних змін. Цей період був дуже яскравим і водночас важливим. Британська література XIX століття - є провідною фігурою у світовій літературі. Прозу англійської літератури в той час представляли Оскар Уайльд, Чарльз Діккенс, Вальтер Скотт, Вільям Теккерей, Бернард Шоу та Томас Гарді. Твори англійських письменників у 19-му столітті наділені чуттєвістю, через використання значної кількості персонажів. Письменники вважали, що література повинна бути багатою на поетичні образи, простою та доступною.

Вікторіанський період емоційно виражений, у його основі лежить опис життя людей середнього класу. Серед літературних жанрів домінує роман. Значні за розміром романи поділяються на епізоди, які потім публікуються в газетах і журналах, роблячи їх доступними для нижчої ланки суспільства.

Кінець XIX століття був епохою естетизму та декадансу. Оскар Уайльд та інші автори, дотримуючись цього стилю, наполягали на експериментуванні і вважали, що мистецтво твердо стоїть проти «природних» норм моралі.

Томас Гарді, який підкорив Англію низкою чудових романів: “Далеко від шаленого натовпу”, “Тесс із роду Д’Арбервілей”, “Мер Кастербріджа”, “Джуд Неясний” до кінця минулого століття став одним із них найбільших духовних провідників сучасності. Його голос вони з повагою слухали та прислухалися до нього. Саме особливе становище Гарді в англійській прозі було зумовлено тим, що він віддавав особливу данину духу століття демократії. Він шанував Демоса за його здатність бути індивідом безмежної тонкості та олімпійської величі.

У першому десятилітті XX століття Гарді заробив не тільки славу як романтист, а й як поет. Наприкінці свого життя він приклав грандіозних зусиль, щоб створити Династію. “Династії” були вершиною його поезії, відзначеною рисами найвищої філософії, глибоким гуманізмом, пристрасною антивоєнною орієнтацією (збірки “Поєми про минуле та сучасність”, “Смішки життя”, “Погляди”, тощо). Як поет, перш за все в мистецтві, який висловлював щирість і правду, Гарді цінувався більше, ніж багато його сучасників, навіть тих, хто його перевершував у майстерності, у пошуку та схваленні нових, поетичних форм.

Третя частина бакалаврської роботи розглядає загальний рівень знань студентів про літературу Великобританії в 19 столітті. Відповідні опитування були проведені серед учнів 10 та 11 класів середніх шкіл. Опитування були створені за стандартною

навчальною програмою, виданою Міністерством освіти і науки України. Учні були проінформовані про анонімність робіт та ознайомилися з процедурою опитування.

У ході дослідницької процедури студенти не стикалися з проблемами, намагалися дати чіткі та зрозумілі відповіді на відкриті запитання.

Дослідження показує, що школярі не розуміють історичну сторону британської літератури в 19 столітті на належному рівні і не цікавляться історичними романами, але тема кохання та втрати популярна серед них. Учні зацікавлені у вивченні таких тем, як кохання і втрата самотійно.

Міністерство освіти і науки України не передбачає у навчальному плані викладання матеріалу про такого письменника як Томас Гарді і таким чином він не є відомим серед школярів. Всього кілька учнів знають, хто це, тому було розроблено сценарій позакласного заходу у формі літературного вечора. Це є найкращим способом ознайомити учнів з творчістю Томаса Гарді.

Основна гіпотеза була підтверджена: тема кохання та втрати є вічною, тобто вона завжди буде залишати слід у серці людей. Під час літературного вечора учням задавались різні питання на тему кохання та втрати у віршах Томаса Гарді. Відповідаючи на різні запитання, учні підтвердили, що тема любові та втрати є актуальною і сьогодні, навіть якщо ця тема для них не є пов'язаною з літературними творами даного письменника, актуальність питання залишається незмінною.



## APPENDIX A

**A kérdőív kérdései.**

**Tesztkérdések.**

**1.Milyen neve volt a 19. századnak ?**

- a. AzErzsébetkorszak
- b. Viktoriánuskorszak
- c. Tyudorivska
- d. Edward

**2. Melyek a főbb tendenciák irodalomban a 19. században?**

- a. Realizmus, klasszicizmus, humanizmus
- b. Transzcendentalizmus, realizmus, humanizmus
- c. Posztmodernizmus, realizmus, klasszicizmus
- d. Romantika, realizmus, dekadencia

**3. Nevezze meg a 19. Századi irodalom képviselőit az Egyesült Királyságban**

- a. J. Selinger , F. Kafka , G. Lovecraft
- b. O. Wilde, C. Dickens és S. Bronte
- c. S. King , O. Wilde és W. Thackeray
- d. Tolstoy L., E. M. Remarque és V. Shakespeare

**4. Az etikai doktrína neve, amely az élet célját a boldogságot és az érzéki örömet hirdeti**

- a. esztéticizmus
- b. hedonizmus
- c. cinizmus
- d. feminizmus

**5. Melyik stílus képviselője volt O. Wilde?**

- a. realizmus
- b. esztéticizmus
- c. romantika
- d. naturalizmus

**6. A művész életművének célja O. Wilde szerint:**

- a. a tükör képevalóság
- b. **hősiesemények** együttlétezése
- c. a szokatlanság a **gyönyörűképén**
- d. a világ ismeretében

**7. Egy fajta kiáltványa volt az esztéticizmusnak O. Wilde előszava a következő műben, a "Salome"**

- b. **“Boldog herceg”**
- c. **“A tökéletes ember”**
- d. **“Dorian Gray arcképe”**
- e. **“Lady Windermere rajongója”**

**8. Dickens munkájának alapja a következő téma:**

- a. Gyermek és hozzá állás a társadalomban
- b. Nosztalgia az elmúlt **időkre**
- c. Az igazság és a kiválóság keresése
- d. hagyományok és szokások Angliában
- e. Anglia története

**9. Dickens Ch. művei**

- a. **“ Armance” ,“VaninaVanini”, “Parma kolostor”, “Vörösésfekete”**
- b. **“Shouani ”, “Gorionagymamája ”, “Shagrainbőr ”, “Eugene Grande ”**
- c. **“Bovariasszony ”, “Salambo ”,“Feeling Education ”, “Bouvar and Pekushe ”**
- d **“öngyilkos jegyzet jegyzetek Pikviskoho Club”, “David Copperfield”, “Nicolas Nikkilbi”, “Karácsonyi dal prózában”**

**10. A realizmus mint irodalmi és művészeti irány a jelképe :**

- a. az ember, mint az egyik szenvedély hordozója
- b. egy olyan ember egy abszurd világban, amely tragikus tudatosságot teremt c. kivételes személykivételeskörülmenyekközött
- d. emberek különféle kapcsolatokban a környezettel, a társadalommal
- e. az ember mint gyenge és megosztott személyiség

**11. A 19. Századi irodalom főszereplője :**

- a. **Egyszerű ember anlpből**
- b. lovag
- c. Nemes herceg
- d. A boszorkány

**12. A tizenkilenc edikszázadban a realizmust, mint irodalmi és művészeti irányt fejlődését az alábbiak befolyásolták:**

- a. természet tudományok és filozófia
- b. **művészet**
- c. politika
- d. vallás
- e. Pontostudományok

**13. A kezdeti szakaszban a realizmus kölcsön hatásba lépett**

- a. romantika
- b. klasszicizmus
- c. barokk
- d. szentimentalizmus

### **Kérdések IGEN vagy NEM válasszal**

#### **1. A novella népszerű volt az írókkörében a 19. században**

- a. igen
- b. nem

#### **2. Az olvasók körea 19. Században változott**

- a. igen
- b. nem

#### **3. Thomas Hardy nem képviseltette a 19.századirodalmat**

- a. igen
- b. nem

#### **4. Azírókarrakoncentráltak, hogy mi történikittés most**

- a. igen
- b. nem

#### **5. Nagy-Britanniában a 19. Századi irodalom jellegzetes vonása az olvasok irántivonzerő volt.**

- a. igen
- b. nem

### **Bővítettválaszok a kérdésekre**

#### **1. Az Egyesült Királyságban a 19. Századi irodalom melyike tetszik önnek a legjobban?**

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#### **2. Ismeri T. Hardy munkáját? Ha igen, nevez zemegésírja le műveit?**

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## APPENDIX B

Анкета для учнів старших класів загальноосвітніх середніх шкіл I-III ступенів, яка проводиться з метою практичних досліджень у написанні дипломної роботи студентки Закарпатського угорського інституту імені Ференца Ракоці II ВасильцунКамілли.

Опитування є анонімним.

Тестові запитання

**1. Як називали епоху 19-го століття?**

- а. Єлизаветівська
- епоха б. Вікторіанська
- епоха в. Тюдорівська
- г. Едвардіанська

**2. Які провідні течії керували у літературі 19-го століття?**

- а. Реалізм, класицизм, гуманізм
- б. Трансциндеталізм, реалізм, гуманізм
- в. Постмодернізм, реалізм, класицизм
- г. Романтизм, реалізм, декаданс

**3. Назвіть представників літератури 19-го століття у**

Великобританії а. Дж. Селінджер, Ф. Кафка, Г. Лавкрафт б. О. Уайльд, Ч. Дікенс, Ш. Бронте в. С. Кінг, О. Уайльд, В. Текерей

г. Л. Толстой, Е. М Ремарк, В. Шекспір

**4. Назва етичного вчення, яке проголошує насолоду й чуттєві втіхи метою життя,**

- а. Естетизм
- б. гедонізм
- в. цинізм г.
- фемінізм

**5. Представником якої течії був О. Уайльд?**

- а. Реалізм
- б. Естетизм
- в. Романтизм
- г. Натуралізм

**6. Сутність і призначення мистецтва, за О. Уайльдом полягає:**

- а. у відображенні дійсності
- б. в співіснуванні героїчних подій
- в. у зображенні незвичайного і прекрасного

г. у пізнанні навколишнього світу

**7. Своєрідним маніфестом естетизму стала передмова до твору О.**

**Уайльда а. “Саломея” б. “Щасливий принц”**

**в. “Ідеальний чоловік”**

**г. “Портрет Доріана Грея”**

**д. “Віялоледі Віндермір”**

**8. Основою у творчості Діккенса є тема :**

**а. Дитини і ставлення до неї в суспільстві**

**б. Ностальгії за минулими часами**

**в. Пошуку істини і досконалості**

**г. Традицій і звичаїв Англії**

**д. Історії Англії**

**9. Твори Ч. Діккенса**

**а. “Арманс”, “Ваніна Ваніні”, “Пармський монастир”, “Червоне і чорне”**

**б. “Шуани”, “Батечко Горіо”, “Шагренева шкіра”, “Євгенія Гранде” в.**

**“Пані Боварі”, “Саламбо”, “Виховання почуттів”, “Бувар і Пекуше”**

**г. “Посмертні записки Піквиського клубу”, “Девід Копперфільд”, “Ніколас Ніккільбі”, “Різдвяна пісня у прозі”**

**10. Ознакою реалізму як літературно-художнього напрямку є зображення:**

**а. людини як носія однієї пристрасті**

**б. людини в абсурдному світі, який породжує трагічну**

**свідомість в. Вийняткової людини у виїняткових обставинах**

**г. людини у різноманітних зв’язках із середовищем,**

**суспільством д. людини як слабкої і роздвоєної особистості**

**11. Головний герой у літературі 19-го століття:**

**а. Проста людина з народу**

**б. Лицар**

**в. Благородний принц**

**г. Відьмак**

**12. У XIX ст. На розвиток реалізму як літературно-художнього напрямку**

**вплинули а. природничі науки та філософія б. мистецтво в. політика г. релігія**

д. Точні науки

**13. На початковому етапі реалізм взаємодіяв з**

а. романтизмом б. класицизмом в. Бароко

г. сентименталізмом

**Питання з відповідями ТАК або НІ**

**1. Новела була популярною серед письменників 19-го століття**

а. Так б. Ні

**2. Аудиторія читачів у 19-му столітті змінилася**

а. Так

б. Ні

**3. Томас Гарді не був представником літератури 19-го століття**

а. Так б. Ні

**4. Письменники акцентували увагу на тому, що відбувається тут і**

зараз а. Так б. Ні

**5. Характерною ознакою літератури 19-го століття у Великобританії  
було звернення до простого народу**

а. Так

б. Ні

**Питання з розгорнутою відповіддю**

**1. Який твір серед представників літератури 19-го століття у Великобританії  
Вам подобається найбільше ? Чому?**

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**2. Чи ознайомлені ви з творчістю Т. Гарді? Якщо так, назвіть та  
охарактеризуйте його твори**

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## APPENDIX C

Questionnaire for the pupils of the upper grades in secondary schools of the I-III degrees, which is conducted for the purpose of practical research in writing the Bachelor Thesis of a student of the Transcarpathian Hungarian Institute named after Ferenc Rakoczi II Vaszilcun Kamilla.

The survey is anonymous.

### Test questions

#### 1. 19<sup>th</sup> Century was called:

- a. The Elizabethan era
- b. Victorian era
- c. Tudor era
- d. Edwardian era

#### 2. What were the leading trends in the literature of the 19th century?

- a. Realism, classicism, humanism
- b. Transcendentalism, realism, humanism
- c. Postmodernism, realism, classicism
- d. Romanticism, realism, decadence

#### 3. Name the representatives of 19th-century literature in the Great Britain

- a. J. Selinger, F. Kafka, G. Lovecraft
- b. O. Wilde, C. Dickens, and S. Bronte
- c. S. King, O. Wilde, and W. Thackeray
- d. L. Tolstoy, E. M Remarque, and V. Shakespeare

#### 4. The name of an ethical doctrine that proclaims pleasure and sensual pleasure for the purpose of life,

- a. Aestheticism
- b. hedonism
- c. cynicism
- d. feminism

#### 5. The representative of which leak was O. Wilde?

- a. Realism
- b. Aestheticism
- c. Romanticism
- d. Naturalism

#### 6. The essence and purpose of art, according to A. Wilde is:

- a. in the reflection of reality

- b. in the coexistence of heroic events
- c. in the image of the unusual and the beautiful
- d. in the knowledge of the world

**7. A kind of aesthetic manifestation of aestheticism was a preface to the work of O. Wilde**

- a. Salome
- b. **“Happy Prince”**
- c. **“The Perfect Man”**
- d. **“Portrait of Dorian Gray”**
- e. **“Lady Windermere’s Fan”**

**8. Dickens’s main theme is:**

- a. The child and her attitude in society
- b. Nostalgia for times gone by
- c. The search for truth and excellence
- d. The traditions and customs of England
- e. History of England

**9. Works written by Ch. Dickens**

- a. **“Armanche”, “Vanina Vanini”, “Parma Monastery”, “Red and Black”**
- b. **“Shouani”, “Batechko Gorio”, “Shagrene skin”, “Eugene Grande”**
- c. **“Ms. Bovary”, “Salambo”, “Feeling the Senses”, “Bouvar and Pekushe”**
- d. **“Posthumous Club Death Notes”, “David Copperfield”, “Nicholas Nikkilby”, “The Christmas Carol”**

**10. The sign of realism as a literary and artistic direction is the image:**

- a. man as the bearer of one passion
- b. a person in an absurd world that breeds a tragic consciousness
- c. exceptional person in exceptional circumstances
- d. of man in various relations with the environment, society e
- .the human being as a weak and bifurcated personality

**11. The main character in 19th-century literature:**

- a. A common man of the people
- b. Knight
- c. Noble prince
- d. The Witcher

**12. In the nineteenth century. The development of realism as a literary and artistic direction was influenced**

- a. natural sciences and philosophy



- b. art
- c. policy
- d. religion
- e. Exact Sciences

**13. At the initial stage, realism interacted with**

- a. romanticism
- b. classicism
- c. Baroque
- d. sentimentalism

**YES or NO questions**

**1. The novella was popular among writers of the 19th century**

- a. Yes
- b. No

**2. The readership in the 19th century changed**

- a. Yes
- b. No

**3. Thomas Hardy was not a representative of 19th century literature**

- a. Yes
- b. No

**4. Writers focused on what is happening here and now**

- a. Yes
- b. No

**5. A characteristic feature of 19th-century literature in Britain was the appeal to the common people**

- a. Yes
- b. No

Open questions

**1. What is your favorite novel or poem written by 19<sup>th</sup> century British authors? Why?**

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**2. Are you familiar with Thomas Hardy's literary works? If yes, name and describe his works**

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## NYILATKOZAT

Alulírott, Vaszilcun Kamilla angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. **Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem**, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.