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# **THOMAS HARDY 'S "THE DARKLING THRUSH" AS A MODERN LAMENT**

A Paper

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*Dedication*

*To my family*

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## **ABSTRACT**

This paper is about Thomas Hardy as a poet. It is divided in Three chapters. Chapter One presents with the introduction which is divided into three sections: Hardy's life and works, style and influences, and finally definitions and examples of the lament

Chapter Two tackles the poem in question "The Darkling Thrush" in two section, the first of which is an analysis and the second presents a discussion why the poem is considered a lament by literary standards.

The paper is concluded with Chapter Three in which the findings of the paper are summarized.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Hardy life and works

Thomas Hardy was born on June 2, 1840, in Higher Bockhampton in Dorset, England, which formed part of the "Wessex" of his novels and poems. The first of four children, Hardy was born small and thought at birth to be dead. He grew to be a small man only a little over five feet tall. Hardy learned to love books through his mother, Jemina, and was able to read before starting school. He was taught by his father, also named Thomas, to play the violin, and he often journeyed about the countryside playing for dances and storing up the impressions of rural life that make up so large a part of his work. ) Sanders,2004)In 1862 he went to London, England, to work. Also at this time, Hardy began writing poetry after being impressed by Reverend William Barnes, a local poet.( Abbott, Rob & Bell,2001)Meanwhile Hardy had begun to work for Gerald Crickmay, who had taken over Hicks's business. Crickmay sent Hardy to Cornwall, England, where on March 7, 1870, he met Emma Lavinia Gifford, with whom he fell in love. Hardy could have continued on with architecture, but he was a "born bookworm," as he said, and in spite of his lack of success with literature he decided to continue writing, hoping eventually to make enough money so he could marry Gifford. Their courtship is recorded in *A Pair of Blue Eyes* and in some of Hardy's most beautiful poems, among them "When I Set Out for Lyonesse" and "Beeny Cliff."(

Cuddon, J. A.,2005)For Under the Greenwood Tree he earned 30 pounds was Hardy married Gifford in September of 1874.( Dolin andTim,2001

The verses he wrote in the 1860s would emerge in revised form in later volumes (e.g., “Neutral Tones,” “Retty’s Phases”), but when none of them achieved immediate publication, Hardy reluctantly turned to prose.

In 1867–68 he wrote the class-conscious novel *The Poor Man and the Lady*, which was sympathetically considered by three London publishers but never published. George Meredith, as a publisher’s reader, advised Hardy to write a more shapely and less opinionated novel. The result was the densely plotted *Desperate Remedies* (1871), which was influenced by the contemporary “sensation” fiction of Wilkie Collins. In his next novel, however, the brief and affectionately humorous idyll *Under the Greenwood Tree* (1872), Hardy found a voice much more distinctively his own. In this book he evoked, within the simplest of marriage plots, an episode of social change (the displacement of a group of church musicians) that was a direct reflection of events involving his own father shortly before Hardy’s own birth. (Paulin, Tom,2006)In March 1870 Hardy had been sent to make an architectural assessment of the lonely and dilapidated Church of St. Juliot in Cornwall. There—in romantic circumstances later poignantly recalled in prose and verse—he first met the rector’s vivacious sister-in-law, Emma Lavinia Gifford, who became his wife four years later. She actively encouraged and assisted him in his literary endeavours, and his next novel, *A Pair of Blue Eyes* (1873), drew heavily upon the circumstances of their courtship for its wild Cornish setting and its melodramatic story of a young woman (somewhat resembling Emma Gifford) and the two men, friends become rivals, who successively pursue, misunderstand, and fail her. (Cunningham, Valentine,2000)Hardy’s break with architecture occurred

in the summer of 1872, when he undertook to supply Tinsley's Magazine with the 11 monthly installments of *A Pair of Blue Eyes*—an initially risky commitment to a literary career that was soon validated by an invitation to contribute a serial to the far more prestigious *Cornhill Magazine*. The resulting novel, *Far from the Madding Crowd* (1874), introduced Wessex for the first time and made Hardy famous by its agricultural settings and its distinctive blend of humorous, melodramatic, pastoral, and tragic elements. The book is a vigorous portrayal of the beautiful and impulsive Bathsheba Everdene and her marital choices among Sergeant Troy, the dashing but irresponsible soldier; William Boldwood, the deeply obsessive farmer; and Gabrdhiel Oak, her loyal and resourceful shepherd. (Ward, A, 2009)

## **1.2 Style and Influences**

Thomas Hardy was a successful novelist, short story writer, and poet. While each of these areas could be used to analyze his writing style, his poetry is the one chosen. This is due to two factors. For starters, because of its personal nature, poetry is the genre of writing that comes closest to representing the writer's style. Second, it is well known that Hardy had to revise many of his short stories before they were published. The short stories, then, not only represent Hardy's own style, but also what magazines wanted to see. Hardy's poetry is thought to be the best example of Hardy's own unique style, and as such, it will be used as a means of investigation.

This overall style has been described saying, "His style is rugged, his tone often melancholic, and his humor grim, but his choice of words is magical and his meaning is always clear" (Kamm 201). This



summary of this style includes reference to three areas of Hardy's style: tone, humor and word choice. A final consideration is the common themes of Hardy's poetry.

Hardy's poems have a gloomy tone to them, a tone that is formed by a combination of reflection and sadness. Hardy's poems frequently dwell on some part of his life or history, and they do so with a sorrow that borders on depression. The poetry "In Tenebris," for example, begins with the verse

Wintertime nights "  
But my bereavement-pain  
It cannot bring again  
Twice no one dies" (Hurford 504)

This beginning immediately creates the melancholic tone .

The comedy of Hardy's poetry is not overt, but rather dry, and it tends to make the reader unhappy rather than laugh. The poem "Afterwards," for example, has a third verse that captures Hardy's sense of humor..

If I pass during some nocturnal blackness, mothy and"  
When the hedgehog travels furtively over the lawn

One may say, 'He strove that such innocent creatures should come to no harm but he could do little for them; and now he is gone" (Hurford 330)

This second line describing the hedgehog travelling across the lawn, is a hilarious image that may make the reader laugh under some circumstances. Hardy's initial lines, however, with the phrase "nocturnal gloom," generate a sense of dread that detracts from the humor. The

poem is saddened by the final two words, which indicate his powerlessness to do anything for the creatures and his death. Any jokes made by Hardy only serve to heighten the mood of melancholy. This has the effect of making the reader have a negative reaction to the humor.

Overall, Hardy employs a small amount of comedy, but in such a way that, rather of being amusing, it contributes to the poem's sadness while also invoking emotions in the Reader.

Hardy's word choice can be described as archaic, with Hardy often using unusual words that suggest a link to the past ; This instills in the reader a sense of nostalgia for simpler and more beautiful times.

The best poem to explain Hardy's word choice is " In Tenebris \_: "

Black is night's cope"

But death will not appal

One who, past doubting's all

Waits in unhope" (Hurford 504)

This also makes use of uncommon words such as 'appal,' 'doubtings,' and 'unhope.' 'Unhope' is a wonderful example of how Hardy developed words to convey himself. In this case, unusual words like 'appal,' 'doubtings,' and 'unhope' are used. 'Unhope' is also an excellent example of how Hardy invented words to express himself. In this situation, the word is the most important in the stanza because it is the final word which emphasizes the poet's emotions. The phrase 'unhope' was coined to describe the feeling of being entirely hopeless.

"His poetry is full of Vitality life, diversity, melody, linguistic control, and poetic adaptation of old to new ways of writing poetry. Loneliness is present in all of the poems, as well as all of the sentiments

that occur as a result of them. All of this is to say that death is prevalent in many of his poetry, particularly those concerning war. An example of this poems about death is "Ah, Are You Digging My Grave ?" (UKEssays 2018)

Hardy's poetry can be divided to three parts:

War poems, which were written at the times of the Second Boer War (1899-1902) and the World War I (1914-1918). Most of are full of pessimism and sadness.

Poems about Emma, his first wife. He shows his loneliness in which he lived after the death of his wife .

Philosophical and personal poems, which are full of references to his personal life.

When we analyse most of Thomas Hardy's writing style and literary works, particularly his novels, we see that most of his important characters or heroes are doomed to play the prominent role of fate. Hardy sees fate as external conditions, coincidences, natural occurrences, chances, and Nature's impacts on humans being .

The word "Nature" has played an important role in shaping or reshaping one's life. Nature is destiny or fate or luck in building or demolishing a character in Hardy's novels. Though all his heroes and major characters act in the normal acting of other heroes and characters of the novels of other writers or novelists yet we see; especially in Hardy's novels that heroes happenings, workings, events, incidents, etc. are destined or determined by his fate. One thing which is very noteworthy is that Hardy always presents or shows the role of fate as hostile to human beings which in other words always serves as destroying or spoiling the human beings .

"Hardy remains one of the great novelists of the Victorian Era, known for his many novels, short stories and poems, especially "Tess of the D'Urbervilles" and "Jude the Obscure." Living from 1840 until 1928, Hardy witnessed almost all of the significant social, religious and political developments of the Victorian era (1837-1901). These experiences, in addition to his personal life, greatly influenced his work "

( NADINE SMITH)

The Romantic vision of poetry greatly influenced Hardy. In his Life, he stated that "the essence of all imaginative and emotional literature was concentrated in verse," which clearly reflects his influence and interest.

He was a gluttonous reader who pursued knowledge until his death. On the day he died, he was attempting to read J.B.S. Haldane's latest popular science book, Possible Worlds. Hardy's poetic creations were undoubtedly influenced by his readings. Leslie Stephen, Francois Fourier, Herbert Spencer, and John Stuart Mill were among the writers who had a significant influence on him.

Thomas Hardy's philosophy is an inevitable part of his artistic sensitivities, Investigation intelligence, imaginative sympathy and an acute vision. It is also important to remember that Hardy wrote more than nine hundred poems. Out of that only about fifty treat philosophic questions in a direct way. Mostly his poems are the result of the impression of the moment. In his Preface to the Winter Words, his last volume he reveals that: "I also repeat what I have often stated on such occasions, that no harmonious philosophy is attempted in these pages – or in any bygone pages of mine, for that matter."(Qtd.in Millgate 4(

Hardy differed from other Victorian his poems dealt with the dramatic situations. His poems dealt with the real situations and were connected to the common life. He had the piercing eye eye to describe the reality of his life, other persons' lives and the historical past which touched human lives.

Thomas Hardy's poems are the Fusion of various patterns. On the one hand He was influenced by the patterns found in Shelly and Keats and on the other by the Patterns found in the works of Schopenhauer, Ruskin and Darwin. The world was traditionally conceived as web seen or woven by mind, imagination's web and patterns that was a characteristically found in the poems of Shelly and Keats.

There is a strong opinion of critics and readers who label his work as inherently pessimistic And he having a bleak view of life. His own confessions in his autobiography reveal a different opinion altogether. Even in the preface of apology he reiterates the growing need of confronting the bitter and cruel facts of life with sincerity. One of the most important reasons behind this paradox is Hardy's irony. The art of disguising is temperamental to Hardy which is apparent in his life as well as in his creative works. His poetic writings are explicit examples of his irony. In one of his, Poems He Resolves to Say No More he writes:

Yea, none shall gather what I hide"

What I discern I will not say

What I have learnt no man shall know

I'll let all be and show no man what I see "

(Qtd. In Allingham)

The study traces his poetic development in three phases. The first phase was marked by pessimism which emanates from the man's heightened sensibilities and the indifference of the mighty forces of god, nature and divinity resulting in to contrast and conflict between human aspirations and unjust treatment of it. The second phase Is the awakening of human consciousness which is credited to the human evolution. In the third phase, Hardy particularly highlights the altruism and compassion which are vital for the awakening of human soul. In many poems, he presents a compassionate view of the world manifesting the beauty and glory even amidst the ugliness. The self-affirmative vision of Hardy stresses on recognizing the limitations of the world to achieve a realistic sense of human possibilities. His poems are in many ways the celebration and affirmation of life. The essential humanity is the Striking note In his poems. His war poems triumphantly boast of it. Rather than abhorring the war directly he evokes the pathetic pictures of crushed humanity Underneath it. Hardy also derives existential influence to establish man's harmony With the society and the fellow human being .

### **1.3 Lament**

" Lament An expression of deep regret or sorrow for the loss of a person or position. A non-narrative kind of poetry, it appears to grow up alongside heroic poetry and is widespread in many languages. Famous examples are: The Lamentations of Jeremiah, David's Lament for Saul and Jonathan, the OE Deor's Lament, Dunbar's Lament for the Makaris, and Burns's Lament for Flodden and Lament for Culloden "(J. A. CUDDON) , or complaint, a type of \*LYRIC poem popular from the Middle Ages to the 17th century in which the speaker laments the cruelty of an unfaithful lover or the impending calamity of poverty or exile. As

evidenced by 'The Complaint of Chaucer to His Purse,' in which the author wittily addresses his light purse as if it were a 'light' (i.e. promiscuous) mistress, this form of \*MONOLOGUE became highly customary in love poetry.

A good example of the lament is "Requiescat " by Oscar Wilde""

Tread lightly, she is near  
Under the snow  
Speak gently, she can hear  
The daisies grow

All her bright golden hair  
Tarnished with rust  
She that was young and fair  
Fallen to dust

Lily-like, white as snow  
She hardly knew  
She was a woman, so  
Sweetly she grew.

Coffin-board, heavy stone  
Lie on her breast  
I vex my heart alone  
She is at rest

Peace, Peace, she cannot hear  
Lyre or sonnet  
All my life's buried here  
Heap earth upon it

The speaker warns the listeners to be careful where they step since "she" is laying underneath them in the soil. He is concerned that loud voices or heavy footsteps would annoy her. The woman who died used to be absolutely stunning, but now her "golden hair" is withering and tarnishing in the dirt. She was as perfect and pale as a lily when she was a

child, and this only got worse as she grew older. As she grew older, she maintained her innocence and gentleness,

This unnamed woman is trapped in the earth beneath coffin boards and a "heavy stone" that lies on her chest. Luckily though, the speaker thinks, she does not have to feel what he feels. She can only experience "Peace" from now on.

In the first Stanza, The speaker warns the listeners to be careful where they step since "she" is laying underneath them in the soil. He is concerned that loud noises or heavy footsteps will annoy her.

the second stanza of four lines ,The speaker recalls what the woman looked like before she died and what she must be now that she is dead ‘ She had "bright golden hair" throughout her life. Now that she's been buried, the speaker imagines her lovely hair being ruined by the soil. He believes it has "Tarnished with rust" .

In the there'd Stanza" This woman, whose name the readers will never learn, had the beauty of a "lily" when she was alive “white as snow,This is a picture of her that is both vulnerable and perfect. The speaker is reminiscing about her, possibly exaggerating things in his nostalgia.There was little alteration in this woman's appearance as she grew older. She did not grown jaded or nasty to the world in the way that some people become. "Sweetly" she grew up.

In the fourth stanza "All this beauty is now long past. She is contained with a boarded-up “Coffin” and pressed down by a “heavy stone” that lies “on her breast ‘The speaker stands alone at her grave in his grief, his heart is “vex[ed]” or troubled by her passing. She though, is at rest. At least she does not have to feel as he does"( Emma Baldwin)



By the conclusion of 'Requiescat', In the last quatrain The speaker has accepted the fact that the woman cannot hear what is going on above her 'The sounds of "Lyre or sonnet" cannot reach her. The only thing she knows is "Peace." .

## CHAPTER TWO

### "THE DARKLING THRUSH"

"The Darkling Thrush" was first published in Graphic on December 29, 1900, with the title "By Century's Deathbed." With "The Century corpse outleant," it announces the main themes of this poem, a commentary on the dying century, read as if it were written in darkness on the last day of 1899. However, as Hardy's original manuscript notes that its current title is "The Darkling Thrush" It has always been his intent, and in fact, many connotations adhere to it as a result. Although at first the poet seems to invite the reader to join him in his contemplation of the countryside on the last day of the century listening to "full-hearted evensong" in castles, the poem's title undermines its rustic simplicity by suggesting that it is to be read in the context of the literary tradition. The word "darkling" is a poetic word that has the general meaning of "shrouded in darkness" and has an impressive literary heritage. In Paradise Lost, the blind poet compares the inspiration to a flying bird/[who] sings darkly, and in a secret tirade hidden, "suggesting more the flow of music than feeling. Keats also associates poetic inspiration with the Nightingale as he listens to his intoxicating song "Ode to a Nightingale's "" Finally, Shelley's influence in "The Darkling Thrush" has garnered a great deal of critical attention. In "Ode to the West Wind" (1819), in which the poet prays to the west wind, wanting to share in its poetic powers, he similarly depicts the "pestilent-stricken landscapes". For 'A Dying Year.' In particular, in relation to Keats and Shelley, crisis of imagination is expressed in which the inspiring forces of nature are invoked as a means to transcend a sense of delay and inferiority. "The

"Darkling Thrush" engages in this poetic tradition as a paraphrase of traditional elegance for purposes of contemplation. In literary matters at the dawn of the twentieth century and wishing to revive his poetic

Unhappiness, a sense of death and desolation, is where Hardy begins "The Darkling Thrush". The first two passages show a landscape on a winter evening, which reflects the poet's "moving" state of mind. In the third verse, quite unexpectedly, he suddenly hears Castles "pelting his soul / At growing gloom." The language is similar to that of Keats, who imagines the nightingale "pouring your soul out/into such ecstasy" (castles is "ecstasy" too). However, the overall impression of this poem is quite different from that of Keats or Shelley. Shelley imagines the singing bird as a "rejoicing soul," "non-physical joy," or "a star from the sky in broad daylight" (it's important that he can't actually see it). The Nightingale in Keats' poem is also invisible, an ethereal being "not born for death." They both seem unaware that this wonderful music actually comes from an ordinary little bird. On the other hand, the Hardy can clearly see the bird: aged, weak, emaciated, and young mycelium, in a winding shaft. Obviously, this bird was born to die. She is old, frail, and knocked by the winter wind, but that does not destroy the essence of happiness that makes her sing. Although, as we have noted, some of the expressions in this poem (including the word "darkling") are suggested by Keats' poem, this is a deliberately simple and simple work that preserves the "poetic" images the two used. Previous writers. The phrase "I have leaned upon a copper gate" is quite different, as an opening line, from "Hail to you, cheerful soul!" This is a feature of Hardy's writing (Bloom 2004.)

"Darkling" has a literal meaning referring to thrush, but its connotations express Hardy's mood and outlook. It does not echo Keats' Nightingale Song as much as Arnold and John Cable, and the latter in

particular. Arnold's "Dover Beach" theme is the loss of faith, intellectual uncertainty, and groping that followed evolution for the world, which seems

To lie before us like a land of dreams,  
So various, so beautiful, so new  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night

Arnold may have been influenced by John Keble's Christian Year. Hardy's version shows that he was well acquainted with many of her hymns. Although the poet of "The Twenty-first Sunday after the Trinity" held the Christian faith twice, the same theme appears in much of his poem as in "The Darkling Thrush." The setting is gray and autumnal, but in "dreary blasy," there's red breasts fighting a "delightfully soft strain." "That," Keble concludes

Is the heart for thoughtful seer,  
Watching, in trance nor dark nor clear  
The appalling in Future as it nearer draws  
Palling Future as it nearer draws:

Contented in his darkling round,

If only he be faithful found

When from the east the eternal morning moves

Hardy's change to midwinter (the title of the first edition is "The Century's End, 1900") has its distinct poetic effect, and it explains why he chose thrush, perhaps after reading (as noted by Karl Weber in *Hardy of Wessex*, 1965, p.234) The following is from Chapter Thirteen of W. H. Hudson's *Nature in Downland* (1900): There is one thing that makes bird music lovers happy in the darkest January weather in this marine area. The middle of winter is the season of castles...when there is no flash of light anywhere and no change in that darkness of the enormous cloud which constantly moves above it; And the Southwest chants all day and all night, and day after day Then the windy rooster sings at the top of its voice from the top of the tree, undisputed. Glorious bird! ... you must believe that this dark side of things pleases him; and that his happiness in life, expressed in such voices and in such circumstances, must far exceed the contentment and bliss which are ours, even when we are also more free from pain and care, and all our beings are in perfect harmony with Nature. ... the sound is beautiful in quality, but the singer has no art, and takes out his notes anyway; The song is an explosion, a cry of happiness .... All the images in this clip correspond to Hardy's mood and intellect, but attention should be paid to the "tossed" in Hudson's description of the Bird song; Hardy thrush spit out his "spirit/ On growing gloom". The end of a day in the middle of winter at the end of the English year coexists with the cruelty of the poet. Within this overall picture, the mood is enhanced by details: spectral frost, winter dregs, the carcass of a

horn, and the stems intertwined like the strings of broken guitars. Surprising Hardy's cheerful song of scrawny thrush "Into an Exploding Pillar," the bird makes him think that perhaps the bird is instinctively more aware of the truth in nature than it is. The poem shows less stubbornness, and greater humility and wisdom than "The Impercipient," a willingness to agree that his intellectual pessimism may have misled him (cf. "Night in the Old Home"). It creates a chiaroscuro effect, the unlimited joy' of the song contrasting with the bird's appearance, the scenery, and the poet's mood. The poem's images are more traditional than usual with Hardy, and instead of Chillian. Frost was a gray ghost. See 'Neutral tones'. Eye of the day. A Greek image appears in Elsewhere in Hardy, e.g. TT.xviii, "The Great Eye of the Sun". Here she describes the weak light at sunset in the Winter. Intertwined ... broken guitars. The picture indicates not only a lack of joy but also of faith; it was The stems (the cannabis that grew up and over the adjacent fence) are dead and tangled up like broken harp strings (with a hint of old music in "Record"). Lamenting Death. Cf. Shelley's "Ode to the West Winds": (Fbpinion 1976(

Thou dirge

Of the dying year, to which this closing night

Will be the dome of a vast sepsepulchr

The word darkling in his revised title (the original title shows line 10) has a distinct origin, appearing in famous poems by Milton, Keats, and Matthew Arnold. An adjective (not a noun), literally "in the dark" and perhaps here – as in Keats' poem The Nightingale where the poet

applies it to himself – figuratively as well. Poems by Robert Burns, William Cooper, and John Cable have been suggested as analogues of Hardy's lyric mantra. Both of his predecessors used a winter singer as a symbol of hope: Burns is really a thrush, and Keble's a robin, but Cowper's ornitholo—far from the Nightingale (heard on New Year's Day, 1792) may have provided Hardy with a verse form, given that Hardy's component syllables of eight lines that differ only formally from the four-line verses of Cowper

O sings't thou rather under force  
Of some divine command,  
Commission'd to presage a course  
Of happier days at hand

Although this is interesting because it shows Hardy's grasp of tradition, it is marginal to its purpose. The originality of his poem lay in its implied themes and treatment, not in its form. In fact, his pieces, like Cowper's poems, are simply a four-line old poem snippet, alternately rhymed, and used in countless folk songs and hymns, often, as we've seen, by Hardy, but hidden in this case through" Double '-up'. Hardy prefaces with a landscape, displaying his usual esteem, but his portraits, though visually correct, also give a faint menace, and he replaces Frost (line 2) with his own MS shadow, embodying a natural phenomenon for him,

He always had a sly quality and full of emotion. Last summer's ruin, shown in winter's dregs and tangled stems of grapes, heightens the

sense of ruin, as does the faint eye of the sun, the wonderfully hardy "god." Romanticism was metaphorically destroyed by his image of broken harp strings (the lyre was a favorite symbol in Romantic poetry). The spectrum of the compound-gray epithet and the mysterious stalker intensify the frightening quality of the scene. The cumulative effect is a terrible general gloom and sterility, in which Hardy's vision is in sombre agreement with the landscapes he surveys.

The dead earth has now been precisely transformed into the image of a dead century. Each analogy is completely unimplemented, yet each analogy withers more than the last. Freezing the Ancient Pulse of Germ Rebirth is an echo of King Lear's curse of "all germs seeping in at once", and Hardy falls into inner despair — and utterly frustrating and frustrating. Perhaps most characteristic of verse 3 is its perfect balance; The way in which she rejects all temptations to exaggerate the contradiction with her past. True, Hardy gives a wonderfully vibrant warmth to evensong castles (like carollings, a non-Christian allusion). Lively, gauntlet of joy — suggesting both "unlimited" and "unlimited" — and throwing his soul all suggest that the song is a kind of universal oguri of hope. But—and this is the touchstone of Hardy's genius—the thrush itself (and the point it made at home) is getting old and emaciated and young and slender (which replaces The less telling thin in Ms). The twigs remain dim, and the gloom grows. He refuses to pull off any of the available romantic stops: This isn't a "wise thrush" like Browning, nor, like Skylark Shelley, a "cheerful soul//bird I once was." It is fatigued by time, and what a wonderful statement the column is exposed in that we think of the column in terms of beauty and color; He's tired. Like the poet himself he seems to have no good reason to sing. Largely because we can accept the credibility of Hardy's novel, we can also accept his



musings about the significance of his story. So, in the last stanza, he refers us back to the foreboding scene and only draws the most empirical conclusion: I could have thought, shivering there, 'he said subdued. It is the way in which Hardy pushes, despite all the evidence of his senses, to accept the possibility of some blessed hope, however feeble, the perfect balance between reason and emotion in the poem, the contrast between the immortal beauty of the immortal. The music and its stunning setting, combined with, perhaps above all, the hesitation and almost shyness of Hardy's "impression," make this a wonderful poem. Whether we accept hope or not, the image of castles remains in the mind, brave and indomitable, the image of man himself, "humiliating but permanent." Its quality makes this poem Coda appropriate for this chapter; Its subject matter provides a link with the following, and like Hardy's best poems, it ultimately defies classification (Johnson, 1991(

The inscribed landscape serves as the central figure in the fiction and poetry of Thomas Hardy, from the images that stand out like "gilded letters upon the dark tablet of surrounding Egdon" in *The Return of the Native* to those "written on terrestrial things" in the poem "The Darkling Thrush." This paper concentrates on the use of writing imagery in the novels that make up the first half of Hardy's career as a writer. Although it can be traced to the tradition of writing metaphors described by E. R. Curtius, this body of imagery is give particular freshness and depth in Hardy's work, where it is organically related ot other visual patterns. It connects ideas of perception to patterns of individual and historical development, as experiences inscribe themselves on faces and lives. It also aids In and comments on the project of extracting meanings from sensation, which is itself central to Hardy. Further, Hardy's writing metaphors, by creating a "world as text," determine relations between his

texts and the world they represent, placing his characters as secondary readers in the text and redefining text and world as objects of interpretation. Hardy's use of writing imagery, therefore, not only rehabilitates a commonplace figure but throws light on the function of metaphor in the discovery of meaning (Wike, 1993)

## CHAPTER THREE

### CONCLUSION

The poem "The Darkling Thrush" was written by the English poet and novelist Thomas Hardy. The poem depicts a bleak world that the speaker interprets as a source of despair and pessimism. On the other hand, a bird ("thrushes") comes to the scene, singing a beautiful, hopeful song—so optimistic, in fact, that the speaker wonders if the bird knows something the speaker doesn't. The poem, which was written in December 1900, he commented on the conclusion of the nineteenth century and the state of Western civilization. The speaker's vision of ruin is an extended metaphor for the decline of Western civilization, while thrush is a sign of potential rebirth through religious faith.

Also as considered The Darkling Thrush is typical of Hardy's writing in that it depicts human and animal life on Earth, both of which are in the grips of a hostile force, in this case, Nature. It is also exemplary in applause for defiance and indomitable spirit, and it can be represented by Hardy's poems and novels in its strong refusal to announce a clear outcome, and a balance between hope and pessimism. Blurred and strong meditation tone, use of natural images to generate and reflect human moods and feelings, simple rhyming system

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