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**PŘÍRODA, POČASÍ A ROČNÍ OBDOBÍ VE
WESSEXSKÝCH NOVELÁCH THOMASE
HARDYHO**

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**NATURE, WEATHER AND SEASONS IN THOMAS
HARDY'S WESSEX NOVELS**

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Plzeň 2014

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ABSTRACT

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The following thesis focuses on Hardy's two Wessex novels, *Far from the Madding* published in 1874 and *Tess of D'Urbervilles* published in 1891. It concentrates on his partly dream, partly real country called Wessex. Especially it focuses on the displays of nature, weather and change of seasons within two chosen novels. Its aim is to observe and subsequently delineate the nature, weather and seasons in Wessex and its meaning in the given novels. It also explores how the nature is connected to the individual characters and its influence on them.

The thesis consists of six parts: Introduction, Social life, The Life and Work of Thomas Hardy, Wessex, Nature, Weather and Seasons in *Far from the Madding Crowd* and *Tess of D'Urbervilles* and Conclusion. The Introduction delineates the central theme of the thesis. Social life in Victorian England describes the social Victorian background. . Third part covers the summarized biography of Thomas Hardy. Next part describes Hardy's imaginary country Wessex, its characteristics. The fifth section is occupied by the central theme of this thesis, nature, weather and change of seasons in two selected novels. Lastly, the final part offers conclusion.

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1. INTRODUCTION

This thesis deals with the issue concerning the nature, weather and seasons in Wessex novels of English writer Thomas Hardy. It focuses on two Wessex novels only, these are: *Far from the Madding Crowd* and *Tess of D'Urbervilles*. I choose these particular works because both of them are considered to be essential works of Hardy's literary career. The mighty nature symbolizes a main protagonist in forming the plot, shaping the characters and development in the settings of these novels. In the following lines I am going to explain more precisely reasons for making the decision of choosing these two particular novels. Publishing of first mentioned work, *Far from the Madding Crowd*, was a turning point of Hardy's life from several reasons. The first one is that it was the first work to be affirmatively acclaimed by critics and Hardy's popularity started to grow soon after that. This specific novel caused Hardy's first huge success on the field of British literature. After releasing this particular novel Hardy had finally made a name for himself as a novelist. Second reason is that it was the novel where Hardy first employed his partly dream and partly real country called Wessex, which was later developed into his subsequent novels. And the last reason is this: with releasing *Far from the Madding Crown* novel Hardy achieved financial security, so he could concentrate on writing only. Being financially secured made Hardy's wedding to Emma Lavinia Gifford possible. Publishing of the second work analysed in this thesis, *Tess of D'Urbervilles*, can be seen as crucial event of Hardy's life too. It assessed by critics with miscellaneous reviews, rather bad ones than good ones. It was not received well. This criticism was caused probably due to strong sexual matter depicted in the story, which was too heavy for Victorian society to carry. Four years later releasing of *Jude the Obscure* caused another storm of controversy. Soon after these pessimistic events Hardy abandoned writing novels and launched into merely writing short stories and poetry. Although, *Tess of D'Urbervilles* and *Jude Obscure* received negative reviews, they were being sold quite well and both works are considered as one of Hardy's best novels.

The thesis is divided into six parts: Introduction, Social life, The Life and Work of Thomas Hardy, Wessex, Nature, Weather and Seasons in *Far from the Madding Crowd* and *Tess of D'Urbervilles* and Conclusion. The Introduction presents the topic, provides reasons for selecting the topic, and gives the aim of the thesis. Social life in Victorian England summarizes the social background during the reign of Queen Victoria, including the expansion of British Empire, the mapping of contemporary population and an outline

of literary outputs and genres. Third part covers the condensed biography of Thomas Hardy, mentioning key moments of his long life and briefly mapping his literary growth. Next part describes Wessex, its origin, usage within Hardy's works and region coverage. The fifth section is devoted to central theme of this thesis, to nature, weather and change of seasons in two selected novels. Lastly, the final part offers conclusion.

2. SOCIAL CONTEXT

In 1837 with the ascension of Queen Victoria to the throne, a new period of British history called the Victorian era had commenced. Romanticism was gradually approaching towards the end and it was substituted by this prosper and peaceful age. During the Victorian age, Britain could assert to be the world's most powerful nation. Victory over Napoleon Bonaparte in 1815 left Britain without any stronger enemy, therefore it had originated British progressive domination overseas. By the end of Queen Victoria's reign, the British Empire enlarged over many new colonies: New Zealand, Canada, Australia, India, Burma and southern tip of Africa. And its population almost doubled in second half of nineteenth century.

Victorian era was marked by both social and political events. Major subject matter was progressing Industrial revolution all over the world. Societies in Europe and America had commenced to transform from agricultural type to industrial in the course of this period. Great Britain represented the world's colonial power. Its colonies provided a source of raw materials and also demanded products manufactured in England. Large amount of demand led to increase of mechanization and mass production. Development of capitalism caused decrease of small-scale and family businesses. Growth of huge factories initiated the deepening of social differences among individual classes. Many people of particularly middle and upper-class were positively influenced and their standard of people's living had risen.

Whereas conditions rapidly diminished for lower working-class, causing craftspeople being replaced by machines. Unskilled people were forced to work long hours in jobs with minimal security and were easily replaceable concurrently. Due to financial distress children were urged to be part of working labour. In 1840 presumably only twenty percent of children in London were attending a school of any kind. Situation improved distinctly till the end of the century. Industrial progress entailed migration from countryside to towns and cities. System could not keep surge of arriving workers, causing poor living conditions and spreading diseases. People lived in overcrowded houses in unhygienic terms, which supported expansion of diseases such as tuberculosis. Cumulating of industry on small area amplified air and water pollution. The consequence of all these effects combined all together was premature death and low life expectancy. Various labour reforms issued by British government and opportunity to form trade unions slowly improved conditions for working-class during second half of nineteenth century.

Great Britain was entering a new period along with the crowning of Queen Victoria. From the literary and social point of view, this period was abundant in distinctive features and events. In the course of nineteenth century Romantic Movement was gradually entering the new period of British literature. Poetry belonged to the most significant genres of romanticism and it still persisted in the early years of Victorian era. Among key figures of romanticism ranked such personalities as William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley and George Gordon Byron.

Whereas poetry prevailed in the romantic literature, at some point of Victorian era poetry was substituted by other literary output, the novel. Eventually, fiction became very popular due to serialized publishing and many contemporary authors commenced using this manner of presenting their works to the public. For instance Charles Dickens, one of the greatest novelists of the Victorian period, released his first novel *The Pickwick Papers* in this way. It was issued in 1836 by publishers Chapman and Hall and appeared in twenty monthly parts. The most of his works were published in instalments till later when they were published as bound books. Also three Brontë sisters fell into a company of very popular novelists and poets of nineteenth century. However, it might be confusing that all three sisters had published their novels under the male pseudonyms Elis, Currer and Acton Bell. Emily's *Wuthering Heights* and Charlotte's *Jane Eyre* are considered to be masterpieces of English literature. Nevertheless, Brontë sisters were not the only female writers who had published works under masculine pseudonyms during Victorian era.

Another leading writer of the second half of nineteenth century was George Elliot. She used the masculine pseudonym to avoid her works being compared to contemporary female genres, such as cookbooks and light-hearted romances. Under the penname George Eliot, an author of poetry, stories and the most importantly author of seven novels, Mary Ann Evans, is hidden. She also worked as a journalist and lived quite an independent life. These unconventional manners were fairly rare to see in Victorian world at least by the middle class women. In the world in which women had limited rights and were expected to provide their husbands clean home and raising children, she enjoyed quite comfortable life. Eliot is regarded as a free-thinker of the time, and she engaged herself in her novels to changes in social life, outcasts, conflict among community or struggle of Christian faith. To mention at least one of her novels, it would be *Silas Marner: The Weaver of Raveloe*. The main hero of the Eliot's third novel is betrayed by his best friend and becomes an outcast in his home town. Strong realism, abandoning of religious faith and the theme of strong social change are some of very perceptible topics in story of Silas Marner.

Novel was considered to be prevailing literary genre and popular type of medium in Victorian literature. In spite of the age being considered as highly pragmatic, the most of writers tended to praise ideals like justice, love, perseverance or truth. By the end of the nineteenth century, British novelists were leaving this formula, to provide more complex view on issues that current society struggled with.

Hardy regarded himself primarily as a poet. He considered poems as much purer literary form and he rather enjoyed writing them than prose. He had always believed that novel is only subordinate genre of literature. However, he did not abandon this idea, nor after the great success of his Wessex novels. Hardy's novels are located into gloomy Dorset countryside, where the country is presented as a main component of his stories. They are casted with characters that contend with the unbeatable power of nature and Victorian principles. Nevertheless, owing to the success of many of his works, Hardy's earlier novels and even later poems, he belonged to the most significant novelists in later decades of Victorian period. Moreover, both Wessex novels and poems have had a great impact on many authors till present day. This significance can be demonstrated by several honours, that Hardy was bestowed. To mention some of them: conferment of an honorary Doctor of Laws by Aberdeen University in 1905, followed by universities such as Oxford and Cambridge and Order of Merit. Furthermore, current Prime Minister offered him a knighthood, but Hardy did not accept it with a simple explanation. As Rosemarie Morgan states, "he could not accept it at this time" (11). There is an apparent chance that he rejected it due disgust of his wife.

3. THE LIFE AND WORK OF THOMAS HARDY

Thomas Hardy was born June 2, 1840 in the small village of Higher Bockhampton near the Dorchester in Dorset County, England. This precise region embodies an essential significance in Hardy's life and therefore it imprinted significantly in his writings. The Hardys pertained to an old Dorset family. Both of Thomas' parents influenced him a great deal. His mother Jemima was well read and ensured her son local stories, which some of them became a distinct inspiration of his Wessex novels, whereas his father was captivated by nature and music. That ranks them among dominant sources of Hardy's novels and poems. Jemina educated little Thomas at home, where she provoked a keen interest in literature in him. Another strong leverage was provided by his grandmother Mary Hardy, who narrated him, among others, stories about Napoleon's invasion. Geoffrey Harvey, British expert on Hardy's poetry work, comments: "it aroused Hardy's lifelong interest in the Napoleonic era that later was to find expression in his writing" (7). Mary Hardy also awakened a very intense love of nature in him, consequently Hardy spent a lot of time alone roaming around the countryside in his youth, divulging a strong feeling to nature.

Education of nineteenth century evolved under social transition, until the establishment of compulsory schooling of all children in England and Wales between ages five and twelve in 1870. Nevertheless, it preserved the social differences between lower and middle classes. In 1848 Thomas Hardy entered the National School in Stinsford, from whence he was transferred by his mother to the British school in Dorchester lead by the headmaster Isaac Last. Hardy gained a solid education there, precisely he acquired Latin, French and classical literature, among other subjects. Hardy was feeling torn apart about his education. It irritated him that the universities were meant for financially secure middle class, hence Hardy's family, who lived on the edge of poverty, could not afford it. He commenced his life-long self-improvement as a reaction to his awareness of inferior social status. He hoped for a university degree, but eventually he never accomplished.

Hardy's family domain originated in architecture. Thomas assisted his father in different building projects and in the age of sixteen he became an apprentice of John Hicks, a Dorchester architect specializing in church restoration. He met a local poet William Barnes in Dorchester, who published poetry about rural life and Dorset dialect. He might be considered as an inspiration for Hardy's poetry and fiction. In 1862 Hardy resolved to interrupt his architectural apprenticeship and he left for London. Hardy spent five years there, working as an assistant of architect Arthur Bromfield. He discovered the city life

full of cultural and scientific experiences. He attended museums, galleries, read works of Herbert Spencer, John Stuart Mill and Charles Darwin. Under the influence of these works, Hardy began to reconsider his Christian nurture and also happened to be increasingly disenchanted with traditional Christian religion. While he was staying in London, Hardy became familiar with poetry of contemporary poets. He also started to write his own poetry, but he was refused for publication. Three years later in 1865 he published his first satirical story "*How I Built myself a House*" in *Chambers Journal* and attained a reward. At this time Hardy starts to study literature more increasingly. The great inspiration for him was writing style of his friend George Meredith, who represented nature novelists and poets of Victorian era. Hardy finished his first novel *The Poor Man and the Lady* in 1867, but eventually he did not publish it. According to Meredith's words, the book contained overly intense satiric view on the rich people. He heartened Hardy to keep writing and endeavour to focus on a plot of his novels. Nevertheless, Hardy was not capable of publishing his works and moreover he got concerned about his health, therefore he left the capital and returned to Dorset, where he resumed working for Hicks.

Thereafter, at the beginning of 1870', his first novel was published: *Desperate Remedies* (1871) was published anonymously just as his second novel called *Under the Greenwood Tree* (1872). After this event, Hardy came to a decision to engage his life in writing only. Shortly after it was followed by his third novel *A Pair of Blue Eyes* (1873), which was the first novel to bear his name on publication. This novel belongs to the most autobiographical of all his novels and established some of the topics which he would extend in his later works.

Hardy's major literary success appeared along his fourth novel *Far from Madding Crowd* (1874). The novel was published anonymously serially in *Cornhill Magazine*, where it gained a wide readership. This is where Hardy firstly used the word Wessex, the regional name for a partly dream and partly real country in south-west of England. This imaginary Victorian Wessex connects Hardy's fifteen novels as well as many short stories, which are converged on Dorset. Thomas Hardy set great foundations for regional writings in English literature. As lecturer in Geography B.P. Birch claims: "Yet while Hardy created imaginary Victorian Wessex from out of various elements of those southern counties for his own literary purposes, the region also offered inspiration to a range of other storytellers, rural writers and poets who, in their own ways, used its landscapes and people to create their imaginative literature."

In 1870 Hardy met Emma Lavinia Gifford, whom he married in London in 1874. The first years of the marriage were quite happy; they travelled round Europe and England, frequently toured the Dorset countryside on bike. In 1885 they settled in Dorchester, where Hardy stayed for the rest of his life. One year later he published novel called *The Mayor of Casterbridge* (1886), which is a tragic novel set in fictional town Casterbridge, resembling to old Dorchester. Five years later his next novel *Tess of D'Urbervilles* (1891) was a huge success; moreover it was compared to works of George Eliot. Nevertheless Hardy's heroine *Tess of D'Urbervilles* caused an extensive controversy in Victorian public with its presentation of a young tender girl tempted by an aristocratic rogue. Hardy expresses his feeling for English lower class and mainly for country women. After Hardy read certain comments and reviews on Tess, he stated: "Well, if this sort of things continues, no more novel writing for me" (Harvey 36).

In 1898 Hardy announced to terminate writing prose, frustrated with a public response to his two latest novels: *Tess of D'Urbervilles* and *Jude the Obscure* (1895). The sales of *Tess of D'Urbervilles* provided him a financial security, thus he could concentrate on writing poetry, which he considered much purer form than fiction. To clarify this statement, Hardy claimed that the poet should move reader's heart through showing his own heart. In 1898 he published a collection of his older poems under the title *Wessex Poems*. This collection obviously tried to profit from the popularity associated with county of Hardy's novels. This volume is very heterogeneous, concerning many considerably diverse topics, such as: love, loss of religious faith, grief, history of Napoleonic Wars and also jocular poem. Apparently, there are concealed links to various women, which were very significant to Hardy's life. These references ruffled his wife Emma's feathers and little by little they became alienated from each other. Emma was thinking of literary career, therefore she became quite jealous on her husband's success, she even told their guest that she is the author of her husband's novels. All these disputes had a great share on their mutual alienation. The collection of *Wessex Poems* was not well received by reviews and it did not sell very well either. His readers and literary society perceived these poems as an act of a great novelist intervening in poetry.

At the time when London was enthralled by coronation of King Edward VII, Hardy started to collaborate with a new publisher called Macmillan. In 1904, first part of Hardy's epic-drama *The Dynasts* (1904) appeared. Hardy himself regarded *The Dynasts* as the major work of his life, in which he reflected his interest in Napoleonic wars. It is an epic drama in verse covering European history from rise of Napoleon till the battle of Waterloo.

There were mainly negative reviews on the first part, while on the second one were warmer. And the third one was both spoke and sold well. Disagreements with Emma were continually approaching and they were conditioned by the fame and increase of wealth of her husband. His popularity grew steadily; he was offered a knighthood and young contemporary writers, such as George Bernard Shaw and Joseph Conrad, came to visit him. Towards the end of the decade Emma's health declined and by the end of 1912 she died of heart failure. Hardy was overcome by great sorrow, feeling pity about the several years of disharmony within their wedlock. Two years after, Hardy married Florence Dugdale, who worked as his secretary for several years. He was seventy-four and she was thirty-five. Following years are labelled as his most creative period as a poet. He had published many poems, in collections and in press. War poems or poems which reflected his loss of religious faith was included.

It was inevitable to Hardy's biography be written. It appeared after Hardy's death written down by the second wife Florence Emily Hardy. Nevertheless, it is said that Hardy himself had a great share on this work. He planned to be the first to present his own autobiography. Eventually he did not. He experienced much of a negative criticism during his literary career, so he created the biography through his wife, her as a major author. On 11 January 1928, after a short illness, Hardy died on a heart attack. Almost immediately after Hardy's passing, Florence completed the narration of his life with the description of his final days and sent it to Macmillan, the publisher. Furthermore, she later reworked the biography, making some substantial changes. The work was named *The Life of Thomas Hardy* and was published in two volumes, and it is regarded as one of his successful works.

4. WESSEX

One of the strongest features in artistic sphere of Victorian era had been an increasing number of writers interested in regional literature. The regional approach had become a distinctive pattern in many works of novelists in English literature of nineteenth century. A nature happened to be an attractive subject matter to a large number of authors, to which B.P. Birch refers as the nature novelists. Either called the nature novelists or the regional writers, jointly with these authors new literary form known as regional novel came into existence. Nevertheless, a sort of hint of regional geography in English literature could be spotted even before the second half on nineteenth century, which was a booming period of Hardy's literary output . H.C. Darby, professor of geography in the University of Liverpool, comments on that in his own words:

In England, it is possible to go back beyond the middle nineteenth century in the search for the origins of this literary form. Sir Walter Scott's historical novels are full of local colour and feeling for country. Many of them can perhaps be described as historical novels with topographical basis. (426)

But not only Walter Scott was touched by local environment, later even Thomas Hardy's contemporaries such as Arnold Bennett and George Eliot were closely linked with regional literature concerned with specific parts of England. Nevertheless, it was due to Thomas Hardy this literary form happened to be known as the regional novel in England.

Thomas Hardy is inseparably linked with his own fictional region. He reached fame in the great realm of English literature by establishing partly dream - partly real country called Wessex. At first, Hardy revived the term Wessex to made a name as a novelist and establish himself financially enough, so that his wedding with Emma Gifford could be realized. However, when *Far from the Madding Crowd* appeared serialized in the *Cornhill Magazine*, he recognized that Wessex constitutes a great opportunity to success. Therefore he subsequently created another series of novels, situated into this particular region. In the view of this re-established title he achieved a long-life career in literature.

As it was already remarked, the regional term Wessex was revived in publication of Hardy's fourth novel *Far from Madding Crowd* in 1874 and since then he used it in many of his novels, short stories and poems. Subsequently, regional novels have expanded into the whole English literature and the term became its trait. Hardy himself calls in the *Preface*, written for the 1895 collected edition of *Far from the Madding Crowd*, how the term Wessex came into being:

It was in the chapters of *Far from the Madding Crowd*, as they appeared month by month in a popular magazine, that I first ventured to adopt the word Wessex from the pages of early English history, and give it a fictitious significance as the existing name of the district once included in that extinct kingdom. The series of novels I projected being mainly of the kind called local, they seemed to require a territorial definition of some sort to lend unity to their scene. Finding that the area of a single county did not afford canvas large enough for this purpose, and that there were objections to an invented name, I disinterred the old one.

Nevertheless, when Thomas Hardy used the term Wessex in *Far from the Madding Crowd* in 1874, he was not the first one who disinterred it. In fact, according to Senior Lecturer in Geography B.P Birch, it was William Barnes, a Dorset poet, who had initially brushed up the term Wessex in the 1860s. However, it was due to merit of Hardy's works which caused insertion of Wessex into the public knowledge. Hence, Hardy's creation of imaginary region provided a model to wide range of other authors, as Birch imparts in Wessex, Hardy and the nature novelists, who in their own ways, used its landscapes and people to create their imaginative literature (348). Since the time when Hardy adopted the term Wessex and subsequently developed it into varied dream country, it has inspired and reflected in a number of works of English storytellers and rural writers.

Yet as I stated earlier, the term Wessex was originally revived by his friend and Dorset poet William Barnes in 1868. However, Hardy encountered Barnes firstly in 1860s, when as a sixteen-year-old was sent to John Hicks, a Dorchester architect specialising in a church restoration, to serve an apprenticeship for three years. Barnes worked as a schoolmaster next door to Hicks's office. He was preoccupied with Dorset language and dialect. Barnes' poems were concerned with a theme of pastoral life and natural landscape of his native county. He adopted the Dorset expression from an old English history, precisely from the old times of seven kingdoms. The term Wessex refers to an Old Saxon Kingdom, situated in the south of England, after the occupation by Romans. Essentially, Hardy inserted the centre of his imaginary Victorian Wessex into Dorset, his home country.

He had portrayed towns and places filled with rural life in his Wessex novels, its social events and environment, where they were set. Eventually, his dream country had become more and more familiar that some people started to think of it as a genuine regional designation. Although, Hardy himself asked his devoted and realistic readers in

Author's Preface (1895 edition) of *Far from the Madding Crowd* “to forget this, and to refuse steadfastly to believe that there are any inhabitants of Victorian Wessex outside these volumes in which their lives and conversations are detailed.” And yet, as H.C. Darby states in “The Regional Geography of Thomas Hardy’s Wessex ”: he drew attention to the fact that the main locality of *Far from the Madding Crowd* had a reality in an existing place (427).

Therefore, some of his avid readers, not surprisingly, started to believe in Wessex, as a real country. They got interested in places, which appeared in Hardy’s novels, and attempted to identify their scenes with particular locations. Readers were provided with precise geographical settings, as author depicts in the preface to *Wessex Tales*, the first collection of Hardy’s stories, among the others. They were also imparted with a map of Wessex, to help to track particular places. Hardy added a clarification of the environment of his imaginary county to *Wessex Tales*, even the way how he transcribed real places and its names into their invented ones. Author himself clarified the method he used for appellation of individual places. Their actual titles usually remain to natural places; for example, the Bulbarrow Hill, Heedless William's Pond. One of the several exceptions is Norcombe Hill, which is portrayed in the very beginning of *Far from the Madding Crowd*, thoroughly. Actually, Norcombe Hill is called Winyard's Gap. However, larger towns mostly kept their real names, such as Southampton or Bath, and others were modified or were given completely new made up titles. For instance: Puddletown turned into Weatherbury, Troy-town appeared as Roy town, and Stinsford became Mellstock. The heart of Wessex represents the small town of Casterbridge, originally named Dorchester.

On Hardy’s sketched map, which appeared in *Wessex Tales* (1888), the area of Wessex is pictured in seven parts: Off Wessex, North Wessex, Mid Wessex, Upper Wessex, South Wessex, Outer Wessex and Lower Wessex. But what area in real life was Wessex comprised of? H.C. Darby contends on this subject in his essay. According to historical atlases from the end of the seventeenth century Wessex consisted of the counties of Dorset, Hampshire, Somerset, Wiltshire, Berkshire and Devon; and this is also approximately the zone covered in Hardy’s works (Darby 430).

Hardy’s Wessex covers seven counties in general. Not surprisingly, the absolutely closest attention Hardy pays to one particular county; his native Dorset. Even though, it is obvious that sometimes his stories are located in outside the Dorset. Thomas Hardy’s origin is deeply connected with county of Dorset, as he was born and raised there. Since Hardy was bred in Dorset, he understood its rural life and folks; therefore he could later

apply this complex knowledge and aptly imprints it into his lifeworks. As B. P. Birch comments:

It is not just that he concentrated on rural Dorset and its communities, in that countryside he portrayed the features of the area around Dorchester (Casterbridge), the Frome valley and the surrounding chalk and heathlands, both in his novels and short stories in much more detail than other districts close by. (351)

The diverse plots of nearly all his popular writings are set in this small specific region. In author's outline map, Dorset is situated into the South Wessex towards the coastline. It is presented as a miscellaneous region, both from topographical and social point of view. This area consists of five main areas, each with distinctive landscape and countryside. These areas are: Heathlands, Chalk Uplands, Clay Vale, Hill and Scarp, Isle of Portland.

The plots of Hardy's fiction are not placed into some indistinct place in time. But it also does not reflect reality of stated time in history of Britain. Birch also clarifies the questions concerning the time, which Hardy's novels cover. According to him settings of all his novels are enacted to the times before Hardy was born, into the beginning of nineteenth century. According to him, Hardy needed to place his characters into the years of busy agrarian changes to picture the effects on rural communities and landscapes. " So he created his partly-dream world. " The central topic in Hardy's fiction is to render the rural conditions in various districts of south-central England and how social changes influenced the rural life of ordinary people living in those districts. (Birch 351)

The development in a use of settings in Wessex novels had changed through periods of Hardy's literary output. Fixation of the major characters to one individual region or smaller district is apparent in earlier ones, while major characters in the later works wander through the landscape of several parts of Wessex county. The settings of individual Wessex novels will be specified in the following lines. Setting of *Far from the Madding Crowd* (1874) is mainly situated in the Chalk Upland. *The Return of the Native* (1878) is set into the Heathlands, though there is obvious reference to the heath country in many other novels. On the other hand, there is an evident movement of main characters over various landscapes in Hardy's last three Wessex novels. For instance, the story of *Tess of the d'Urbervilles* (1891) is placed into several districts in Wessex. Three parts of Dorset landscape are included in the plot – the Chalk Upland, the Heathlands and the Clay Vale. She spends her childhood in the village in Blackmoore. The place, where it comes to her raping, is called The Chase. Later, Tess finds work as a milkmaid in Vale of the Great Dairies. After that she separates from Angel, she works at Flintcomb Ash, and eventually

Tess' execution takes place in Winchester. However, there can also be detected scenes of the rest from the Dorset county. H. C. Darby stated that just *Tess of the d'Urbervilles* is "perhaps the novel that in itself best illustrates the varying countryside of Dorset" (443). The plot of other Hardy's novel *The Hand of Ethelberta* is concentrated on the Isle of Purbeck, while *The Well-Beloved* is placed on the Isle of Portland, southern England. The setting of tragic novel *The Mayor of Casterbridge* accounts for a source of the Casterbridge town, naturally. Publishing *The Well-Beloved* (1897) may be considered as the last Hardy's novel added to the Wessex compilation and along this novel he concludes writing inserted primarily into the district of Wessex. Afterwards, he occupied himself with the three-part work, which he considered to be his greatest prose work, *The Dynasts* (1904). This drama on Napoleonic wars no longer focuses on Wessex district, but is set to European continent.

The following paragraphs focuses on the main regions of South Wessex, which is considered as the closest one to Hardy. From the geographical point of view South Wessex consists of five main regions, each with distinctive features.

The Heathlands or Heaths covers the area on the east, bordered by The Isle of Purbeck to the south and Chalk Upland to the west. It is presented as the county with poor agriculture, due to sandy soil. To mention anything from its economy it would be dairying. Dairy industry relied on the artificially irrigated grasslands in valleys, which played an important part since eighteenth to the first half of nineteenth century economics. This particular region appears in several Wessex novels, such as in *The Return of the Native*, as a minor setting in *Mayor of Casterbridge* and *Under the Greenwood Tree*.

The Chalk Upland lies to the south from the Vale of Blackmoor and to the north-west from the Heathlands. Over the Vale of Blackmoor rise the slopes of Chalk Upland more than 800 feet high. Steep hillsides gradually slope down towards south-east the region until it meets borders of the Heathlands. The setting of *Far from the Madding Crowd* takes place in Chalk and as this is pastoral novel, this county mainly deals with farming and arable land. Local industry is engaged in breeding of sheep, and growing of corn and turnips. Another two novels, *Under the Greenwood Tree* and *Mayor of Casterbridge*, are mainly set into this Chalk environment.

The Vale of Blackmoor, also called Clay Vale, is situated to the north from The Chalk Upland. Blackmoor is wet and swampy district dealing with breeding of beasts and dairy industry as well. The whole story of *The Woodlanders* takes place in here. Tess spends her childhood in the picaresque village Marlott in the beautiful Vale of Blackmoor.

Hardy describes thoroughly the landscape around the village from the traveller point of view:

The fertile and sheltered tract of country, in which the fields are never brown and the springs never dry, is bounded on the south by the bold chalk ridge that embraces the prominences of Habledon Hill, Bulbarrow, Nettlecombe-Trout, Dogbury, High Stoy, and Bub Down. The traveller from the coast, who, after plodding northward for a score of miles over calcareous downs and corn-lands, suddenly reaches the verge of one of these escarpments, is surprised and delighted to behold, extended like a map beneath him, a country differing absolutely from which he has passed through.

Western part is also referred as Hill and Scarp, lies to the west from Blackmoor Vale and Chalk Upland. From the geographical point of view it is very miscellaneous region. Due to the changing altitude wide range of soil can be found there, concerning heavy clay and fine sand. There is a reference to this region in *The Woodlanders* and *Mayor of Casterbridge*.

The fifth and the last part of South Wessex covers the area of Isle of Purbeck, which is also true name of this area in real world.

5. NATURE, WEATHER AND SEASONS

Eugene Goodheart states that “Thomas Hardy never felt at home in society” (215). The roots of his attraction to world of nature can be observed in his rural youth. He wondered through the moors and plains which surrounded his native home, while enjoying the beauty of the landscapes. Hardy also adopted sense perceptiveness to a power of nature from his parents, who influenced him profoundly. While the mother Jemina provided young Thomas with the stories comprised of local folklore and traditions, his father Thomas was very fond of nature.

To Hardy, there is a strong connection between the nature, man and the environment in all his Wessex novels. One can feel while reading Hardy’s works that a man is always in some collision with the laws of nature. There is an evident continual struggle of a man with the destiny controlled by the universe. According to W. L. Phelps it is quite curious that even Hardy finds nature completely relentless and passive to suffering of people, he adores it anyway (Phelps 209). The unseen powers of nature work as propulsion power in the life of ordinary people. The nature does not represent only essential background to complete the tale. Universe’s frame of mind is reflected in the human lives and functions as a full bodied character in the story. Two sides of nature can be observed in his works. The first one is calm, represented by the beauty and prosperity. On the other hand, the second side is vicious, cruel and tough. Nature stands for an enemy to the character in several Thomas Hardy’s novels, where the main characters played just minor parts. Hardy sees the nature as a world of green grass, plants, animals and sunlight. But Hardy is also aware that nature possesses two powers: the giving and kind and on the contrary taking and unstable.

It is unlikely to disconnect the people from the nature, because they are both linked up through environment. Marks of nature are noticeable in customs, speaking manners and personalities of local people. Such as young farmer from *Far from the Madding Crowd*, Gabriel Oak, living in a shepherd’s hut close to the nature as he can be. Nature is perceived in his whole personality. Natural influences are reflected in his behaviour to men and to all living beings and non-living in general.

Profound knowledge of nature and sympathy towards it are obvious feature from reading Hardy’s novels. It seems that Hardy possesses unlimited familiarity of nature world, such as nature itself. It may seem queer that the same man, who finds unmerciful to human misery, adores it equally. W. L. Phelps clarifies this bond dexterously:

Every man must love something greater than he, and as Mr. Hardy has no God, he has drawn close to the world of trees, plains, and rivers. [.....] It [nature] has a personality of its own, and affects the fortunes and the hearts of all human beings who dwell in its proximity. (509) Hardy portrays the world as an extraordinary place composing interesting dramas in human's lives. (509)

5.1 IN FAR FROM THE MADDING CROWD

Far from the Madding Crowd is Hardy's fourth novel published in 1874. It can also be referred to as a pastoral tale, dealing with nature, shepherds and sheep, which are believed to be traditional pastoral features. This novel depicts portrait of rural life, containing appeals of pastoral, however, with all its difficulties. Hardy employed his knowledge of actual rural and agricultural world into this story. But he does not portray this world as some serene and steady place. Instead, his world is filled up with actual rural life, including adversities and worries. Main characters have to face to destroying storms, dying sheep, loosing roof over the head and love misfortune, of course. As Michael Squires imparts, it is not traditional pastoral, but its modified version. Hardy did not want to provide an accurate picture of real rural life to his readers, but rather to emphasize its essential values and attributes. He tries to accentuate the value of pastoral world apart from urban society. Also the title of this novel indicates that the plot is set into the place, which is far away from the crowded cities. *The Far from the Madding Crowd* may be considered as a modern version of pastoral, or modified pastoral, hence it differs from traditional pastoral in several ways. Nonetheless, the pastoral underwent through many attempts to define during the twentieth century, comprising of almost as many critics as its definitions. In essay *Far from the Madding Crowd as Modified Pastoral* Squires summarizes these attempts to define pastoral in one level. He defines it as:

The genre of literature which idealizes country life, through sharp contrast between city and country, the implied withdrawal from a complex to a simple world, the urban awareness of rural life and the resulting tension between value systems,.....and the creation of circumscribed and remote pastoral world characterized by harmony between man and nature and by an atmosphere of idyllic contentment – a world in which country life, stripped of its coarsest features, is made palatable to human society. (303)

Following this definition, Squires see *Far from the Madding Crowd* as a “modified version of traditional pastoral.”

The plot of *FfiMC* is set into the area around Weatherbury. The main character Gabriel Oak falls in love with Batsheba Everdene, but she does not feel the same way about him and reject his offer to marry him. She inherits a sheep farm in the village of Weatherbury. In the meantime, Gabriel deals with great misfortune in his life. One of his shepherd's dog chases his flock down the precipice, and Gabriel's dream of having his own farm disappears. After this crucial event, Gabriel possesses no property and remains penniless. He seeks employment in work fair in Dorchester, but does not succeed. When he

is on the way to another work fair, he lends a hand to putting down the fire the farm. He asks for a work, although he does not know that the owner of the farm is his former love Batsheba Everdene. In spite of their peculiar history, she hires him. Later, when her flock is diseased, she realizes that hiring him was beneficial and that Gabriel is very capable and useful shepherd. Meanwhile Gabriel is occupied with tending the flock, Batsheba deals with love trouble. Sending a harmless valentine card to her neighbour Mr. Boldwood for fun leads to events she by all means did not anticipate. Innocent valentine card is ensued by Boldwood's increasing passion for Batsheba and early marriage proposal. She keeps procrastinating his offers, until she is being attracted to another man. This man is young soldier, Sergeant Troy. Eventually Batsheba marries Troy, not knowing the real character of her husband. In fact, Sergeant Troy seduced her younger servant, promising her marriage. Fanny search for her lover until she is found dead in Casterbridge. When Fanny's casket is brought to Batsheba's farm, she discovers the true nature of her husband and their marriage is damned. Farmer Boldwood has a free hand and displays his unflagging interest towards her which borders with insanity. When Mr. Boldwood throws a Christmas party, he looks forward to Batsheba expect his proposal. Suddenly, Troy appears and crazed Boldwood shoots him dead. Then he surrenders himself to the authorities. The setting of the novel is heading to the end. Batsheba remains footloose and she does not feel superior to Gabriel. Since they met she went through many experiences, and she feels humbleness. Gabriel had never stopped being fond of her, subsequently their affection proceeds into the small marriage. Fanny and Troy are reunited in life after death. Batsheba and Gabriel are united in this world by marriage and Mr. Boldwood teeters between life and death on the threshold of insanity. The harmony of the novel is achieved by the marriage of Gabriel Oak and Batsheba Everdene.

It is necessary to examine love interlaced relationships pictured in the novel. The rural life competes with the urban life for the favour of the main characters. Haughty Sergeant Troy is representative of artificial urban world. Even though, he is a military man with the devotion to the army, he lacks moral fidelity towards other living beings, for instance Fanny and Batsheba. At the beginning of their relationship, Batsheba is lured to Troy through his courteous manners and behaviour towards her. Nevertheless, as their relationship proceeds, readers may detect that Troy's picture was just a well-played illusion. While this relationship between Batsheba and Troy seems to be artificial, the bond between her and Gabriel Oak acts as true, causal and set by the upper force. Batsheba's second suitor, Mr. Boldwood, does not follow the laws of nature either. He is stuck in his

own mind with images of marrying Batsheba, even though she expresses her feelings very clearly. She does not share the same feeling towards him as he does towards her. In spite of that, he is familiar with her affections; Boldwood remains in the state of waiting for years trying to push her to the marriage. After Troy's leaving, Batsheba is leaning towards Boldwood again, as he impresses her with urban attractions. Batsheba moves from the true connection between her and Gabriel, to the unreal bond between her and Boldwood, to Troy. The man who possesses shallow and fleeting nature and this is just as how he treats women in his life. The novel concludes with happy ending, which is symbolized by the union, which re-establishes conformity with power of universe. (Squires 308)

Hardy makes a use of nature and its manifestations not only as a background delineating the scenes but also as a comparison and accenting its beauty and majesty. The comparison can be observed at the very beginning of *Far from the Madding Crowd*, when Hardy describes the smile and wrinkles on the face of farmer Oak. He compares them to "the rays in rudimentary sketch of the rising sun." Even though people refer to wrinkles rather pejoratively, Hardy does not. When Oak spots the young Batsheba for the first time, sitting idly on the top of the waggon, he sees the scene with lavish nature references.

It was a fine morning, and the sun lighted up to a scarlet glow the crimson jacket she wore, and painted a soft lustre upon her bright face and dark hair. The myrtles, geraniums, and cactuses packed around her were fresh and green, and at such a leafless season they invested the whole concern of horses, waggon, furniture, and girl with a peculiar vernal charm. (Hardy 5)

Hardy creates the image of Batsheba as "a fair product of Nature in the feminine kind", depicted along with the image of sun, plants and animals.

The relationship between the main character, Gabriel Oak, and natural world appears as quite intimate. Thoughtfulness and recognition of this man to the nature is visible throughout the entire novel; in understanding to the tending of animals, their habits, and sky movement and natural relations among entire environment. Oak's resonates with nature so far that he can identify impending changes in weather. One hot, dry night in August Sergeant Troy arranged the harvest supper and dance, leaving large ricks unprotected. Gabriel sensed every slight change in weather and behaviour of animals, which he attached correctly to the initial hints of oncoming heavy rain.

The night had a sinister aspect. A heated breeze from the south slowly fanned the summits of lofty objects, and in the sky dashes of buoyant cloud were sailing a in course at right angles to that of another stratum, neither of them in the direction of

the breeze below. [...]The same evening the seep had trailed homeward head to tail, the behaviour of the rooks had been confused, and the horses had moved with timidity and caution. Thunder was imminent, and, taking some secondary appearances into consideration, it was likely to be followed by one of the lengthened rains. [...]Before twelve hours had passes a harvest atmosphere would be bygone thing. (189)

In novel of *Madding Crowd*, Hardy applied his detailed knowledge of seasons, weather changes and cycles of natural world. The previous passage from *Far from the Madding Crowd* illustrates the close relationship that Gabriel shares with nature. He is familiar with every side of nature very well, and he is capable read it with astonishing accuracy. It can be understood, that Oak's relation to nature is almost symbiotic. Oak knows his way round the rural world; on the contrary, Sergeant Troy does not. He has no knowledge of farming or harvesting, he just wants to use the rural world to provide him with income. As if nature could sense no connection between them. Thus when Troy feels guilty for being uncaring towards Fanny Robin, the nature uses rain to pays him back for it. He bought many different flowers to plant them on Fanny's tomb, trying to redeem his deeds. Troy puts every inch of thoroughness into planting all these snowdrops, crocuses, hyacinths, lilies and forget-me-nots. Hardy himself explains this deed of Troy's in the story: "The planting of flowers on Fanny's grave had been perhaps but a species of elusion of the primary grief, and now it was as if his intention had been known and circumvented". (Hardy 250) Almost all planted flowers were flooded out and in its place remained a hollow. Nature presents moral fibre, rejects his penitence and shows its strength through the heavy rain.

The harmony between shepherd Oak and nature is illustrated by many scenes containing sheep throughout the entire novel. Reader may notice it from the pastoral scenes represented by the daily care of the flocks. Hardy demonstrates the reality of rural world in the scene of washing and shearing the sheep and even farmer Batsheba herself participates in this activity. At the very beginning of this scene, author enjoys depicting of place, where the whole process takes place.

The sheep-washing pool was a perfectly circular basin of brickwork in the meadows, full of the clearest water. To birds on the wings its glassy surface, reflecting the light sky, must have been visible for miles around as a glistening Cyclops' eye in a green face. The grass about the margin at this season was a sight to remember long – in a minor sort of way. Its activity in sucking the moisture from the rich damp sod was almost a process observable by the eye. The outskirts of this

level water-meadow were diversified by rounded a hollow pastures, where just now every flower that was not a buttercup was a daisy. The river slid along noiselessly as s shade, the swelling reeds and sedge forming a flexible palisade upon its moist brink. To the north of the mead were trees, the leaves of which were new, soft, and moist, not yet having stiffened and darkened under summer sun and drought, their colour being yellow beside a green – green beside a yellow. From the recesses of this knot of foliage the loud notes of three cuckoos were resounding through the still air. (97-98)

There are many scenes similar to this one occurring in the novel of *Far from the Madding Crowd*. Nevertheless, this particular paragraph is filled with precise description of the location, where the sheep washing takes place. Sheep-washing pool is placed in the middle of beautiful scenery, which appears to exist apart from surrounding world and its happening. Hardy personifies the nature through the meadow. The flying birds see the surface of the pool as the reflection of the sky, such as the eye “in a green face.” Hardy personifies the meadow as the human face staring at the sky and all flying creatures up there and they watch back.

Following the thorough image of the surroundings, the story moves briefly to the actual sheep-washing. Both men and the animals are all dripping wet in the sunlit morning. Nearby stands Batsheba in her best clothes looking all stylish and elegant. That is the reason why she does not fit this setting which is being entirely gentle and natural. The other men get their hands dirty whereas she stands proudly apart holding the reins of her horse. In this scene Batsheba is put into contrast with the natural world, as she shows her pride. Pride and conceit can be seen in the human world only while the natural world adopts modesty and meekness.

Instability of human world is placed next to the regularity and order of natural world. Nonetheless, Hardy does not prefer one over the other. He puts human life and natural world on the same level, giving each its significance and identity. Sometimes Hardy combines these two worlds and at another time he draws thick boundary among them giving the nature its own role in the story.

5.2 IN TESS OF THE D'URBERVILLES

Tess of the d'Urbervilles: A Pure Woman Faithfully Presented appeared serialize in the *Graphic* magazine in 1891 and was published in three volumes. The complications accompanied publishing of this novel caused Hardy pain and troubles. Victorian society could not endure such sexual scheme; therefore the initial reviews were rather defamatory. Nonetheless, it is now considered as the main work of English literature.

Tess is the oldest child of poor Durberfield family. Her father is heavy drinker and he is not capable of securing his big family. One night an ugly accident happens to Tess on the road. She feels responsible for death of the horse, and succumbs to visit Mrs d'Urberville nearby and to ask for support. When they found out that they may be relative to a noble clan, Tess' mother sees great opportunity in it. Unfortunately, Tess does not meet with Mrs d'Urberville but instead she meets with a son of the owner, villain Alec. Tess is a very attractive girl and Alec is aware of her beauty. He lures her to stay and work there in a poultry farm. Even that Tess is not fond of Alec at all; she needs to earn the money for the new horse. One night, when Tess and Alec are lost on the way home, Tess falls asleep on the leaves, and Alec rapes her. That is the end of the first phase, The Maiden.

The second phase, Maiden no more, takes place a few weeks after the incident in the woods. It commences with Tess quietly leaving the house of d'Urberville, heading to her native home. When Alec catches her up and tries to talk her out of leaving, she keeps heading home. Later she gave a birth to a weak boy named Sorrow, who lives only few weeks.

Next phase deals with Tess working on a dairy farm, where she encounters Angel Clare again, and they fall in love with each other. Angel proposes to Tess, but she hesitates due to he is not familiar with her history of not being pure woman anymore. She eventually agrees and the wedding is getting ready. Shortly after the wedding Angel confesses about the affair with older woman in London therefore Tess feels that he could understand her past. When she reveals her secret Angel is horrified by the information, which Tess told him. After the visit of his parents, he decides to go to Brazil and asks one of Tess' co-workers to join him on his journey. When he asks her if she loves him more than Tess, she responds: : "Not more than she. [...] Because nobody could love 'ee more than Tess did!She would have laid down her life for 'ee. I could do no more."(344)

Men of her life, Alec and Angle, regard her as an object of desire. She is violated by Alec and later Angel, her husband, abandons her after finding out the truth about Tess.

He sees her as a romantic reflection of nature, but when she reveals the truth, he rejects her. Angel resembles the prudery hypocrisy of Victorian period, which causes Tess unrelenting suffering, concluded by the encounter of Tess and Alec, and his eventual murder.

The very beginning of the story opens with exploring all aspect of English countryside. Description of village, hills and fields completes the whole image of scenic beauty.

Here, in the valley, the world seems to be constructed upon smaller upon a smaller and more delicate scale, the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. [...] Arable lands are few and limited , with but slight exceptions the prospect is a broad rich mass of grass and trees, mantling minor hills and dales within the major. Such, is the Vale of Blackmoor. (10)

Hardy tends to provide the nature with the qualities belonging to human characters. He perceives it as the self-dependent figure as he wants to understand the universe and translate it into the comprehensible language for human beings. The same tendency is evident in description of a dawn in *Tess of the d'Urbervilles*:

The sun, on account of the mist, had a curious sentient, personal look, demanding the masculine pronoun for its adequate expression. His present aspect, coupled with the lack of all human forms in the scene, explained the old-time heliolatries in a moment. One could feel that a saner religion had never prevailed under the sky. The luminary was a golden-haired, beaming, mild-eyed, God-like creature, gazing down in the vigour and intentness of youth upon an earth that was bringing with interest for him. (109)

Tess appears rather as a passive figure in the story. She does not interfere in the plot and submits to each misfortune which strikes her. Tess does not intervene in the environment surrounding her, but proceeds calmly towards the end. Troubles of her life are reflected in the seasons. As H. Williams comments on this topic:

The story moves through the seasons, spring, summer, fall, and winter. As the seasons grow stormier, Tess' life also grows stormier. Finally, she is forced to toil at the most menial of tasks, amid the wind, rain, and snow of winter.

Tess as the main protagonist struggles with the power of the universe over pursuit of happiness. But it seems that the nature and the universe almost reflect the upcoming events

in advance, when the crucial events of the story are going to happen. Incident represented by the death of Prince the horse followed by wide range of subsequent events.

The mute procession past her shoulders of trees and hedges become attached to fantastic scenes outside reality, and the occasional heave of the wind become the sight of some immense sad soul, conterminous with the universe in space, and with history in time. (34)

6. CONCLUSION

The aim of this bachelor thesis was to map the occurrence of nature description in two Thomas Hardy's novels, *Far from the Madding Crowd* and *Tess of the d'Urbervilles*. Seventeen-year publication gap did not significantly reflect in these two works. He still delineates surrounding nature in great detail to complete the whole image of beautiful Wessex landscape. One of the little differences might be evident in the ending. Tess is punished for murdering her lover Alec and she is executed. At least Tess finally tried to break out subjection to men and stopped being a sleepy figure.

On the other hand *Far from the Madding Crowd* ends with Batsheba finally seeing the light. Even though she refused to marry Gabriel when he first made a proposal to wed her, she discovers he stood by her side the whole time and did not push her to make decisions. At the close of the novel Batsheba admits Gabriel is the right choice for her to be happy and expresses her interest in him. The story ends with Gabriel's proposal to Batsheba and a small simple wedding.

As aforesaid nature plays a large role in all Hardy's Wessex novels. He puts a great emphasis on it and depicts it elaborately as it is an individual living character. The story passing and characters' behaviour is simultaneously reflecting in the portrayal of an ambient nature and weather atmosphere. He admires nature's magnificence and displays its strength and ability to affect the development of events.

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8. SUMMARY IN CZECH

Tato bakalářská práce se zabývá Wessexskými novelami anglického autora Thomase Hardyho. Zkoumá imaginární zemi zvanou Wessex, hojně užívanou v Hardyho dílech, ať už její geografickou nebo meteorologickou stránku či schopnost ovlivnit chování postav a děj zasazený do tamější krajiny.

Práce je rozdělena do čtyř hlavních částí. V první části, nazvané Společenské souvislosti, řeším možnosti, jak se doba a sociální kontext mohl promítnout do literárních děl psaných v tomto období a snažím se nastínit nejdůležitější události tehdejší doby. Druhá část, Život a dílo Thomase Hardyho, je už věnována výhradně tomuto autorovi. Popisuje jeho vývoj, osoby a události, které mohli měnit nebo ovlivňovat jeho autorský a literární růst. Vyznačuje se snahou obsáhnout jak osobní tak profesní život autora. Wessex, jako třetí kapitola, se věnuje fantaskní zemi, do které Hardy zasazoval děje svých novel. Řeší její rozčlenění, porovnání se skutečně existujícím územím a její dopad na čtenáře. Čtvrtou a nejrozsáhlejší kapitolou je Příroda, počasí a roční období, která má i dvě podkapitoly. Nejprve se věnuji obecné charakteristice a v podkapitolách rozebírám díla detailněji.

Závěr práce stručně shrnuje popsané téma.