

T.C.

ISTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME



**LOVE AND LOSS IN THOMAS HARDY'S POETRY: A CRITICAL STUDY OF
THOMAS HARDY'S *POEMS OF 1912-1913***

MA THESIS

Mahmood Abdulllah AL-HEETI

18131306035

ISTANBUL, DECEMBER 2021

T.C.

ISTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

ENGLISH LANGUAGE AND LITERATURE PROGRAMME



**LOVE AND LOSS IN THOMAS HARDY'S POETRY: A CRITICAL STUDY OF
THOMAS HARDY'S *POEMS OF 1912-1913***

MA THESIS

Mahmood Abdualloh AL-HEETI

SUPERVISOR

Asst. Prof. Dr. Ali MOHAMMADI

ISTANBUL, DECEMBER 2021

PREFACE

Every success story has a journey that includes heroes. Without them, that journey would not have been completed, and we would not have passed those stations. First, I thank that beautiful country that throughout my time here, I only felt that as if I were one of its people. I was not a stranger. It offered me all respect, equality and assistance. All thanks are to Turkey, its people, government, land and sky. Among its beautiful walls. I want to extend my thanks to my university, its deanship, administration, teaching staff and all its employees. To the heroine of my journey, to the virtuous and wonderful lady of education who rescued me and protected me from falling into failure by her beautiful and pure words that she said to me: “I am confident that you will develop yourself and continue until you reach success”. I even portrayed those words as a lifeboat that took me from the waves of loss and failure. Thank you Professor Günseli İşçi.

Love and appreciation to the hero of my journey, my teacher, who taught me not to be afraid and taught me that I am capable of doing the impossible who planted in me a great strength and broke inside me all the restrictions of fear and confusion. Asst. Professor Dr. Ali Mohammadi gave me that motivation through his advice and support. Thank you. You are the force that was the reason for my standing here now in front of you. Thank you for your time and my brother’s tenderness and educational guidance. To one of the heroes of that journey, my esteemed professor, the great poet Luftah Salman Al-Dhafiri, you gave me absolute support and permanent follow-up, and I will not forget your words. Finally, all thanks to my father and my mother, to those who gave me everything so that I could be here. My journey in seeking knowledge has not ended but will continue now.

İSTANBUL, 2021

Mahmood AL-HEETI

CONTENTS

	Page Number
THESIS APPROVAL PAGE.....	i
ETHICAL STATEMENT	ii
PREFACE.....	iii
CONTENTS	iv
ÖZET.....	v
ABSTRACT	vi
INTRODUCTION.....	1

FIRST CHAPTER

1. HARDY'S 1912-1913 LOVE POEMS IN A NOSTALGIC MOOD.....	16
1.1 Bitter-Sweet Love and the State of Saudade in Hardy's Love Poems.....	19
1.2 Everlasting Love in Hardy's <i>Poems of 1912-13</i>	26

SECOND CHAPTER

2. THE CONCEPT OF LOSS IN HARDY'S POEMS OF 1912-1913.....	36
2.1 Hardy's <i>Poems of 1912-1913</i> as a Sequence of Elegy.....	37
2.2 The Sense of Regret and Guilt in Hardy's <i>Poems of 1912-1913</i>	44
2.3 Recreating Hardy's Past by the Ember of Memories.....	50
CONCLUSION	62
BIBLIOGRAPHY.....	71
CV.....	74

ÖZET

THOMAS HARDY'IN ŞİİRİNDEKİ SEVGİ VE KAYIP : THOMAS HARDY 1912 - 1913'ÜN ŞİİRLERİNE YÖNELEN KRİTİK BİR ÇALIŞMA

Bu araştırmanın temel amacı Thomas Hardy'nin şiirlerindeki aşk ve kayıp temalarını araştırmak ve kişiliği ile şiirleri arasındaki ilişki üzerinde durmaktır. Bu makale önerisi, Hardy'nin hayatının etkisini ve şiirinde aşk ve kayıpla nasıl başa çıktığını tasvir etmektedir. Beni bu şairi seçmeye ve Thomas Hardy hakkında yazmaya iten, onu Viktorya dönemi şairlerinden ayıran kendine has üslubudur. İngiliz edebiyatının iki döneminde yaşadığı için Viktorya dönemi şairlerinin sonuncusu ve ilk modernist şair olarak kabul edilir. Bu sebeple Viktorya dönemi şiirinin kurallarına bağlı kalmış ve şiirlerini modern çağa uyarlanmış bir şekilde ele almıştır. Şair Thomas Hardy'nin romancı Thomas Hardy kadar olmadığı bir sır değil, kendisini bir romancıdan çok bir şair olarak görüyordu. Thomas Hardy, her düzeyde ve alanda yazdığı birçok yazıyla edebiyata zenginlik katmıştır.

Bu öneri çalışması birçok soruyu varsayım olarak sunmaktadır: Öncelikle, Hardy şiirlerini duygularını ifade etmek için mi kullandı, yoksa duygularını şiir yazmak için mi kullandı? Karmaşık duygularının ağır yükünden kurtulmak için mi yoksa okuyucuları eğlendirmek için mi yazıyordu? İhtiyacı olan popülerliği elde etmek için mi şiir yazıyordu? Aşk ticari anlamda mı kullandı? Bir araştırmacı olarak güvenilir deliller üzerinde durmadan net bir beyanda bulunmak zor. Bu nedenle yapılan araştırma, her ne kadar çelişkili ve belirsiz olsalar da, aşk ve kayıp kavramları kadar derin olan Hardy'nin şiirlerini ve kişiliğini çözümlemeye yöneliktir. Hardy, fikirler, yaklaşımlar ve resmetme alanlarında farklı edebi dönemlerden iki tanesini birbirine bağlayabildiği gibi, bu kavramları da birbirine bağlayabilmiş ve taklit etmeyi başarabilmiştir. Şiirine okuyucunun iyi anlayacağı ve aşına olduğu bir şekilde başlamıştır. Taklitleri ve endişeleri Hardy'nin içinde bulunduğu durumu tasvir etmekte, hatta flirt etme şekli aşk adına kur yapmaktadır. Buradaki temel tartışma, şiirlerindeki kayıp duygusunun Hardy'nin yaşadığı aşktan sonra gelip gelmediğidir ki bu aynı anda iki duyguyu içinde barındırdığı anlamına gelmektedir.

Mahmood AL-HEETI,2021

Anahtar Kelimeler: Duygu, Kayıp, Aşk, Modernist Şiir, Viktorya Dönemi Şiiri.

ABSTRACT

LOVE AND LOSS IN THOMAS HARDY'S POETRY: A CRITICAL STUDY OF THOMAS HARDY'S POEMS OF 1912-1913

The main objective of this research is to investigate the themes of love and loss in Thomas Hardy's poems and to stand up on the relationship between his personality and poems. The proposed paper will depict the impact of Hardy's life and how he dealt with love and loss in his poetry. what prompted me to choose this poet and write about Thomas Hardy is his unique style that distinguished him from the poets in Victorian era. As he lived in two eras of English literature, he is considered the last of the Victorians poets and the first modernist poet. Thus, he was bounded with the rules of the Victorian poetry and then he dealt with his poems in a manner adapted to the modern era. It is no secret that Thomas Hardy, the poet, is not as Thomas hardy the novelist, he considered himself a poet more than a novelist. Thomas Hardy has enriched the literary with his many writings on all levels and fields.

The proposed study will hypothesize many questions: first, did Hardy use his poems to express his feelings or did he use his emotions to write poetry? Was he writing to free himself from his heavy burden of his mixed emotion or was he writing to amuse the readers? Was he writing poetry to get the popularity he needed? Did he use love in a commercial way? As a researcher, it is hard to give clear declaration without standing on trusted evidences. Therefore, the conducted research is applied to analyze Hardy's poems and personality as they are as deep lyceum as love and loss, even though they are contradictory and distant, but Hardy was able to link them and to imitate them, as he was able to connect two epochs of different literary eras in ideas, approaches and photography. He started his poetry in a way that the reader understands it well and is familiar with. He mimics his worries and describes his condition, and even in his flirtation was courting for love. The main argumentation here, is whether the product of the loss in his poems came after that of love that Hardy had experienced, which means that he embodied two experiences at the same time.

Mahmood AL-HEETI,2021

Keywords: *Emotion, Loss, Love, Modernist poetry, Victorian poetry.*

INTRODUCTION

Without any doubt, no one can deal with the world literature in general or the English literature in particular, without standing up and dealing with Thomas Hardy's works. Hardy the remarkable novelist, the excited storyteller and the sensitive poet enriched the library of English literature with all its branches of literature and culture you need. You will find Hardy's touch in almost every English library. Moreover, Hardy was not only an English writer, but international in his fame and moral greatness, first by the status that Hardy obtained in English literature, second, by his brilliant works with its clout, and third, by its capacity in terms of content.

Additionally, we also find a strong adhesion and bond between Hardy's personality and his works. In this sense, I was led to take two positions, despite their distance yet attached to cause and effect. The feeling of love and that of loss in Thomas Hardy's poetry. I will discuss love and loss in Hardy's poems, how he addressed them and used them in his poems, and how he managed to integrate two completely different feelings in offering and building and employing them in his poems, which were described as the greatest poems of his time and reached great fame and became a source of inspiration for all the pioneers of English but rather international literature in a way whether and how he used to use those images. The easy noodles that the reader can absorb without difficulty in order to coexist with them and employ a beautiful sense and feeling. As we move further in this study, we find that love in Hardy's poems has been closely linked with the loss.

Poets are often secretive. Thomas Hardy is one of them, he doesn't like to talk about his inside concerns. Hardy's poems are a platform where he can expose all of his emotions and feelings so they can be considered as a autobiography for Hardy's own personality. To understand Hardy the poet we must explore the age in which he lived which is the Victorian age. The Victorian age is the age during the period of Queen Victoria's reign (1837-1901). During The Victorian age, numerous poetic ideals were developed, such as the increased use of the sonnet as a poetic form. The Victorian poetry is the poetry written during this age, it resembles the works of the Romantics, as such Romantic writers as William Blake, Keats, W. Wordsworth and Shelley had an immense impact on the Victorian poets. These two periods have a lot in

common: skepticism, interest in everything mysterious, distrust of organized religion. Nevertheless, the Victorian poetry moves poetry away from the Romantic era poets. One such characteristic, or feature, is the Victorian interest in Medieval legends, myths and fables over the classical legends and mythology which is embraced by the preceding Romantic poets. The other is a more realistic and less idealized view of nature. Another is a change of emphasis on what types of common people and common language is emphasized in poetry: whereas for Romantics it was the country rustic, for the Victorians it is more often the common urban dweller. Also, one of the main defining characteristics of the Victorian poetry is its pictorial, which means it uses detailed imagery to convey thoughts and emotions. While many poets use imagery, the Victorians took this a step further. They used sensory elements to describe abstract ideas such as the struggles between religion and science.

In other words, the Victorian literature is the literature, mainly written in English, during the reign of Queen Victoria (1837–1901). It was preceded by Romanticism and followed by the Edwardian era (1901–1910). Victorian poetry employs more humor and whimsy than the prior Romantic Period. Despite the whimsy, in the Victorian Era, poetry and literature take a more harsh and utilitarian view of nature and philosophy. However, unlike the Romantics, the Victorian poets were more likely to deny the existence of God through scientific means "Dover Beach" by Matthew Arnold is a great Victorian example of this issue. Their poetry was more light-hearted and humorous, often whimsical or nonsensical. The Victorian themes were realistic, suggesting emotions such as alienation, depression, and pessimism. Besides having no faith, there was still a sense of high morality that the Victorian poets tried to express and encourage readers toward more noble actions and attitudes in their writings.

Lyrical poetry was a dominant genre of poetry emerging during the 19th century, deriving from the Victorian conventions of narrative and dramatic poetry. The lyric is distinguished as one of the three broad group of poetry. The general principles that define lyric poetry are its conventions of being a shorter poem in which the narrator expresses personal feelings that are often directly addressed to the reader. The "Victorian Lyric" adopted was more linguistically self-conscious and defensive than the Lyric of the Romantic era. Victorians often mixed up their genres, so the lyric became incorporated with other forms such as the dramatic monologue or "dramatic lyric". Victorian Poetry was a very crucial period in the history of

poetry, as it linked Romanticism and Modernism of the 20th century. Therefore, it is sometimes difficult to identify to which epoch this or that poet belongs, as it is not easy to categorize them all in these broad movements.

Considering our poet, Hardy wrote on a variety of topics, including religion and ethics. His poetry responded to all the issues and concerns of the Victorian society and reflected moods and attitudes of the Britons. He did not feel a part of the time in which he lived and felt like a stranger in Victorian England. Together with his wife Emma, also a recognized poet, he lived in Italy for a long time, and when he returned home, he wrote about England. His style of writing is easily recognizable. He put the freedom and spiritual emancipation of the individual above all and was interested in moral and spiritual conflicts. Moreover, it is true in the case of Thomas Hardy that he shone both as a great poet and novelist in spite of harsh accusations made by many hostile critics. Nonetheless, he was called a pessimist. His works have stood the test of time and he has been established as an 'optimist'. His own description of him that he was an 'evolutionary meliorist' and scientific humanist' is now trusted with distinct evidence. Now, Hardy is considered as a major poet of twentieth century England. Even some writers have rated him highly and called him 'the father of twentieth century English poetry'. Thomas Hardy is a literary giant of two ages the Victorian and the early twentieth century. He became a powerful writer of three genres of literature. Hardy's career as a novelist and poet covered a period of six decades.

To understand Hardy's poetry well, we should explore his relationship with his wife and the manner of the women in The Victorian age which belongs to Queen Victoria. The women's rights had died away. Women lacked the right to vote, the right to continue or the right to own land. Women lacked the right to vote, the right to continue or the right to own land. Despite this, during the recent industrial revolution, women did contribute to the paying workforce. Feminist theory began to develop as women became more educated, thereby abolishing patriarchal laws and gaining momentum for the women's suffrage movement. Women were seen as a stereotype who would stay home and take care of their husbands and kids. The couple would become one entity in marriage, where the husbands would represent this entity thus placing him in charge of income, properties, and earnings. Giving them access to what was created by their bodies, babies. Gender and domestic work.

Many Victorians firmly believed in romantic love but, ultimately, they still took a rational view of what we do. For example, it wasn't customary for people to sleep together until they married and while men may go to prostitutes or remain virgin until they marry. Women of the upper and middle class were chaperoned, and young were not left alone. The proper role of a wife was to love, honor and obey her husband, sex was greatly frowned upon, and it was assumed that no woman should have ever had sex outside marriage. Gender was seen as something for procreation only, and nothing else. However, men were seen to have sex outside of his wife's ever-cheated marriage, it would not harm his social desirability or affect his social prestige. Another art form used to portray artists' vision of love was the Victorian love seats and a hand carved symbol of affection. It has been viewed as the artful skeleton of leaves that used to be a common Victorian craft. It was like never before seen a sign of love and was embellished with dried flowers and ferns. Real love is not found within the aims of economic survival or social benefits, but instead when two people marry in marriage because they have a deep passion for one another. Jane Austen's book, *Pride and Prejudice* portrays what love would be described as in a typical Victorian age. Austen displays love as the focus of attention for all of life, along with the effects that culture has on it. Austen shows how much wealth and reputation can influence love, and the concept of how to love. However, through Jane and Bingley's stories, Austen eventually conveys that true love is not the product of economic need or social benefits, but a genuine affection. This insistence on the social order's significance greatly affects the concept of love and how to love as it turns people into believing that marriage is not about love but about status. This shapes the individuals into believing that what really matters in a relationship is social benefits rather than love.

However, love includes a number of deep and optimistic emotional and mental states, ranging from the most exquisite virtue or good behavior, the most profound interpersonal love and the simplest enjoyment. An example of this continuum of meanings is that a mother's love differs from a spouse's love, which differs from food love. Love most commonly refers to a deep feeling of attraction and emotional connection. Love is seen as positive and negative: with its virtue representing human goodness, sympathy, and affection as the unselfish loving and compassionate care for the benefit of others; and its sin representing human moral weakness, similar to greed, selfishness, proper love, and selfishness, as it potentially leads people into mania or co-dependence. It may also characterize caring and affectionate behavior towards other

people, oneself or animals. In its different forms, love serves as a major facilitator of interpersonal relationships, and is one of the most popular themes in the creative arts due to its central psychological significance. Modern love discusses love in its multitude of ways—including erotic, romantic, social, platonic, and self-love, which is portrayed in eight half-hour episodes. In other words, modern love has gained critical acclaim from music critics, who have praised the songwriting, production, and strength of Bowie as an opening track.

The Victorian era started in 1837 and lasted until the year 1901, during which Queen Victoria returned the monarchy to Great Britain. Queen Victoria's ruling has been distinct with her belief in tradition. Gender roles are explored in literature carefully. Men and women had been forced to adhere to some gender laws during the Victorian era. Men were supposed to be the suppliers for example. A Victorian man had to be powerful and independent, because he embodied British society's values. In comparison, women were supposed to be homemakers and raise the children. Women had fought for suffrage for most of the Victorian era but had considerable flaws in doing so. Such values were one of the driving forces behind the Victorian Era and were the impetus behind one of the most popular novels written during this period; "Pride and Prejudice" by Jane Austen. However, tradition wasn't highly thought of when it comes to the Modernist era. Starting to develop in the 1890s, innovation became the core of the Modernist movement. Like the Victorian period, the Modernist period consisted of attempting new things and it often promoted individualism.

Thanks to a revolution of public opinion on social problems and cultural standards the Modernist Era has gained momentum. Most people were sick of the same old same mindset which had become standard British society. This event has inspired many authors to challenge everything they know about society and life. The second inconsistency between those two periods is the questioning of nationalism and authority. There had been a strong sense of nationalism during the Victorian Period. Many were proud of their nation in Great Britain because of its status as a world power. In India, Africa, present-day Canada and parts of South America, Britain had influence throughout the 19th century. Queen Victoria had expressed the message that Britain owned those territories that Britain was a force for good and was trying to do good in the world and was there to support those in need, which the British people received with great approval. Another significant factor in Britain that generated tremendous nationalism

was the numerous losses that the country suffered during the war. Great Britain lost a major war to her colonies in 1783 which later became known as the United States. Great Britain lost another battle to the USA in 1812. These losses demoralized Great Britain, but it put the country back together to create a sense of nationalism. Nationalism feelings faded away during the Modernist period. Many Modernist literates usually challenged government and authority. Great Britain's modernists believed that the government was oppressive and responsible for the worldwide wrongdoings.

The final link between Victorianism and Modernism is nature and science. The key emphasis of writing during the Victorian Period was the desire to connect people to nature. The book "Pride and Prejudice" offers a great example of this when Elizabeth talks about Pemberley as a beautiful environment suitable for living in. That was one of Victorian literature's key points, which linked it to nature. Nevertheless, the modernist period had little interest in expressing literature by nature; it chose to express literature by science and logic rather than modernism. Sigmund Freud was among the best scientists to come out of the Modernist era. Freud was born in Austria and was a psychologist who founded the theory of psychoanalysis which represented the development of discovery popular in the Modernist period.

Back to Hardy, the world knows Hardy the novelist, but it has not got to know Hardy the poet yet. Since Hardy's fame was established as a great regional novelist, the reading public did not take him seriously as a poet. One of the most important passions that caught hold of Hardy is love. Love is the most recurring and dominant theme of his lyrical poems. 'Neutral Tones', 'Ditty', 'she Opened the Door', 'the Division', 'A Broken Appointment' and particularly, the elegies under the name 'poems of 1912-13' are more suggestive, musical and beautiful. Like Shakespeare, Keats, Donne and Auden, he delights the readers and makes them forget their heartbeats, aching and worries. In fact, his lyrical poems are the sunshine of the noonday, heart rending and very intense in their personal feelings. Thomas Hardy was rather the same. He became one of the most famous writers in Europe, yet, in day-to-day life he remained inward and enigmatic. In his poems he told secrets of his feelings and conclusions about being born, and existing and dying; about misery and being happy, being young, and being old.

The study will argue the effect of human Hardy on the poet Hardy, and how was that great poetic product adapted to the social environment in which Hardy lived. We can only know that through a careful and profound analysis of his poems, in which he described love and loss. Perhaps I will go much further than that and you will find an analytical and inductive style of the poem that differs from one poem to another because Hardy had a superb ability in image editing that what makes the reader not find a perfect analysis for the text as clearly as Hardy finds, Hardy's style may overwhelm the critic's style, no matter how strong the criticism and the capacity to absorb the text. We always know that there are poets who have a known and clear color. By reading a poem, you will identify to which poet it belongs. The poet rules his poems in a specific color and a special way, except for Hardy. He wrote in multiple colors. For he adds his psychological state and what goes on behind the visible things in verses in a very smooth manner.

Thomas Hardy had a unique feature that nobody had, in that he was incorporated and dominated by his poetry, so he was writing with two parts of his body an apart for his wife and another part for the world and also, he was reducing his conscious mind to the world and his conscious mind for his only immortal love. When he placed his palm on his heart, we see his dedicated creativity, his distinct feeling, and stretched imagination. Until he depicts his eternal love which lives inside him and touches him until he finds it between his arms, and much closer than that, he finds her soul floating around his clothes and his body. And when he puts his hand on his mind, he finds the reality, and at that moment his heart and feelings go away from the perception of the loss that he suffered. His inspiration becomes the feeling of the pessimism that overwhelmed him. Immortal without love and loss, this is Hardy, who managed to summarize the whole world with his poems, and you find it in every field of literature that he has a clear imprint, but his greatest specialization is love and loss, which pushed me to stand and explore Hardy's poetry. Hardy was the merchant, the brilliant engineer in the poem, a merchant because he knows how to settle his poem to the entries of the human psyche, an engineer because he mastered the engineering of poetry as appropriate to his feelings, as he created poetic weights in order for him to write a perfect poem, which approached a thousand poems. If Chaucer is the prince of the English novel, and if Agatha Christie is the lady of the crime novel in literature, and if William Shakespeare is the prince of the play, then there is no doubt that Thomas Hardy is the prince of feelings and the master of virgin love in his era. How sad and weak I feel when I find

myself far from the one I love, at a time when it is in desperate need of a heart that he loves and strengthens and tightens from his ears, to a bosom that includes him and reassures him from himself and others, how much I feel sorry for myself and he has always called me to be by his side. This how Hardy felt after his wife died. Love is one of the most beautiful experiences that a person goes through, but when a person leaves his lover, love becomes the most difficult memory, and in this study, we will introduce to you Hardy's beautiful words about love and separation. Love needs care and attention just like a rose. If passion exists and affection is found, it becomes like a garden of roses that give richness to its best, and perfumes in everywhere. Love is the supreme human feeling that God Almighty has endowed with hearts of creation, to prevail affection, and goodness and safety prevail, love is considered a state of sincere feelings between two people with a relationship of kinship or friendship, and it cannot be said that love is a relationship that binds a woman to a man or a man to a woman only. "Every person becomes a poet if love touches his heart." Plato in his *The Symposium* confirms as the subject of love has been a great concern for him. All that and more will be shown in chapter two.

Love includes those beautiful, pure feelings of all impurities. Love is all the mirror that reflects to us the beautiful qualities in the world of humanity. His delight, comfort, and happiness, provided that he takes it the right way and as we said that love has either a happy ending or a sad one, then he is dependent on the way he uses it in the way to reach love. Its result in the second type, is misery, sadness and failure. The most dangerous steps and the most severe torment that befell its owner are followed by a dying feeling or moral death, which is the cruel feeling that makes that person away from the world around him completely, isolated from the world, and if surrounded by hundreds of individuals, the hands of the clocks stop at him. Equal, it does not differentiate between what is beneficial or harmful. The black and white mix for him, the color of which is separated. His soul dies inside his body, even though his heart is beating, and his mouth is smiling, but the truth is meaningless, his laughing groaning, sadness and inner crying that he does not feel except for himself. All the world has become a non-starter and does not deserve to live as he has suffered loss and alienation, oneness and isolation. God is the value of the beloved, for it equals the whole world and the entire world, so everything in this world after the beloved is not a fact for him, and if we pretend otherwise, then we do not seek the pessimistic frenzy except through the experience of a failed love or the loss of a beloved for any

reason, and we will find that clear in this study. The meticulous works of poetic Hardy finds the feeling of love; therefore, we find the feeling of loss clear in his work.

It is well known that if no one can put a complete and comprehensive definition of love, whether in old literary schools or modern ones, we find that there are many definitions that describe love with the most wonderful meanings, and we may say that love is those feelings that control the human heart and all its senses until it overflows. On the mind of the person and his control and walking away from reality, then the person outside the control of his conscious mind is completely isolated from reality, tending to his beloved, just as the sun tends to embrace the land of the west where its place for sunset. He senses that great gravity, in a terrible rush towards his beloved, with a spiritual energy for which all impossible and hardship is achieved. That love descends from the loving heart, as the waterfall descends from the highest mountains, not stopped by the rocks of reality that collides with it. That love flows from the heart of the lover to reach and beats with a heart of love, forgetting distances and time. It was even said that love is the first reason that makes you happy and achieving your goal or shattering your goals. And that depends on how well that relationship works. It is an addiction that does not heal and does not recover from it. Love includes those beautiful, pure feelings of all impurities.

How could he control love and loss in his literary work, and it is without doubt that those feelings are beyond the control of the conscious mind, as we said, so that man is forced to translate them into his work through a mission outweigh the perceived strength outweighed by the conscious mind of the man on the ground through everyday behaviors in the dispositions and dealing with others. And from the nature of the human psyche tends to translate feelings and sensations and interfere in its psychological structure, the sad writes wrote about sadness and the happy writes write about happiness and about what they need and lost. From here the introduction will be about this great man who carries a great ability that makes the critics amazed so how can he put all that in his works without dissociating because the loss does not come except after the loss of love and that pessimism is only after feeling the love. The loss did not create hardy the pessimistic poet, but there are reasons and causes that prompted him this state he lived while organizing his poem.

We find the poet Hardy enters the hearts of the readers from where they do not feel it, it is impossible for the critics to pass on Hardy's poems without finding the great effect of his

personality and when they finish his poetic works they will come out carrying a thing from Hardy's feelings, affected by him without feeling, that what distinguished Hardy, the speed of access to the critics' hearts even if he was writing to himself, then this talent that Hardy possessed and planted with him from his formation was not only as a crisis of the sense in Hardy's character that influenced the character of the critics and brought them back to that time until you find them emulating themselves with that pain that Hardy was feeling.

Thomas Hardy's wife was his inspiration. When Thomas Hardy married Emma Ginner in 1874, he was an architect with literary aspirations within him. Although she encouraged him to write, she found it increasingly difficult to deal with the disturbing nature of his subject matter, as is the case with the novel *Tess, the descendant of Derviers*. The more successful Hardy becomes, the more averse the couple becomes. Nevertheless, Hardy never stopped loving her, and despite the years he spent together like any other couple in Max Gate, the house he designed and built near Dorchester, they only spoke about secret conversations. How wonderful if she knew how much Hardy's love is for her and what was written for her after her death, so think that she chooses her death early in order for people to enjoy the greatest number of poems about true love and the pain of artificial loss. He had no body with the value of a spirit that he loved and loved for the rest of his years.

We find here that Hardy has exceeded all the temporal laws in his description that is inspired by his beloved, who forgets him everything that is attracted to him until he compared between the biggest thing he has and the smallest thing in his love, so he made that song that carries the loud voice of its music and the voice of Emma's steps and how overwhelming his mind and high altitude what Attention was drawn despite the hustle and bustle surrounding him, encouraged him to leave everything and go towards it. That was emanated from his belief that love is in control of the soul which rules the heart, for what you love is close to your heart and if your mind says that it is far and that the beloved and beloved is a twin relationship that does not proliferate for time and place without recognition. The body is a device in which blood is transported between its bodies and its mission is to carry that spirit where she has fallen and craved.

Hardy was so totally in belief that we find the explosion of his great poems in love after the death of his wife Emma, who has reached the age of seventy years. This is evidence for us

that love does not believe in the place or time. A special world that only the strong and pure people live. It passes on a poem, but it may be attracted to the reason that caused the production of this poem, as we said for its great influence on literary work, because without the form Hardy was not writing his poem with another character, what is the value of poetry without touching the poet's spirit in the poem, wandering between its passages and its verses. We know it through careful analysis and blind research For some of the poems selections in which Hardy personified love and loss in his poems, and I will make sure to choose some famous poems in his poetry that embody love and loss in a clear embodiment of the continent, and there is no doubt that Hardy before the death of his wife is not like the hardy after the death of his wife, he is different in sense and meaning and even in the picture, each of his poems expresses a situation in which Hardy lived, in all its aspects and circumstances. Therefore, you find his poems immortal as if they were written now for us despite the distance of time and even spatial distance, as everyone knows the times that Hardy lived, it is not that era that we live now, and its roots are not our roots.

Here, he once again shows the readers his greatness, as his greatness appeared to us by making the world two parts a part of the world and a part for love and loss as he wrote in two different generations he excelled in them his strength in the engineering of those weights and laws to present his feelings and characterize them accurately in the most beautiful image that attracts the reader. How a reader can describe the love of Hardy throughout his days, so that most of his poetic creations were known in the end of his days, and how Hardy turned into a sweet lover by love despite his old age. Furthermore, how he managed to translate those feelings into words and persuades us to live with poems. Here we know what the concept of love for Hardy is. It is not so difficult to feel deep sadness, as if inside you are old pain that completes the path alone, without aim, without partner, without companion, except you and your sadness and remorse become a team, and you find your eyes full of tears despite that there is the remaining hope.

The study is of four chapters. In the first chapter which is the Introduction, I will introduce the main aims of the study, the scope and the objectives on which the study is conducted. In the second chapter, I will discuss the theme of love, its definitions, its divisions, how Hardy's biography affects his career. Were Hardy's emotion real or were they part of his

imagination as a poet who mastered writing poetry and its laws. Moreover, how was Hardy able to write with two different ages in which he lived. So, between Victorian and modernity, Hardy dawned with his beautiful color, which fascinates him and makes him coexist with his poetic work to a large extent, isolated from being in a fictional world where there is no bad Hardy, a poem and a reader who has been fascinated by what Hardy wrote of beautiful love poems. Also, in the first chapter, I will discuss these emotions from a psychological point of view. Thus, I will explain Hardy's suffering which he has experienced over his life. This is because that Hardy did not have self-love and sadism in love but was loyal to the concept of love and sincerity.

From what made the loss in his poems a result of which he suffered to the end of his life, he lived a conflict between true love and the loss of the one he loved throughout his life. If we look closely, we will find that his wife as well as the first place in his life, have been depicted thoroughly in his poetry. We will find that Hardy added his special touch to his poems by reflecting his personality and a part of his life that he lived between love and loss, we will find that effect on his poetry and the tyranny of his personality and its emergence. Through analyzing his poems, we will find his personality among the lines of those poems. Psychologically, Hardy's personality is shattered into pieces since he has never understood his wife's departure and remains living in his memories remembering her walking, talking and singing. In the following chapters, Hardy's personality will be analyzed through Sigmund Freud's theory of *Beyond the pleasure Principle*. A theory that is concerned with the tendency of recreating the past experiences as an attempt to control the traumatic experiences of loss.

Upon our analysis, we will find in the sense of twists that Hardy has succeeded in achieving in a single literary work. In other words, we will find in Hardy's poetic works a great sense of differences as he wrote about two different concepts which are love and loss that are far apart. As love is one of the causes of the loss, as well as the loss resulting from the loss of love, their merging with one literary work is very difficult, and this is due to the formation in the personality of Thomas Hardy who was able with his superior ability to control his feelings and place them in a specific work within the laws and rules of poetry. So, Hardy was able to merge two different schools between formalism and psychology. Also, he managed to combine two completely different ideas. Clearly, its formula is built on realistic foundation. Here, his presence appears to us as a real poet and his sensual existence as a human being who loves to translate his

desires, feelings into a literary work. That leads me to find a mechanism in the analysis of his poems in which he dealt with love and loss within the narration of his speech and a method not followed before in the foundations of the analysis of the literary text of this type. So, Hardy was able to merge two different schools between formalism and psychology. Also, he managed to combine two completely different ideas.

Moving to the second chapter in which I address the concept of loss. It is a must to know what the relationship between it and love is. Proposing that, is lost the result of the love? here we will know the reasons for the loss to be felt as cause and a consequence. Then we find that connection between the concept of lost and of love that we are looking for. We turn to the third chapter in which we analyze some of Hardy's poems that we have included throughout his literary life. How will we find in these great poems the color of love and loss? And I will take great care to choose his poems in which he deals with lost and love in both epochs that Hardy lived to know how he deals with that feeling and employs it on two different times in their dealings with love. Was that affecting his poems, will we find two different images? We find his sincerity in the accuracy of the beautiful description. And how it adapts in our time within the different laws in understanding love. We will combine three different eras in which two writings were written, the first one when Hardy was born, the Victorian era, the second, when Hardy's began writing poems in the Modernity, while the third one, is the era when we analyze his poems, nowadays. That shows how Hardy was able to control the literary ages in which his poems live after him. It made us realize the value of that great poet and the possibility he possessed. Finally, I will talk about the scientific importance in terms of analyzing the poetic composition of those poems that I will choose in my thesis, which will show us how Hardy dealt with the poetic rules of those two epochs.

The fourth chapter which is the Conclusion that will find solutions to the questions I addressed in the previous chapters by proving his theory that I will put forward about dealing with Hardy's love and loss in his poems; and elaborates on his scholarly poetry and how we stood on Hardy's poems by referring to his character? This means to us that Hardy was not devoid of a poem, but stuck to it with a strong influence, so no analyst of Hardy's poems can be found within the Formalist School needed only where he stood on the text without standing on who wrote that text, as if not a poem without Hardy, no literature without Hardy.

Five studies elaborated either love or loss in Thomas Hardy's poems have been found from different perspectives. Jil Larson, in his article "Thomas Hardy and paradoxes of love", published in 2000, Jil explains the concept of love from different views, the main concern of this article moves in two directions one explains love forms in collection poems of Hardy and two, the analyses of term paradoxes love, metaphorically and symbolically. Moreover, "The Light of Loss: Thomas Hardy's *The Last Signal*", an article by Gregory Dowling, published in 2012, explores as the title indicates, the loss concept in Hardy's *The Last Signal*, the article explores the concepts of loss and lateness, how the poet suffers after his lovely wife, and how his depression and loss emotions impact life after her death, all these details are explained in the first part, in the second part, the article examines the structure of the last signal poem from formalist perspective.

In Dr. Ibtisaam Natheer Hameed's "Late Nostalgia to the Memory of an Early Disappointed Love Experience: A Study in Thomas Hardy's Selected Late Elegies", focuses, as the title refer to, on the connection between love and memories of that love. In other words, the paper elaborates the tragedy concept of love, in fact, the concept of true love, which is started passionately for a while, then it suffers from cold relationship for a long time. Therefore, the study shows how the death of Hardy's wife effects the husband, and how the loyalty memories survived despite the death, all these concepts are tackled from a critical perspective. Finally, Xiang Xu's "Hardy's View on Love and Marriage" published in 2009, examines the link between true love and marriage. The article explains the relation between love and marriage from two romanticism directions nature and time. All in all, the previous studies tackle different themes from different perspectives depending on the writer's views, the aim of the current study at analyzing Hardy's poems of love and loss from a psychological and the Formalist perspective. Moreover, it aims to investigate the connection between Hardy's personality and his poems. Also, it aims to elaborate on the connection between these two distant feelings which are love and loss.

The main purpose of this research is to investigate how Hardy was able to combine love and loss in his poems and how he was able to integrate them into his poetic works. What is the reason that made him embody those two feelings in his poems, in which he dealt with love and loss, and how does pessimism have a role in that? We will obtain an extremely important result

through our analysis of these texts. Not being able to analyze Hardy's scientific material without examining his personality is completely related to the text. The thesis has three aims in general. First, the research aims at analyzing Hardy's poems of love and loss from a psychological and the Formalist perspectives. Second, it aims to investigate the connection between Hardy's personality and his poems and how his poems are deeply affected by his personality as it clearly can be noted in his emotional poems of love and loss. Third, it aims to explore the connection of these two distant feelings, love and loss in his poems and how these feelings appear together his poems which make Hardy a legend with his paradoxical feelings. In other words, his emotional poems are too controversial as they represent two opposites feelings in one aspect, these feelings of love and loss that are shown in his poems.

CHAPTER ONE

1. HARDY'S 1912-1913 LOVE POEMS IN A NOSTALGIC MOOD

In the introduction, Thomas Hardy is depicted as a romantic poet. Since the role of women is enormous at various periods of his life, it is not surprising that a great part of Hardy's poetry deals with the theme of Love. Nearly one-third of Hardy's poems are associated with the subject of love. However, no one can collect, analyze Hardy's love poems in one chapter, or even in a book, consisting of several chapters. Due to the depth of meanings addressed in his poems, which include the most wonderful pictures that express his love. Exceeding poetry, he addresses different topics and writes in a different genre. In his notable book, *Romanticism+1: Percy Bysshe Shelley's Iconoclastic Poetic Philosophy*, Mohammadi (2019) claims, "...Poetry has an infinite quality which can picture a broad range of topics and issues whereas other sciences fail to do so." (p. 25). Therefore, he described himself as a poet more than as a storyteller or a narrator. He is the poet of love, and this is what distinguished him. He presented all the facts of love in his poems.

Here an effort to study Hardy's love poetry as objectively as possible is accomplished. Therefore, Hardy's views on love will be explored in a novel manner. Earlier critics assessed Hardy as a depressed writer, but he was not what they thought of him. A close study of his poetry displays the fact that Hardy's ideas are original and romantic. It is in this way I have tried to bring out Hardy's romantic certitude to the forefront. Thinking deeply over Hardy's canon of poetry I have brought out the truth of the matter. Hardy's love for human suffering and his vision of life made him a serious thinker. In this respect, Edmund Blunden (1941) states: "To speak of him as a pessimist writer would be misleading because it is inadequate. He does not preach pessimism, for he has the saving grace of having no 'ism' to support or to exemplify." (p.209). Continues he, "Perhaps after all, it is foolish to call any man a pessimist who takes the trouble to express his pessimism in works of art." (p. 211). At a time when his contemporaries were breaking open the conventions, Hardy resorted to traditional English ballad forms. In *Thomas Hardy: A Biography Revisited*, Michael Millgate, pointed out that "Hardy was profoundly nostalgic for the customs of preindustrial England. Yet, he was deeply skeptical about the pillars of Victorian morality and religion." (2004, p. 27). Hardy is considered as a major poet of

twentieth-century England. Even some writers have rated him highly and called him ‘the father of twentieth-century English poetry’. Thomas Hardy is a literary giant of two ages the Victorian and the early twentieth century. In this manner, Hardy is considered as a vital figure who point in all directions. Hardy is capable of remembering old experiences and present them fresh in emotional poems. Therefore, Hardy’s poems are considered renewed and fresh as they never die with their strong emotions and feelings.

Yet the best of the poems about Emma fit no category, and his traditionalism obscures a kind of radical modernity, an outlook that pierced through Victorian pieties to see the bedrock truth of an actual marriage. This may be why Virginia Woolf, alive to what made his work fresh, said that *Satires of Circumstance*, the 1914 collection in which the poems about Emma appeared, was the most remarkable book to appear in her lifetime. He followed no Modernist doctrine yet could be said to be more forward-looking than many of those who did. In essence, poems on Emma reflected Hardy attitude and profound paradoxes. Hardy has acknowledged the supremacy of love in his life. In this sense, Hardy's life was colored with the romantic aspect. In his poem, *Great Things*, Hardy counts love as the greatest concept in his life, says he, “Love is, yea, a great thing/ A great thing to me” (Lines 17-18). Therefore, Thomas Hardy is considered as one of the most apparent poets who dealt entirely with romantic and love themes. Regarding that, Hardy seized an essential place in the literary of the nineteenth-century and the twentieth century.

Being a mature man, Hardy considered love as a precious thing that is able to glorify his life. In his poem, *Before Knowledge*, Hardy said that love has the power to cast a way all the hardships and pains of life with an emotional feelings In another poem, *A Poet*, which describes Hardy as a romantic poet, Hardy tells us that he sets himself on fire to warm the one who loves. Therefore, love is regarded as a sufficient praise that a lover can gain. Hardy’s apparent poems that consider the theme of love and loss are associated with his first wife Emma, their courtship, their marriage and her death as well as his deep regret at the loss of love and nostalgia accompanying this remorse that lead hardy to revive her wife in his romantic poems that are mainly centered on his wife with Emma and Without her. A point that is worth to be mentioned here is that poetry was the window that Hardy sought to shine on with his poems, and we will find that in the love poems that I will discuss and analyze in this chapter.

In this view, 'Poems of 1912-13' equally show the pain and the joy Emma has provided him and established an aesthetic state of pain and pleasure known as the sublime. In this respect, Mohammadi (2019) points out to the fact that "... In literature, the sublime is partially mingled sensation coupled with pain and pleasure. This complicated feeling sometimes goes beyond the earthly extrinsic restraints and rational borders of human knowledge." (p. 59). Therefore, Emma's role is not decisive whether she brings happiness to Hardy or causes him with pain. Therefore, he acknowledged that the feeling of love to be an enormous ambiguous in the life of the lover. Therefore, love is always associated with dissatisfaction, regret and unhappiness.

In his poem, "The End of the Episode", he says: "The paths of love are rougher/ Than thoroughfares of stones." (Lines 4-5). This suggests the hardness and the pain of love in the life of Hardy. A note to be said here, almost all of Hardy's poems are on account of his temperament and his incompatible marriage. However, this depressive mood, offers Hardy a special inspiration to write peculiar poems with charming love. The feeling that Hardy conveyed in 'Poems of 1912-13' states that the love poems of Hardy are pulled out of his real experience of love, marriage, the death of his wife and the feelings of love and sorrow. Therefore, they can be studied from a psychological point of view to study Hardy the poet and Hardy the man who lost his wife just recently. In fact, this remorseful note of writing secured a place for Hardy among the major poets of the English language. Known as the *Satires of Circumstance*, the collection is consensually reckoned to be one of Hardy's most accomplished literary pieces. The poems have layers like life full of imperfections, time changes how we feel about love, and memories can alter how we feel about the past. It is only through looking back on our memories that we can see how things used to be. It was the death of his wife Emma that made Hardy see their relationship. It made him be honest to see their relationship with all the imperfections as a living imperfect life shaped by memories.

He is remembering Emma with sadness and regret, looking at the past seeing the good times they had, the happiness they shared. The regret is, now it is too late the past is the past it cannot be changed, he can't express his love for her to her. He is looking back seeing their relationship in an honest way seeing their life, good times and bad times, a living and imperfect relationship. He is looking back at their courtship in Cornwall, where Emma was from, when they were in love. His memories of Emma are idealized, young and carefree horse riding in the

places she loved, visiting the places they loved. He then has other memories of Emma being angry and quarrelsome, leaving him quickly without even saying goodbye. Memories of their time together walking, horse riding, visiting places they loved. These poems help Hardy see their life as it was his way of mourning her, getting him through his grief and helping him recover. He sees Emma as a young girl who he loved and who loved him, a mythical woman, a wife who was distant to him, a sick woman, a dead woman, a ghost, and a woman gone forever. He did not realize how ill she was during the last week of her life. He feels he failed her as a husband and their marriage was a failure. They were married for 38 years, and her death was unexpected.

1.1 Bitter-Sweet Love and the State of Saudade in Hardy's Love Poems

In a nostalgic notion, Hardy reminisces of their meeting and falling in love when they were young. He sees her in a blue dress waiting for him when he first went to Cornwall, he hears her calling him, remembering her when she meant everything to him. How he misses her now. He would love her to call him. But the sound he hears is the breeze and leaves falling from the trees. He misses her so and would love to hear her voice once more. Among the first poems of the collection "Poems of 1912-1913" is *The Voice*. The poem tells us of Hardy longing for his wife and the memories of her. He imagines that he can still hear and speak with her beyond death. He longs for the bygone days and has a desire to see her just one more time. A man racked by guilt from not acknowledging how seriously ill she was, till too late. He revisits places Emma and he once visited as if he is trying to regain a past life.

Talking to her in his imagination, knowing that he could speak to her in the grave and imagining her talking back and how she felt. His memories of her haunted him, could that be because of remorse for being distant towards her in marriage or for being guilty of remarrying so soon after Emma's death. Hardy was in mourning and regretful state towards Emma. Putting pen to paper could be his way of unburdening his feelings and putting right the wrongs in his marriage. During his poems you can feel his anger from being left through death without warning to the pain of a broken heart and the rebuilding of memories. How he forces himself to revisit places, knowing they will be the same without her. Nostalgia took him like a sea that takes the ship between its raging waves without the benefit of the sail that the ship might raise in that sea. Nostalgia takes him to his homes from which he came out and translates that with his

poems. We find it once nostalgia takes him to imagination, where he finds himself with his first love, which he lost after a long trouble, even though he had been in his hands for many years. Emma's death had a huge impact on Hardy. However, he remarried quickly after which was normal in Victorian England as men in those days apparently needed a woman to take care of them, I feel as though Emily his second wife was competing with the ghost of Emma for Hardy's heart. Hardy's youth and best years were with Emma, and when she died, she took a piece of his heart with her, Hardy was chasing his past and Emily was chasing a broken man full of guilt. Thus, these poems suit to be a documentation of confession of his guilt. So, Hardy is chasing a ghost. In this view, Hardy portrays a typical Victorian Man.

Hardy does not exactly chastise himself for his indifference to Emma. Instead, he invokes his longing for the period when the couple met in North Cornwall, for when "our day was fair." What Hardy misses is not his *wife*, but the woman she once was, and the promise she briefly embodied. Hardy's life is full of experiences, among these experiences is an experience he admitted in his poem "She Opened the Door" where he acknowledged the objectives and the consequences of declaring his own relationship with his wife and beloved in love and remorseful as well as loss feeling poems. Although he depicted Emma as a source of pain, in his "She Opened the Door" Emma is seen as a source of ecstasy to Hardy's life that let him free and imprisoned from the tight strains of his personality and from his fearful emotions and unpleased feelings that make Hardy depressed and pessimist. Her love and romance escalated Hardy to a world of imaginable 'revelry' that enables him to leave and outcast the dreadful present behind and moves to the magic of the "Past magical". In other words, Emma has the power to escalate Hardy above his limitation. Therefore, she opened the door to Hardy and let him enter her universe.

Poets are often secretive. Mohammadi (2019, p. 15) asserts that "... poets almost always try to be laconic; they do not tend to be loquacious which make them a little bit difficult to understand.". Thomas Hardy never talked about himself except in his poems. Though being inward and enigmatic, in his poems, he told secrets of his feelings and conclusions about being born, and existing and dying; about misery and being happy, being young, and being old. Being a married love poet, Hardy is considered as a writer of his own personality. The poems of 1912-1913 are a resume of the happy and unhappy moments in his life in general and his marriage in specific manner. In fact, they depict a clear bunch of emotions reactions ranging from joy,

disappointment and sorrow to love, loss and romance. However, it is a fault to say that all of his poems are autobiographical. In that there still a number of Hardy's poems that dealt with political issues but a great amount of his meditative lyrics included in his 'Poems of 1912-13' are born out of his love, sorrow, sin and grief at the death of his first wife. Therefore, these poems are seen as a mirror that reflects Hardy's life and personal emotions associated with the existence of his beloved and wife, Emma and the despair manner of her and the remorseful feeling that are attached greatly to Hardy's personality.

In his meditative poem, *After a Journey*, Hardy narrates, as its title indicates, a journey that he made to Pentagon Bay on 6th March 1913, almost to a day, forty-three years after his first journey to Cornwall. But by the use, in the title, of "After" for a text written in the present, he hints and indicates, perhaps, at the problem of the possibly too persuasive reconstruction of such itineraries. The text is a slow dialectical movement from darkness to dawn "the dawn whitens hazily" rhyming with "lazily" which is also a movement from presence to absence and absence to presence, where the lamented, inevitable disappearance of the ghost, as folklore has it, at dawn, is also, paradoxically, a "movement" from doubt to affirmation. Something of the order of joy rises against the ground of death, subtly in the "Yes" of the second stanza, more radically in the striking last two Lines. the "I," as to the silent ghost's understanding of what happened between them is not cancelled but transmuted into trust, amongst other things by the very nakedness of the intimacy of the "Dear" at the heart of the end of the poem. Therefore, Hardy is remembering his days and moments and tries to keep his memories safe and untouched by writing them in a form of poems which are the source of his powerful inspiration that saved him a secure place in the nineteenth and the twentieth English poets.

However, Hardy was not able to decode his married love in fully as their marriage lasted for nearly 38 years, till the death of Emma which suggest that their marriage was on a ground of both peaceful emotions and discordant feelings. In other words, 38 years is an enough proof that their marital relationship was blending of both happiness and unhappiness. This is shown in the fact that Hardy felt a great grief after Emma's death in 1912 which suggest he was surrounding and filled with pain and remorse. Realizing that he did neglect his wife and recognizing his faults in opposed to her loyalty led him to feel and express great regret and declares that love is a spirit that holds the soul and it is more important than mere sex. Therefore, he admitted that in order

for the marriage to be happy and associated with peaceful spirit, it should be based on permanent love rather than a temporary attraction.

According to Hardy, love that is associated with marriage is not voluntary feelings that the partners are generous enough to share rather it should be nursed by the elements of passion, friendship, affection and compassionate understanding. Hardy's consciousness of his shortcoming in providing a sense of understanding and a feeling of affection, companionship made him feel responsible for the regret and expressing his kind of love that is attached with pain and loss and a great regret in his poems. However, his opportunities of being forgiven are despairing since his wife dead. That is why he attempts to admit his faults in writing poems that resonate with his own guilt. This remorseful feelings of regret, nostalgia for the early days of his happy marriage, and guilt on the part of Hardy led him to experience a great emotions of love towards his wife Emma after her death. Therefore, Poems of 12-13 are merely autobiographical in their manner and writing and suggestions that hint to the love experience through marriage which urge Hardy to seek a rebirth of his marriage. In that, Poems of 12-13 are a scream to attract the men to take care of their wives and never neglect them.

In his poems, Hardy makes clear that the main responsibility of the misunderstanding and cold feeling in their marriage is falling on his part, though there was a small portion that falls on her part. However, her portion of guilt is smaller than that of Hardy's since it is part of her imperfection and it is not a betrayal action that is acted by her, therefore, she is not the person that should be questioned and blamed. The time and its passage makes helps Hardy to recognize his faults and shortcomings. Although Hardy knows that they are in the hand of after but he is pretty sure that he was able to make his marriage more successful but he was not willing so and recognize that later when the time is over. This feeling made Hardy to hold himself largely responsible for his unhappy state. That can be depicted in his Poems of 12-13 that are considering the rift in Hardy's and his wife relationship and marriage, the sorrow and the pain that Hardy felt after her death.

In his, 'A Two Years' Idyll', Hardy remembers the old days and moments of his marriage before the dreadful rift comes over. Their marriage turns to be a blissful life and the picture of this life is depicted in his poems enormously. In this poem, it is declared that their blissful life of their marriage is "sweeping like summer tide wind" (Lines 9). Hinting that their heart are moving

easily in the wind. This movement hints to the fact that their marriage started with a promise and ended with up nothing so happy. In other words, it is ended with death and remorse that is associated with sorrow, pain and regret as well as a sense of regret. In this poem, Hardy tries to remember the olden days of their marriage when they were like peaceful birds to calm himself down and sweep the feelings of regret. Therefore, he remembers the old days in a nostalgic mood and wishes them to return back.

The nostalgic theme is also pictured in his poem, *Beeny Cliff*, the cliff where Hardy first met Emma in 1870. He remembers seeing her riding on horseback happy with the wind blowing her long hair, she was the young girl he fell in love with. It was March the beginning of spring, so much to look forward to, the warm days, the start of their warmth and love for each other, like the weather so much to look forward to, their life together with no cares. Then dark clouds came over them their love faded. Now she has gone, and they can never return to those Happy carefree days and the beauty of that western shore where they were so in love, she loved him so. He feels guilty he failed her. In *Beeny Cliff*, where Emma went to ride a horse as a usual action with her "bright hair flapping free" and her loving companion walking alongside who is Hardy himself. After forty two years of this memorial, Hardy depicted a beautiful picture of them laughing and enjoying their moments in a sunned March Day. Although Hardy is recalling and remembering these moment there is still a pang in the middle of his heart while writing this poem. In general, Hardy wants to transit his emotions from romantic love to marriage to makes his love real and genuine. Hardy assures that this transition is worthy to help him remembering his wife. The last two line of the poem suggest the main goal of Hardy which he set before himself to affirm that he deserves his wife.

In a nutshell, Beeny Cliffs is a depiction of the power of love and the pangs that are rooted in Hardy's heart and soul. In the beginning, the poem celebrates the beauty and the youth of Emma and then it turns to the present where Hardy is sitting alone remembering his wife in a remorseful manner and crying her permanent absence. The utilization of the waves in the poem "In a nether sky, engrossed in saying their ceaseless babbling say" (Lines 5-6) suggests that time is a metaphor of passage of life that moves routinely, and without any concern for people. The scene depicted in the poem on the cliff is the same scene where Hardy is sitting and remembering his wife and writing his memories. However, now he is alone and Emma has been taken by the time and the waves that are symbolized by the time that take people away.

In his poem, *A Week*, Hardy recounts a full story of his romance and marriage and the partners objectives and wishes. The days of the week are used to represent the gradual growth of marriage and love. Starting with Monday, Hardy is not sure whether Emma will stay with him. While in Tuesday, Hardy recognizes the special qualities that Emma is associated with. Then on Wednesday, Hardy feels a feeling that he should continue his life with Emma and that they should well combine. The day of Thursday suggest that the couples are two part of the same thing and that they are six of a dozen therefore, they are sure that “I liked you well/ And fondly felt that we must dwell/ Not far apart, whatever befell.” (Lines 11-13). Going on and on to depict the process of love, Hardy claims that their love becomes so strong on Saturday and Sunday, “On Sunday night I longed for thee, / Without whom life were waste to me” (Lines 15-16). The metaphor of the days is quite interesting in Hardy’ poetry. He uses the concept of time as a reference to his nostalgia and desire to recreate the long past. Therefore, the poem suggest that the couple aim to make their love a permanent union when they can see each other all days and their life will be blended and mixed in a one union.

In a reminiscent mood Hardy write his poem *The Old Gown* to depict his life, love and marriage. The old gown suggests what the wife wear as a gown. This gown though is old reminds Hardy and brings to his inner eyes the shadow of the happy days. Therefore, the gown is standing as a sad reminder of the dreadful loss that Hardy feels after the death of his wife. The poem starts with “I have seen her in gowns the brightest, / Of azure, green, and red, and in the simplest, whitest/ loneliness from heel to head” (Lines 1-3). Here, Hardy is remembering the colors of the gown that Emma would wear ranging from azure, green, red to white. A note to be consider here, the colors are always utilized in literature to symbolize objects and suggest meaning. Here, the colors refer to the personality of Emma and since they are while and green, tt means that her personality is peaceful and hopeful and that she is never harmful as always Hardy attempts to describe her. Moreover, the colors suggest Emma’s moods, capacity of love, her jealousy, joy in and simplicity. Among all of these characteristics of Emma, Hardy is remembering her passion at first, “But in my memorized passion/ For evermore stands she/ In the gown of fading fashion/ She wore that night when we/ Doomed long to part, assembled/ In the snug small room; yea, when/ She sang with lips that trembled/ 'Shall I see his face again.” (Lines 17-25). In this sense, he remembers her in his memories wearing fading fashion and doomed to

depart. Therefore, he starts the poem in a fresh mood and suddenly finishes it with a mood of loneliness.

In his, *The Tree and the Lady*, Hardy aims to plant trees around their home to keep Emma away from the cold wind as well as from the intrusive eyes. Throughout the poem, Hardy asks her to wait until the trees become longer and grown fully so that they will be a source of protection. Thus, she is also wanting these trees to protect herself from whatever could harm her but she must be patient and have a strong patience and belief in these bushes. Knowing that her life will not last forever, Emma shows that she is pleased with the trees and their planting but at the same time she is regretting that they will be of no service. As opposed to all other poems, *The Tree and the Lady* has two levels of interpretations. On the surface meaning, the planting of trees is a physical picture of their life where they used to live. While on the symbolic life, Hardy wants to show that he has done the effort to cultivate their marriage and plant love, affection, care, affection, friendship and loving kindness. On another level, the tree can stand for Hardy who tried his best to provide protection, comfort, and pleasure to Emma but Emma chose another protection that which can be found in the life after death. Thus, Emma is seeking and trying to gain the comfort and the warmth that in embrace of death. "It knows I'm a skeleton now, / And She's gone, craving warmth. / The rime sticks like a skin to me." (Lines 7-9). This poem has achieved an enormous triumph in English literature. This poem gains its triumph since Hardy utilizes ordinary details of everyday life to express his feelings on the bottom.

In his poem, *The Strange House*, Hardy hints at the love and pain after the departure of his wife. Hardy and his wife's house where they live in for nearly four decades is occupied by another family. Hardy depicts that the new family are hearing that the piano is playing and that old inhabitants are talking and moving. The poem starts with "I hear the piano playing/ Just as a ghost might play/ O, but what are you saying? / There's no piano today." (Lines 1-4) as if Hardy still hears her wife's voice though she is dead. Hardy continues "I catch some undertone here, From someone out of sight." (Lines 9-12). The concept of fantasy is depicted perfectly in here, Hardy is seen hearing and seeing his wife in his small room. Therefore, Hardy succeeds in imagining his dead wife alive speaking and walking as well as talking to him.

Remembering old memories and recollecting them is a proof that Hardy possessed a powerful and remarkable memory and ability to recall old memories that provides him with the power to write and draw as well as to keep his precious experiences safe and untouched in the form of poems. Celebrating this unusual and miraculous talent, Hardy wrote: "I have a faculty for burying my emotion in my heart or brain for forty years and exhuming it at the end of that time as fresh as when interred". The memorial poems are scattered over four decades and their real origin is existed in the personal experiences undergone in early years. These poems that are depending on events past for a long time and written with all the vividness and freshness of an immediate experience, are important in so far as they reveal the importance of his poetic writings. From this point we can conclude that Hardy lives on his memories and desires to recreate his past through reciting his memories in wonderful poems that touch both the heart and the brain. what is worth explaining in here is the fact that he worships his memorial past as it is no longer available since his wife has died. Nevertheless, his love stands strongly after her death and never fade rather it can be seen as a love beyond death. The state of love will be explained further in the following section.

1.2 Everlasting Love in Hardy's *Poems of 1912-13*

Love is so powerful and it is like a miracle that makes Thomas longing for his dead wife. Though she is dead, he wants her to call to him as before and this is a wonderful image of love. He knows that she is changed, and she is not as before because she is dead but when we read his poem, we have the feeling that he has hope to get her back. As if she will be a live forever in his mind. Hardy depicts his emotions in a beautiful way. He asks if it can be her voice that he hears. He tells her let me view you then. He is longing for her and for their memories together when she was waiting for him. Furthermore, her voice fills the place that he wants to see her again.

Love beyond death is intensified as they are separated by death. The first poem of the 'Poems of 1912-13', is 'The Going'. This poem explains the pain and sorrow that Hardy has experienced immediately after the death of his wife. Although Emma is described as a person who makes quick decision, Hardy was not prepared and extremely unexpected her final departure. The poignancy of the image of departure increases Hardy's regret in regard to his lost wife and the way she left him. Hardy begins the poem with a serious question to Emma asking

Emma why she left without telling him that she was dying. This forced a final separation between them that did not give him an opportunity to say a final goodbye, something Hardy wishes he could change. If he had known other impending death, their life might have gone differently. However, he is haunted by her. He sees her outside his window, down an alley, just as she used to be.

Hardy attempts to take revenge on death in his poems through retrieving his dead wife in a fresh and genuine form and manner. In addition, the reorganization of his shortcomings in his relationship with his wife that failed him to enrich their married life with love, compassion, emotions, and feelings. Hardy is sure and determined to rebuild what he has broken. Therefore, the poems of 12-13 that are written after the death of Emma are the greatest effort that Hardy can provide to his wife as a form of apologies. Emma is the center of these poems where Hardy is hovering around her. Therefore, these poems are carried out as a self-examination of Hardy's life, marriage and married love. In these poems, Hardy provides his wife Emma with a rebirth in his love poems. It is hard for Hardy to believe that his wife is dead therefore, he imagines his wife still alive and co-exists beside her husband.

Poems of 12-13 refer to Hardy's regret about the shortcomings of his behavior that is associated with his marriage. They stand as an examination of Hardy's guilt and a form of blaming the self. The poem, *The Curtains are now Drawn* from the same group of poems written after Emma's death, provides an attempt to throw some light on the issue. Being of two stanzas, the poem consists of two scenes that describe scenes of storm and gloom. The first stanza is a recollection of an event in the past, says he:

The curtains now are drawn,
And the spindrift strikes the glass,
Blown up the jagged pass
By the surly salt sou'-west,
And the sneering glare is gone
Behind the yonder crest,
While she sings to me: (Lines 1-7)

He remembers the images of the past and suddenly her voice comes to his mind when she sings to him:

"O the dream that thou art my Love, be it thine,
And the dream that I am thy Love, be it mine,
And death may come, but loving is divine." (Lines 8-10)

Her song is an indication that makes it clear that the only way to get out of the storm is to create a dream of love by imagining her alive walks and sing. However, the second stanza stands for the present where Hardy stands rain sodden in the storm, beside Emma's grave:

I stand here in the rain,
With its smite upon her stone,
And the grasses that have grown
Over women, children, men,
And their texts that "Life is vain";
But I hear the notes as when
Once she sang to me:
"O the dream that thou art my Love, be it thine,
And the dream that I am thy Love, be it mine,
And death may come, but loving is divine." (Lines 10-20)

Now he is standing beside her grave in the rain crying and remembering the old and golden days. Imagining her smile on the gravestone and watching the grasses that have grown quickly on her grave which indicate her pure soul as if she is now in paradise. As he reads the text that is written on the grave "life is van" he hears her song again in the blustering storm and darkness. A repetition that indicates a sense of regret and a desire to fix what he has broken. He wishes that she came back, and they live their life again. He hopes they repeat their life, repetitive though but pleasant. Therefore, their love is abstract that stands strongly after death. Although she is dead, Hardy remembers her every occasion and visits her rain and shiny.

Hardy tries to impose his great love on reality. But the reality refuses to bring his love back. A set of ideas descending like a strong waterfall on the ground, and I think that this poem was not written with the consciousness of a person who lives with reality. Evidence that there was in a degree of sadness, pain and love that is beyond imagination to the extent that he narrated these feelings completely differently from what is known. In his poem, *On the Departure Platform*, Hardy used that title to denote a departure without a return and also to leave

without prior warning or without a farewell opportunity granted to him to satisfy the desires of his love and as if he used it to anticipate the pain that will accompany him until his death, although he did not clearly disclose it. Being melancholy in tone. *On the Departure Platform* portrays a love that has ended. With his inherent pessimistic attitude, Hardy colored this poem with regret and sadness. This poem is about an ending of a relationship:

And she who was more than my life to me
Had vanished quiet. (Lines 4-5)

The poem indicates the lack of genuine emotion in the poem. Instead, there is weariness and the distinct feeling of the best being over in the relationship. Only the dregs of feeling are left. When the first verses of the poem are accurate, he asks her with an interrogative instrument called by the living people and admonishes her: Why do you leave without warning when you leave at the time of dawn and know that life begins at dawn as if he would like to tell her that his journey has no life because she is his journey. He should not, but he did not translate those feelings for her in a way that is understood. All these reasons are love, departure, blame, loss, imagination and inspiration. He produced for us the most wonderful poem. It is an indication of the depth of love and close interconnectedness of Hardy.

Hardy went on with his poem describing Emma with a very accurate fiction, where it is assumed that if a person wrote to another person after her departure, he would always use past formulas and or call him in the third person conscience, but Hardy gave his wife Emma the quality of life. If we delve into that wonderful poem and the expressions of love in it, we will find Hardy talks to her as if she is with him, he felt that she was part of him, and the words of apology did not satisfy her. In his view of the largest and highest status of all the phrases that lovers repeat to the ears of their lovers, he saw something completely different from what he loved in his life, so he thought that it was greater than an apology and that she left in the body and remained a soul for that. He called her in the language of the living who are able to move despite what is rejected by that reality, we find Hardy escapes from him where there is something called the death of Emma, but soon he returns to genuinely suffer from her departure and mourns her during his love.

He saw her in that corridor and at that time, even the roses that did not open yet, how did he bow to his wife when she was walking among those flowers who live by her path and

refreshed as if he tells her after you, we all suffered the pain of your loss. How did the time of dusk pass quickly to make you feel like me, as the walls of the night were woven in the sky? He was hardy from the time of dawn to dusk while he was writing and describing everything as if he found an escape from the pain of her departure in what is written to her. So darkened the path to leave the corridor, so my life was darkened by your departure. "This stupid darkness is like death; I remember you from where I will not return". To return here and complain about the injustice of reality that took Emma without being satisfied with his desire for love with her, and how hardy is satisfied, a flame of love that never extinguishes.

With all this trickery, the reality bell is ringing, to allow him that the imagination has ended, and he finds himself without a sick person. Where he was embarrassed from the house to that corridor, where it seemed to him that she was going as usual every day, so he was shocked that he was not here, and he fell ill, as we said, with an illness. He felt at the time that he had lost the safety in this life. It is a very beautiful image of love when Hardy thought that he saw Emma "At the end of the alley of bending bough". Because of his deep love for her, he begun to see her everywhere she used to be and imagined that she is there, but she is not. Moreover, he loved her so much even after their separation and after her death he felt in deep regret that they did not spend their days together before she died without saying goodbye or giving any hint. He looked like a dead man because he lost her, and this is an image of his powerful love for her and means that his soul went with her after her death.

The burning fire of love in Hardy's heart left ashes that flew between his poems until he drew for us a painting of love and reduce that ashes by drawing a picture of one person and his face is one: Either that wife who lived in the darkness of love in her life but was fair after her death until her memory remained immortal in all Love poems written by Hardy after her death. That ashes were incarnated alive continuously, as the glow of the fire that came out of it did not lose or that warmth that the reader senses in his reading of Hardy's poems, after that period of time that ash that painted the image of Emma is still warm and glowing, that ash was not the end of the fire as much as the beginning of the end of sadness Emma, all the verses that Hadrian addressed gave her an attribute of life and existence, meaning, content and composition. Even if we brought a reader who did not know Hardy or the history and the villages of those verses, he

would say how could I meet Hardy and Emma. This is due to the spirit that he finds in those compositions that were organized with high quality imaginative accuracy and clarity.

In Hardy's romantic view, Emma is viewed in a personal way. In that, she is depicted as an object of love that offers a chance to Hardy to fall in love and reach the highest level of ecstasy. However, the ecstasy of the experience of love is underlined by the uncertain future in a majority of Hardy's love poems, an enormous example being the poem, "First Sight of Her and After", where he says:

A day is drawing to its fall
I had not dreamed to see;
The first of many to enthrall
My spirit, will it be?
Or is this eve the end of all
Such new delight for me?

I journey home: the pattern grows
Of moonshades on the way:
"Soon the first quarter, I suppose,"
Sky-glancing travellers say;
I realize that it, for those,
Has been a common day. (Lines 1-12)

Burning by his love's ashes, Hardy is affected by the romance rather than on the inspirer of it, Emma. Consequently, the romantic remains happy and pleased. However, they do not last forever as they are fleeting from Hardy's hands and have not escalated into reality. Emma enriches Hardy's life with powerful emotion, as she has the power to inspire him to love and having the feelings of romance. This inspiration is done with emotions and genuine feelings. In his poem, 'The Difference', Hardy claims that the transformation of love and the power of beauty are mainly existed in nature and from nature his wife Emma has gained her calm and joyful personality, in this poems he starts with:

Sinking down by the gate I discern the thin moon,
And a blackbird tries over old airs in the pine,
But the moon is a sorry one, sad the bird's tune,
For this spot is unknown to that Heartmate of mine.

Did my Heart mate but haunt here at times such as now,
The song would be joyous and cheerful the moon;
But she will see never this gate, path, or bough,
Nor I find a joy in the scene or the tune. (Lines 1-8)

In this poem, Hardy is celebrating the beauty of nature and its perfection but at the same time he acknowledges that since Emma is absent. Everything appear to be thin and sorrowful. The poem suggest a separation between Hardy and his wife. Hardy is on a journey that is outside the town while she stays at home. Hardy is dwelling and thinking of their love and marriage and life in general. He tries to attract his attention to him and only himself out of jealousy Hardy asks her not to pay attention to anything even the nature. Out of jealous possessiveness, Hardy allows nothing o touch her or even look at her. His wife is special thing of Hardy and no more else. This kind of love is depicted perfectly in Poems of 12-13 to show that Hardy is jealous of death that has taken his beloved and wife so quickly from him.

In his *Under the Waterfall*, Hardy communicates the lively companionship shared by Emma and him. Writes he:

Whenever I plunge my arm, like this,
In a basin of water, I never miss
The sweet sharp sense of a fugitive day
Fetched back from its thickening shroud of gray.
Hence the only prime
And real love-rhyme
That I know by heart,
And that leaves no smart,
Is the purl of a little valley fall
About three spans wide and two spans tall

Over a table of solid rock

and into the scoop of the self- same block. (Lines 1-12)

Hardy relies on his memories to depict the ordinary mission of a husband and the wife when they go on a picnic. The husband and wife are helping each other and this hints at their enduring the difficulties of life and their warm friendship and sincere relationship. Therefore, they begin as friends and end as lovers and a husband and wife. The poem suggests the fact that when love is measured on equal measurement, it will be considered in the form of friendship. In the common place activities of human beings, a great sense of pleasure, ecstasy, contentment are experienced. Hardy is thinking of all the places which had an impact on his life. Nobody looks at these same places and remembers the things which he sees. The birth of a beautiful girl he will marry, the towns they will live in. Emma riding carefree on Boterel hill. Nobody only him sees these places in his mind and the thoughts they bring and what they mean to him. Time marches on and thoughts fade. Places which meant so much to him mean nothing to other people. This fact is obvious and clear. The value of the places is evaluated by the people themselves. In that, commonplace places can be of great value to some people since they have a great experience in them. Therefore, it depends totally and fully on the desire and the demand of the people.

Expressing pain and a feeling of alienation from society, Hardy says “Where we made the fire in the summertime”. He is describing the place where they went to as "on a hill" by the sea. In that, he revisits the same hill during winter and "slowly climbs". With his eyes he “scan and trace” the place and realizes that he is standing on an isolated place. In the second stanza he feels and sees the difference in the wintertime by saying “a cold wind blows, and the grass is gray”. The wind can explain the changes in his life then and now. He feels cold because the change did not care for his feelings and happened whether he liked it or not and the use of color gray which symbolizes his dull and lifeless life. He sees the same place where it used to be warm and alive in a completely different way, “the spot still shows” and is “a burnt circle”. Now he is there by himself in a cold winter day.

The last stanza “Yes, I am here” suggests that he is reminding himself that what he said previously is correct about his life. This visit was not his first time when he went there alone but actually, he had done that the year before. It suggests that it has been quite sometimes since he went to this place with his friends. “Up hither, the same as when we four came” suggests that he

is talking to three other people including him they made a group of four. Then he explains what happened to their friendship where he says, “two have wandered far from this grassy wise” implying that two of those people have moved far away into the city “into urban roar” and are not a part of his life anymore. The reason why he revisits the same place alone in the dead of winter to relive those memories of summer, when everything was warm and alive, and he was with the people he loved. His life became like the winter season after her death and he visits to the sight happens in the winter because he knows that nothing will go back to what is used to be, and he will not be alive again the way he was with her. Which clearly shows his depression and lost.

An outstanding feature of the *Poems of 1912-1913* is the fact that they blend and associate the romantic love with a kind of nostalgic mood that equals a sense of remorse and sorrow as well as pain. The chapter considered the poems that are depicting Emma in an image of a beloved and describe her as a love object that let Hardy easily falls in her love. In this sense, the love poems of Hardy hint at and evoke the warm feelings and love emotions that are experienced by Hardy through the memories of the romantic attachments. Finally, it can be said that poems of 1912-1913 were merely about the love and loss, Hardy personally experience in his life vogue with his wife, Emma. In this respect, the concept of loss depicted in “Poems of 1912-1913” will be explained thoroughly in the following chapter. Thus, the theme of love which is depicted in a remorseful image is quite noticeable in Hardy’s 1912-1213 poems.

CHAPTER TWO

2. THE CONCEPT OF LOSS IN HARDY'S POEMS OF 1912-1913

It cannot be said that Hardy's 'Poems of 1912-13' have only dealt with the theme of love as they are influenced by Hardy's experience of loss as well. When Emma got sick and died in 1912, Hardy felt a great loss which has been reflected in his poems. The torching memories in his mind of the love and loyalty of their marriage were written in elegiac poems. His sorrow after her death cleans up all the negative feelings and the stressful experiences he witnessed during his marriage with Emma. Although these poems reflected deep sorrow and grief, they let him re-experience the romance and happy moments of their marriage when they were young and happy. These sweet memories led Hardy to go to the same places he and his wife went to during their marriage and encouraged him to write great remorseful poems. A number of poems in the collections of poems 1912-13 depict this particular part of life.

Therefore, the 'Poems of 1912-13' depict Hardy as struggling with a great sorrow, pain, remorse and grief. This depiction offers an elegiac vision of the life of Hardy after the death of his wife. As a sequence of elegies, they describe Emma's departure, her husband's reaction, his sorrow, his memories that he like to experience again by revisiting the same places they went to together, the re-creating of the Cornish romance of their union. Through remembering and recreating the past, Hardy want to retrieve his dead wife and bring her to life again by describing her in his poems and mourning her in a form of elegiac poems that are considered the best of the nineteenth and the Twentieth century English literary works. Hardy's mind in these poems returned to the distant past. The most important aim in his mind is to recreate the feelings of love for her, thus giving their love a soul and a breath. Although they are written in a light-hearted manner, they depict ill-founded marriage. The regret and sorrow represented in these poems attest to the dominance of sadness in Hardy's emotion. A sensitive understanding of Hardy's temperament shows that he was prepared to deal with sorrow and pain. This makes the assumption clear that Hardy was not an optimistic poet in dealing with the aspects of romance and existing. In fact, Hardy is a meiosis who looks at life from an optimistic corner and thinks that it can be better with human effort.

Based on this consideration, Hardy's poems of 1912-13 establish a voluminous. The previous chapter has dealt with Hardy's romantic poems where he remembers his romantic moment with this wife and tries to recreate these blissful days. In this chapter, we will be dealing with the other side of Hardy's poems. these poems are different in, rhythm, rhyme, tone, mood and treatment. In that, the poems of this chapter are presenting the other facets of Hardy's feelings and emotions towards his wife. In elucidation, Hardy's emotions have been shifted. It is hard now to evaluate Hardy's feelings toward his wife. This does not reflect that Hardy was paradoxical, but this shift represents and stands for the feeling of regret and wistful that Hardy had after he recognized that he cannot bring his wife alive again. In addition to this shifting and feeling of regret, Hardy tries to find suitable excuses for his wife's departure. Therefore, Hardy is falling between two fire, one of his wife's death and the other the feeling of regret that he was not good enough in dealing with her.

The eternal loss in particular opens its deep wounds. Then, the latter loss is more powerful than any of the temporary factors of influence. Because with that kind of loss it will no longer be possible to communicate directly but by communication through imagination or ghosts at best, And sometimes by imagining the return of the deceased to the worldly life in somehow with the belief that is possible as happened periodically to Thomas Hardy after death of his first wife ,Emma, he directs harsh criticism towards his wife, who didn't say goodbye to him before her departure. In my opinion, that violent criticism reveals the shock of that sudden loss and its effects on the self as it hides behind his remorse for he could not seize the opportunity to reconcile with his wife before passing away. She separated from him because she believed that he was not loyal to the relationship with her and what exacerbates the effect on her to make the decision was because of the loneliness she suffered especially if we knew that she hadn't given birth to the poet, and she had no children could dispel her misery for this matter. She was barren. These ten poems expose the agonizing pain of his wife who departed him from this world without any slightest hint of farewell. These poems are Lined with feelings of violent love that were restricted by the conditions of the poet, but he was the most eminent poet who devoted all his time to writing poetry and novels. Therefore, there was no ample opportunity left for him to give to his wife, who lives in isolation, while he was preoccupied with his craft of literature.

2.1 Hardy's *Poems of 1912-1913* as a Sequence of Elegy

The 'Poems of 1912-13' is a series of elegiac poems. Writing theological-frame elegies started in the seventeenth century and took but it took a personal specificity and a psychological manner in the nineteenth century. Hardy's elegiac poems are a sequence addressed to his dead wife. With their sense of mourning, Hardy's elegies are harsh since he attempted to utilize the tropes and equipments of elegy that had been used in the traditional eras. For instance, he refers to the days, months and season as a way to express his feelings.

To expend such poetic labors on the dead is not a matter of tribute or self-display; rather it implies a sense of form close to that of modernist poetry, in which that which is described or expressed dictates the mode of expression. The poet's restless dealings with loss and landscape and his sense of the inadequacy of all formal consolation are both reflected in the variations in form, even within individual poems. The Structure of the Sequence: Time and Place; Voice and Vision The other important issue in Hardy's sequence is its overall shape. The sequence is structured around a series of geographical, temporal and perspective contrasts. In the previous chapter poems, the death of Emma and the life of Hardy after this disaster are dealt with a state of frozen grief. The first of these poems that represent Hardy's shock is 'The Going'. The poem starts with:

Why did you give no hint that night?
That quickly after the morrow's dawn,
And calmly, as if indifferent quiet,
You would close your term here, up and be gone
 Where I could not follow
 With wing of swallow
To gain one glimpse of you ever anon! (Lines 1-7)

The first four Lines of 'The Going' hint at the absent addressee who was her own volition. However, the next three lines subtly alter that perception and suggest that death may have had a hand in her departure: she has gone "Where I could not follow/To gain one glimpse of you ever anon." It is so final and impossible. The curious Lines, "With wing of swallow," may sound as though it serves to merely fill a Lines and provide a convenient rhyme, but if you are

sensitive to the poetic associations of the spiritual nature of birds, then a more sinister, possibility for her 'going' presents itself.

Why do you make me leave the house?
And think for a breath it is you I see
At the end of the alley of bending boughs
Where so often at dusk you used to be.
 Till in darkening dankness
 The yawning blankness
Of the perspective sickens me! (Lines 14-21)

In the third stanza, there is a recreating of engagement between Hardy and his wife after her death. It stands for manner of nostalgia and missing mixed with a sense of disbelief in her death and a willing to retrieve her again from death. Therefore, he imagines her and tries save her a place wherever he goes. This leads him to a shattering illusion that reflects a feeling of depression and pessimism. However, he recollects the blissful moments and the happy memories he had with his wife and keeps them in a form of verses. Towards the final stanza Hardy wrote:

Well, well! All's past amend,
 Unchangeable. It must go.
I seem but a dead man held on end
To sink down soon. . . O you could not know
 That such swift fleeing
 No soul foreseeing—
Not even I—would undo me so! (Lines 36-42)

Therefore, this poem is not about a woman's death but about the end of a relationship. The poem does not specifically mention death anywhere except in the phrase "days long dead." Every other apparent "death" reference employs language of vanishing, going, and fleeing. Obviously, those terms could refer metaphorically to death, as readers most often assume they do, but they could also be literal, especially given the poem's descriptions of the relationship's tension and strain. Some of the details that we often read as indicating the woman's death,

"unchangeable," "to gain one glimpse of you ever anon", could indicate death or permanent absence. Someone whose partner has left could also feel sickened by imagining her, and the poet's specific reference to her being outside could hint at her continued existence, just not in his home any longer. Finally, the surprise he expresses at the end of the poem feels potentially more relevant to a break-up than to a death. Even an estranged partner would be sad on the occasion of his former love's demise, but this level of despair in response to a break-up offers a greater shock.

Another poem of Hardy's series of elegiac poems is "The Haunter", which imitates the voice of Emma. Being atheist, Hardy has no belief in God. The death of his wife was a mysterious experience to him. He believes that the spirits of the dead are transforming into ghost and can still live with the alive. Therefore, he imagines his wife to be turned into ghost and still exists in his house sharing with him the food, the drinks, the conversation, and the picnic. So that, he revisits the place where they went before to recreate the past with the ghost of his wife. Imagining her speaking to him, Hardy is forcing his wife to speak. Therefore, these poems are standing as a great mirror of their relationship and marriage and the amount of emotions they have.

In the first part of the poem, Emma is seen as a ghost who is describing how the hunt is done at night. Therefore, it is a suggestion that Hardy is in a great loss since the one who was sharing the bed with is absent now. This stanza is full with emotion and is seen from the view point of the dead and their feelings of departure and from the view point of the alive and their feelings of being departed. The ghost is described so real in this poem that it makes the reader to believe in full in ghost. It is like horror movie where the ghost are still enjoying their life with the alive. Hardy does not want to go out of this bubble where he and his dead wife are living in peace. The dead wife shows up with a sold and harsh voice as it is the voice of the dead. Explaining that she loves to endure, Emma is seen in a not good state. In an illusion, Hardy imagines hearing a voice and he does not take stand whether this voice is the voice of his wife who is recently dead or it is the voice of the wind since there is a storm outside. Describing her voice as to be resembled the sound of the wind is a hint that she is transforming into a ghost.

Towards the second stanza Hardy continues the theme of speaking words by Emma's tongue. Emma's words point to the irony that, when she was alive, Hardy did not say the words that he now addresses to her. To put it another way, Hardy laments the fact that he should have been more communicative with her when he had the chance. References of missed opportunities to spend time together are depicted. There must have been occasions when Emma suggested that they go out as a couple, but Thomas rejected the idea. There may also be a reference here to Hardy's trips to London for events at which he would be the centre of attention as one of the leading literary figures of the age, but at which he preferred not to be accompanied by Emma for fear that her lack of sophistication would embarrass him or, more probably, that he wanted to have a free hand to flirt with his female admirers.

However, Hardy admits that he now wishes for her company. The irony is that she is now with him wherever he goes, although only as a "faithful phantom". In the final stanza, Hardy is imaging the ghost of his wife asking him to communicate with him and having a word. Hardy wishes his wife is able to speak again so that she can tell him how much she loved and loves him. The same is with him, he wishes his wife is retrieved from death so that he can tell her how much he loved her and is still loving her. These emotions can never die even if the person in love is absent. Hardy's poet is seen as a great sample of how can a person love another even if one of them is absent. This unrequited love is depicted in full in Hardy's poems. In the end, it is peace that Hardy seeks, and that will only come when he has made his peace with the dead wife who haunts him in a very real sense, leaving aside any belief in supernatural visitations. For Hardy, the past is always alive, and it is that past, addressed most directly in the second and third stanzas, which is really doing the haunting in this poem.

The Poems of 12-13 can be reading psychologically. This kind of reading reflects the fact that these poems are a poetic sequence of elegies. This successive series of elegies help in expressing his feelings of loss in a continuous manner rather than freezing the moment in the process of mourning. Hardy intended to expose his own feelings and emotions of loss and depression as a way to survive from a great sense of regret. In this sense, Hardy went far in undermining his feelings to conquer his negative emotions. One of the poems that Hardy reflects the theme of romance in a sense of death is his "He Prefers her Earthly", where he expresses his behavior towards his wife's feelings of scarce and afraid from death and graveyard. Being his

beloved and wife and spending more than 30 years in married romance, though there was a rift in their marriage, Hardy knows his wife's likes and dislikes. In elucidation, he knows that love simplicity and nature while she is scared of death and darkness. Therefore, Hardy is worried about her state after her death. The concept of death is dreadful. Since Hardy is a bit pessimist he never try to think that she would go to heaven rather he believed that she used to hate death and darkness and she is now in the middle of them both. He use her words to express her ideas and feelings considering the concept of loss and death. Says he:

Yet if that chasm of splendor claims your presence
Which glows between the ash cloud and the dun,
 How changed must be your mortal mould!
Changed to a firmament-riding earth less essence
 From what you were of old:

All too unlike the fond and fragile creature
Then known to me.... Well, shall I say it plain?
 I would not have you thus and there,
But still would grieve on, missing you, still feature
 You as the one you were. (Lines 1-10)

In this poem, there is a clear and obvious stand where Hardy can stand on and admit his shortcomings. He is aware of his faults and tries to prove this state in his poems. Hardy accepts his shortcomings and announce their role in their rift that they experienced in their marriage. In his poem, 'Prefers Her Earthly', Hardy depicts a picture of sunset, "This after-sunset is a sight for seeing, Cliff-heads of craggy cloud surrounding it." (Lines 1-2), showing Nature's resplendent beauty. The Beloved, who obviously is dead, is remembered by the poet. Moreover, the sunset always stands for an end of a day. Therefore, in this context, the sunset refers to the end of Emma's life and the darkness that falls on Hardy's life after her death. Although he is waiting for the sunrise but it seems that this night will never end for Hardy.

In another poem "Neutral Tones", which is a dramatic monologue about a failed relationship most of the critics agree that it is a pessimistic poem with a bleak outlook on love, Hardy is more interested in giving us a larger and more realistic picture of human experience and

the human process of learning. Being about the neutrality of feeling and the passivity of his wife, he wrote:

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod.
– They had fallen from an ash and were gray.

In the first stanza of neutral tones, Hardy sets up a dreary landscape in which the Sun has been drained of all of its energy like everything else in the scene. It is winter in a few leaves lay on the starving sod they had fallen from an ash Andrew gray so the earth itself is described as starving and the leaves on the ground are like ashes a lot of attention is placed on the prosaic details of the scene around the man and the woman but not much attention is given to the actual relationship itself. Therefore, it is ostensibly about the Hardy's feelings regarding a breakup. In here, Hardy seems to reflect on their relationship in a very negative mood. Although he uses natural aspects, he reflects bleak images. It proves that Hardy has a sarcastic and cynical view of love and marriage. He creates the sense that he is person who gives his heart and soul to a person who leaves him in bitter and lonely. It is argued that this is one of the ways that the poem resembles modern poetry tends to put more importance on the mundane details the lack of detail about the relationship really draws you in and makes you wonder what happened and also the landscape can become metaphor for the relationship. The bitterness is also a departure from romantic poetry in the use of a bird as the threatening omen. The bird is a metaphor for the unhappiness that the woman is going to cause him in romantic poetry. Birds are more often positive images and a welcome inspiration for the poet or artist so that's how this is different from romantic poetry.

The poem "A Broken Appointment", reflects a sense of blaming and guilt. Her breaking the appointment has as if swept the life out of him. He is not only desolate, but the numbness that he mentions is the motionlessness of the dead. Hardy laments the fact that his wife failed to turn up to their arranged appointment. But the longer he stood there, waiting for her to show, the more his feelings cooled towards her, not so much because she simply failed to turn up, but

because of what it suggests: that she doesn't care for his feelings. Not liking him is one thing; stringing him along and refusing to exhibit compassion or 'loving kindness', is another.

Then Hardy continues:

You love not me,
And love alone can lend you loyalty;
—I know and knew it. But, unto the store
Of human deeds divine in all but name,
Was it not worth a little hour or more?
To add yet this: Once you, a woman, came
To soothe a time-torn man; even though it be
You love not me?

In the last stanza of this poem, Hardy realizes that his wife's departure is a declaration that she stopped loving him. This fact is enough to make him plead and live in a sorrow manner. However, he wants to say that even she is back this will not heal him since he is dragged in the bottom of his heart. Although he knows that Emma alone can lift him out and stop his pleading, he is not alive to this realization. Hardy for the first time blaming his wife and his own self for the early departure of his wife. Therefore, Emma is the only person to hold the full responsibility for death. Shifting the blame and guilt to the fate and the circumstances beyond their control: "the first look and touch, /Love, doomed us two". In elucidation, Hardy wants to show that the road of romance is tough and harsh, thus, uncertain, hence the blame cannot be put on any one of them. The feeling of guilt and blame is highlighted in Hardy's *Poems of 1912-13*. Therefore, the following section is set to elaborate on these concepts.

2.2 The Sense of Regret and Guilt in Hardy's Poems of 1912-1913

A reading of *The Poems of 1912-13* of Thomas Hardy leaves one inevitably struck by the perception that they recount the multiple desolations of pandemic guilt and the mismanaged mismatches between couples. The poems manifest again and again emotions such as the bitter irony or black humor born of a keen but discreet sense of anger at a world that is inhumanly and haplessly ordered. The rift that is developed between Hardy and his wife during their marriage. After the death of his wife, Hardy describes the rift in mood of regret. Hardy blames himself the most for the rift that the couple has witnessed during their marriage. One of the most important reason after the rift and the misunderstandings between Hardy and his wife is the lack of engagement and communication. This lack of communication results in cold emotions and feelings and that they cannot nurse their love and romance as they used to do. Therefore, the main feature of these poems is a sense of regret and loss.

However, Hardy blames his wife for leaving without bid him goodbye; and regrets being cruel to her. In the 'Musical Box', he blames her wife for not responding to him and regret the emotions that he kept towards her and try not to inform her. Wrote he:

Lifelong to be
Seemed the fair color of the time;
That there was standing shadowed near
A spirit who sang to the gentle chime
Of the self-struck notes, I did not hear,
I did not see.

Hardy feels that "the fair color of the time" has left him in loss and regret and that the time has gone without a chance to discuss the reasons and the results of their rift. seemed to be life-long, but then he could not make it his own. Hardy admits that he was blind to see his wife's worth and value. He used not even to establish a communication with his wife before her death but everything is changed after death, he wishes to speak with her. After her death, he sees shadow of a spirit who sings though does not hear it. Feeling guilt and regret, Hardy wishes he could fling back to meet her face again. But it became ever harder to even sees her again. He

only had her in his unconsciousness and tries to create shadow of her to feel her existence but to avail.

The feeling of regret is particularly reflected in 'The Frozen Greenhouse', which indicates a commonplace accident that Hardy and his wife experienced in their first meeting. This poem is an expression and declaration of Hardy's feelings of pain and regret as he could not settle down the rift that emerged in their marriage. Forgetting to close the door, the poem begins with his wife exclaiming over a frost that claimed all the plants in her greenhouse:

There was a frost
Last night!" she said,
" And the stove was forgot
When we went to bed,
And the greenhouse plants
Are frozen dead!" (Lines 1-6)

Next morning, Hardy and his wife went to the greenhouse and found that all the plants dies and are of no life. The plants died as Hardy and his wife neglect them and paid no attention to them. The plant always need sun and warm environment to live and survive. But they did not witness the same things where they were in Hardy's and his wife's house and greenhouse. Mounting the loss of the plants, she was distraught over this turn of events. Hardy proved that he can transform an incident that he experienced in his life into poetry. This is one of Hardy's smart talents among many including his ability to express his feelings and emotions and transform them into poems. hardy wants to show that the greenhouse is standing and symbolizing Marriage and the plnts are the items that love and marriage stand on. If the husband and wife nurse and care for and look for their marriage, it will last forever and endure all the difficulties. The poem ends up reading like a fable in which one learns a lesson about taking care of plants. At the same time, with a slightly deeper level, the poem indicates a deeper meaning:

While she who grieved
At the sad lot
Of her pretty plants —

Cold, iced, forgot —
Herself is colder,
And knows it not. (Lines 19-24)

The last stanza speaks on the nature of tragedy and depression. Hardy refers to his wife as being “colder” after what happened to her greenhouse; however, she does not realize it. It impacted her in a way she does not understand. Thus, the poem is all about grief and sorrow as he could manage to settle down the rift that they experienced during their marriage. The separation between Hardy and Emma is regretted by Hardy through his poems that express his feelings of regret and pain as well as blaming. Hardy regrets that he could not bridge between himself and his wife. Therefore, this poem reveals that Hardy feels that he is 99 percent responsible for the rift that Hardy and his wife experienced during their marriage. Hardy believes that he has a hand in the misunderstanding and unhappiness that the couple face through the 39 years they live and share their lives together.

In his “Your Last Drive”, which is written soon after her death inspired by his feeling of guilt of the mistakes he did in his relationship with Emma, Hardy’s love for his wife is on full display as he mourns her loss and thinks deeply about the circumstances surrounding her death. From the focus he puts on her “last drive” it is clear he has been considering the days and weeks before her passing, trying to find evidence of the illness that was killing her. The poems is highlighting Emma’s description and feature in a great deal. Her face, charm, beauty are the main concern of Hardy. But until the end of poem, Hardy turn out to describe his situation. Then the last line, Hardy again return to describe Emma and reflect her personality and her face in a clear mirror.

"I drove not with you. Yet had I sat

At your side that eve I should have not seen" (Lines 13-14)

In these lines as if Hardy is blaming himself for not being with his wife in her "last drive" which is considered her last days. He was not beside her and he did not see how she suffered before her death. He was not there when she needed him. He thinks about all these things because he loved her so much and wishes if she is alive again to be beside her. Furthermore, he completes by saying:

The countenance I was glancing at
Had a last time look in the flickering sheen
Nor have read the writing upon your face. (Lines 15-17)

He did not see the last time or her leaving time on her face. Maybe if he was beside her, he would see her last days shape on her face and this proves that he loved her so much so that he can read her from her facial expressions. The poem suggests a distance between them. In the first and second stanza we might obtain that this distance is because they are no longer together. However, we learn that the distance is because Emma is no longer living but is speaking from beyond the grave. Long story short, Emma used to hire a car in order to visit her friends who live 5 miles far away from here therefore she has to drive. Emma has to come before it is dark as has been described in the poem. As Emma used the car to drive home back to her house, she passed by the graveyard that a few day later she takes as a place to lie on forever. Of course, people cannot know their fate, so Emma does not her future in a few days.

The poem starts with a movement and end with a breaking and stillness as well as silence like that of the graveyard where no voice is heard. Hardy imagines that Emma would speak to him if he just gave her the opportunity and went with her to her friends. In a virtual reality, Hardy made a scenario in a form of a poem as a response and answers to the questions that might Emma ask if he went with her to her friends who live far away from Hardy and his wife's house. That the length of the road will give her the courage to blame him and ask him to pay attention to her. This conversation might have bridged the gap between Hardy and his wife and might have solve the rift that Hardy and his wife were experiencing in their marriage. The Moors are vast areas of open countryside they can be bleak but beautiful. He's talking about his wife driving on the moors for the last time and the pleasure of her looking at the lights of the town which she loved, not knowing that she would soon be dead, if he'd been with her, he wouldn't have known this was her last drive and she would soon die. No words can change this, now she is gone he feels the loss it's all in the past.

Hardy talks about his wife dying she has left him, and he can't follow her, he regrets not being able to say goodbye and her death altered his life forever. He visualizes her in his surroundings and regrets they won't visit the places they once visited together again. He knows

he has lost his life with her, and he has to face life without her, and he can't tell her how he feels. It's a poem about loss. In a virtual reality, Hardy imagines that he speaks to Emma and express his regret as he could not do anything to bridge their marriage and depict his sorrow and the pain he felt after her death. He writes:

But I shall not know,

How many times you visit me there,

Or what your thoughts are, or if you go. (Lines 18-20)

These Lines show us how Hardy loves his wife that he imagined what she would say to him after her death. She addresses him telling him that he may miss her after her death, but she will not know. She asks him how many times he will visit her and what are his thoughts, or he will not visit her at all. This shows us his love to her that he put his own words and thoughts on his wife's mouth. As if he knows what she is thinking about after her death and know that she needs him to stand beside her. This is a big love to know his beloved thoughts. Therefore, In the *Poems of 1912-13*, Hardy is negotiating with the unhealed, the unfinished and his own guilt.

Another poem that deals with the feeling of regret and guilt is 'Without Ceremony' which is concerned with the simplicity and the natural behavior of Emma. Hardy is mourning the state that he never says goodbye to his wife and he is regretting all the shortcomings he has made in their marriage that led the rift that they have experience in their marriage that deprive them from the blissful days and romance feelings as well as the happy moments that there were enjoying in their early years of their marriage. Therefore, the absence of ceremony for her death reflect the fact that does not accept her departure and he tries to retrieve her again from death. This oblivion attitude led him to revisit the place where they used to go to conjure a feeling of recreating the past and get the benefits of the ember of memories. Thus, Poems of 12-13 are marking the process of searching for the true identity and the only truth of this universe and the possibility of retrieving the dead. They are a psychological study of the feelings of love and the acceptance of death and the refusal to believe.

From the title it is obviously shown that Emma left without a word of departure or a hint of transformation. She did not give any chance to Hardy to bid a final goodbye neither did she. This feeling is blended with a sense of regretting and repentance of all the faults and the

shortcomings he made during their marriage. Emma departed without a single kiss or a final good-bye. Hardy is in a state of deep sorrow and remorse. Therefore, he believes that he deserves being neglected and left a way. Hardy is having to go at Emma she up and died without him realizing how ill she was. She used to just leave him when she wanted, she did not say she was going out he would just see she had gone. Now she is dead, another form of disappearing quickly, he doesn't want to say goodbye he hopes she can return to him. Which she does in his memories.

Poems of 1912-1913 reflect sincere and honest feelings and emotions. The same might be said of Hardy's finest poem of his 1912-13. 'The Walk' consists of reflections of regret and blaming The first stanza describes Hardy's walk before the death of his wife. He walks alone without her as she was weak and blame and refused to come out with him. However, he did not mind and tries not to think of her as he left her behind. In fact, although she is absent, but he feels her existence which is proved by the word "as" which suggests her spiritual existence. However, in the second stanza, Hardy walks the same walk and in the same places but now she is dead. The feeling of loneliness is escalated and elevated. The emotions of being neglected are enormously obvious, though he tries to get rid of them but to no avail. Out of anger, he tries to show that there is no difference though, says he:

I walked up there to-day
Just in the former way:
Surveyed around
The familiar ground
By myself again:
What difference, then?
Only that underlying sense
Of the look of a room on returning thence. (Lines 8-16)

It is a fact that we do not always appreciate what we have until it is gone then memories take over and we see things differently and look at ourselves and how we acted at the time. And when you miss and love someone you would love for them to haunt you when they are dead. He mixes love with loss because he has lost his wife and didn't show her enough when she was alive. The love is happy memories of things they did together and places they went together. The

loss is describing as he can never tell her how much he did love her, that opportunity has gone but if she haunted him, he could tell her. It is loss of love and time. Time has gone and their marriage has vanished and all what is left is her memories. However, Thomas remembers these memories in a remorseful mode as he regrets his actions with her and blames himself for treating her with neglecting. In attempts to get rid of the pain of regret, Hardy tries to recreate his experiences with Emma to master the situation and fix what he has been broken. This principle of repetition will be explained thoroughly with examples in the following section.

2.3 Recreating Hardy's Past by the Ember of Memories

The 1912-13 Poems are grounded on Hardy's recovered memory in fictionalizing Emma. Hardy is travelling to places again evoking sad memories. He is feeling lost and lonely. Emma dies unexpectedly in 1912. He thinks her voiceless ghost is calling him everywhere he goes. He is talking to Emma telling her he is visiting places she used to go, the start of their marriage was like the summer warm and bright with lots to look forward, then autumn came not as much sun, cold dark days. They started to drift apart, only cold and loneliness in their marriage is depicted. Now Emma is dead and is guiding him on many journeys he is back forty years remembering how she was warm and beautiful, and their marriage was good and loving. He is saying she may now leave him like time which moves on and never return. However, he wants her to come to him. In many of Hardy's poems, Hardy imagines that he listens to his dead wife's voice that asks him to revisit the same places they went to when they were living blissful days in the early years of their marriage. Among these poems is 'After a Journey' where the ghost of Emma with its voiceless sound that resembles the sound of the wind leads Hardy to locations the couples enjoy going to the. Therefore, she becomes his guide He writes:

I come to interview a Voiceless ghost;
Whither, O whither will its whim now draw me?
Up the cliff, down, till I'm lonely, lost,
And the unseen waters' soliloquies awe me.
Where you will next be there's no knowing,
Facing round about me everywhere,

With your nut-colored hair,
And gray eyes, and rose-flush coming and going. (Lines 1-8)

Hardy is collecting his memories in a form of poetry. These happy memories and blissful days are remembered in a form of images that recaptured by Hardy's imagination. In a nostalgic manner, Hardy visions their happiness and the rift that separated them in their marriage. Hardy desperately intends to create their blissful days "days were a joy, and our paths through flowers." (Lines 20). In fact, this poem reflects a piece of writing that is characterized with nostalgia. In elucidation, in this poem, Hardy expresses the loss and the damage that has been fallen on his life after the death of his wife.

In the poems of 12-13, the concept of grief is the master and an obvious figure. The concept of loss is well represented by the use of negatives words such as 'not', 'un-', and missed opportunities. For example, the word 'not' is repeated three times in the first stanza of 'The Walk': Emma, Hardy's first wife, is notable by her absence. Like many of the *Poems of 1912-13*, 'The Walk' is about recollecting the times Hardy spent with Emma during the early years of their marriage, the places they visited, the memories they shared. In summary, the first stanza focuses on Hardy's contrasting the days 'of late' with the 'earlier days' he spent with Emma: late in life, she was 'weak and lame' and so could not accompany him on his walks, as she had when she was younger. The second stanza then focuses on an even more recent walk, which Hardy undertook earlier on the same day, surveying the landscape alone, as he had done when Emma was weak, but still living.

In "The Walk", Hardy is remembering the walks they used to take he's alone, but she is at home not able to be with him. Now he's alone she is dead, and an empty room is waiting for him. Such an analysis of 'The Walk' certainly chimes with the 'Poems of 1912-13' as a whole, which reflect Hardy's sudden clarity about his life with Emma, his ability to see, only after her death, what their early life together really was. It is like returning home. The words "sense" and "thence" are made up of rhyming couplets, a slight irony in a poem which is not about Hardy's shared walks with Emma as a couplet, but about the walks he undertook alone. But 'thence', as well as looking back to 'sense', also picks up on 'then': thus, the past of 'then' and the feelings for the past suggested by 'sense' merge to form 'thence', the returning to a familiar place from the past. Therefore, 'The Walk' is about returning to the past and finding it evokes different

feelings from those it used to inspire, and Emma's death has been the catalyst. Hardy now truly has a 'sense' of his past with his wife, but it is one he can never share with her now.

In terms of perspective, the poems in Hardy's voice are occasionally replaced by those in which he imagines Emma's, her voice moves from soliloquy to dialogue. In the poems of 1912-1913, Hardy denies the concept of death and refuse to believe that his wife died. In order to seek a clue for the death of his wife, Hardy swings between the past and the present and never thinks of a future since her death has ended his life before its ending. Although he never accepts his wife's departure Hardy deals also with Emma as a dead and visions her as a ghost. In this respect, Hardy depicts the aftermath of the death of Emma. In his "The Voice" an intense and urgent feeling is presented. Hardy admits that he succeed in establishing a conversation and a form of engagement with his wife as she wished and desired. In that, a fruitful dialogues have been conducted between Hardy and dead wife to consider their shortcomings and the reason after the rift that separated them from each other during their marriage. Moreover, they talked about their memories that they experienced during the early years of their marriage before the rift has come and damaged their romance. In his poem, 'The Voice', Hardy listens to his dead wife's voice and is willing to follow her voice. In this respect, Hardy is sure that this voice is not the sound of the wind rather his own wife's voice that he knows very well. Hardy claims that his wife is calling to him and has to respond to her voice:

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair. (Lines 1-4)

In a reticent obliqueness, Hardy reflect in this poem the pain and sorrow of the nostalgia and loss. However, in a critical manner, Hardy implied that she had changed in her manner and personality before death, while during their early years of marriage, she is presented to be 'the one who was all to me', however, because of the rift, Hardy's emotions towards her have been changed, but that does not mean that these feelings of romance have despaired rather when she died the same romantic emotions have again visited Hardy to show him how much he loved here. However, these emotions are now blended with sorrow and pain as well as a sense of regret since

Hardy blames himself and puts all the cause on himself for the rift they witnessed during their last years of marriage. The loss here has no antidote. The ghostly woman goes on “calling” in an endless, bleak present, a portent of what Hardy would have called “nescience”, that is, the unknowing that comes with death. So, in sums, Hardy in his poem, *The Voice* describes a voice of he heard and believes to be his wife’s voice. The blissful days and the happy memories of their marriage are recounted as he heard her voice. Hardy never wants to believe his wife’s departure. On the opposite side, he refuses her death and wanted to challenge the rules of nature.

One of the unique features of this poem is the fact that there are two voices, but what is important is that they are not in conversation with each other when the woman refers to the man in third person as “He.” That probably shows and suggests a distance between them. In the first and second stanza we might obtain that this distance is because they are no longer together. However, we learn that the distance is because the woman who is Emma is no longer living but is speaking from beyond the grave. The details of their conversation proves that he really views his dead wife, which makes the reader doubt this recollecting of memories and the imagining of the appearance and voice.

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near? (Lines 9-12)

Hardy is still wondering whether he is deceived by the sound of the wind and that her voice is vague. Although he is sure that this is her voice but he asks her is this you who I heard. Hardy is shocked and pleased to hear the voice of her wife more again and it was so real that he cannot differentiate it from her own voice when she was alive. This doubt that is blended with sureness is reflected in the final stanza, “Thus I; faltering forward, / Leaves around me falling, / Wind oozing thin through the thorn from norward, / And the woman calling.” (Lines 12-16). However, Hardy is full with hope that if he follows the voice of the voice he will reach her and see her appearance and enjoy his wife again. So, he is moving forward in hope that Emma is calling him to join her in her paradise because he trusts her that she is asking him to a better place here she is now. There is the abrupt, even ugly change in the final stanza, in which the

speaker, “faltering forward,” is prevented from reaching his destination by “wind oozing thin through the thorn.”. The loss here has no antidote. The ghostly woman goes on “calling” in an endless, bleak present, a portent of what Hardy would have called “nescience”, that is, the unknowing that comes with death.

Among the poems of Poems of 1912-1913 is Hardy’s “Beeny Cliff”. Hardy tries to reflect the negative effects of separation and attempts get along with them by recollecting the past memories, the early lightness, joy and freedom of loving and being loved.

O the opal and the sapphire of that wandering western sea,
And the woman riding high above with bright hair flapping free –
The woman whom I loved so, and who loyally loved me. (Lines 1-3)

Hardy recollects his memories and recaptures a visit to the Beeny Cliff with Emma in March 1870. He describes the beauty of that day and the place where they were opposing a wandering western sea, as well as he turns his back to describe and the feelings he had with Emma’s existence as ‘opal and sapphire’ sea, the momentary rain. Then, Hardy moves on to describe the beauty of his wife Emma’s ‘bright hair flapping free’. He recalls the shadows of the rain and the sudden burst of sunshine after it. Therefore, the poem is seen as a celebration of the beauty of Emma in their early years of their marriage where they were living blissful days and happy years. This vision is imagined by Hardy as they first encountered at Beeny cliff.

Switching in time to the present and finding that Emma is absent and will never comes back is a painful reorganization. The waves, “engrossed in saying their ceaseless babbling say” that are crashed against the cliff, have been used as a metaphor for time, which moves forward mechanically, routinely, and without any concern for people. Hardy is standing still and muted in front of the thrill and the pleasure of the memory and the realization that everything is the same and while Emma has departed. The refusal of death is what made Hardy suffers the most. However, the realization of her departure and the acceptance of death perhaps will help Hardy to pass this painful step especially the immediate time after her death. The only benefit of Hardy’s wife’s death is that he rediscovers his emotions, and romantic feelings towards Emma. This love for his beloved, even beyond death, keeps the channels of communication open between them. Therefore, Hardy keeps conducting conversations and dialogues between his wife and him and

saves these precious meetings in a form of poems and literary works that stand as master pieces in the English Literature of the Nineteenth and the Twentieth Centuries.

In the second stanza, Hardy is again on the cliff standing alone, recollecting and remembering the old golden and the blissful days. Says he:

Still in all its chasmal beauty bulks old Beeny to the sky,
And shall she and I not go there once again now March is nigh,
And the sweet things said in that March say anew there by and by? (Lines 10-12)

On the beeny cliff, Hardy and Emma stood on in their blissful days. Hardy is a way to recreate the past, revisits the same place and finds that the landscape is the same, but the time has taken Emma to a place where she no longer "cares for Beeny and will laugh there nevermore". Therefore, Hardy is recollecting his pleased moments that he had with his wife who is no longer with him and wishes that her absence is filled with her ghost so that he can speak to and complains her departure. Moreover, Hardy compares between the happy experience of the early romance with the present situation of loss and sorrow. He asks himself: "shall she and I not go there once again now march is nigh, / And the sweet things said in that March say anew there by and by.". This stanza evokes the sense of romance blended with sorrow. Mixing the actual reality and the virtual reality is a prove that Hardy can never accept her death and he continues on refusing the truth. This sense shows the importance of women in the life of men and their influence on their husbands that even with her physical absence he imagines her and even of their physical separation through death, their love survives and she remains forever inseparable and hence alive in and through him.

Emma's voice that has accompanied all of Hardy's poems has left Hardy vanished from the sequence in his poem 'The Phantom Horsewoman'. The vision of Emma here is more psychologically located in his brain. carrying his vision with him, Hardy had recalled that she 'reining nigh me / Would muse and eye me'; here it is she who is seen 'as when first eyed'. Hardy reflects how strange he sees himself as he looks out unhappily and motionless over the Cornish Sea. He sees images of times past, those gentle sweet days when they were so in love with a life to share before them, those years from so long ago. The ghost of Emma makes her riding happy and carefree. He sees her not only here looking out to that wild sea but in his mind day and night clearer than now. He is tired and aged she has not aged at all she is bright and

happy. He is completely absorbed in his thoughts of her, his layered memories of this wild Atlantic shore where his thoughts go back and forth like the tide, his guilt and remorse have exhausted him.

However, there is another poem where Hardy celebrates his memories remembering her wife. The poem "At the Piano", reflects, in details, a scene of fruitful engagement between Hardy and his dead wife. In the poem, Hardy imagines his wife playing at the Piano and that he is looking on her. While he is looking at her, Hardy is describing her face and the mould of it, her neck and hair where the rays of the sun have found a great place to reflect their light. Therefore, the poem is based on a description of Emma and her descriptive features that Hardy loves so much and much misses. However, the sense of pain and sorrow is also reflected in a tandem with the feeling of soft romance and loneliness. The poems starts with:

A Woman was playing,
A man looking on;
And the mould of her face,
And her neck, and her hair,
Which the rays fell upon
Of the two candles there,
Sent him mentally straying
In some fancy-place
Where pain had no trace. (Lines 1-9)

The piano is played by Hardy's dead wife and is interrupted by Hardy who is looking at her in a magical way. This experience has recollected the feelings of their blissful days of their early years of their marriage. In admiration, Hardy is looking at her and imagining a spiritual face of an angel. This imagination is helped by two candles that are reflecting the beauty and the simplicity of Emma. She feels happy playing the piano because it helps her to relieve her pain and sufferings. Therefore, thanks to the piano that the emotions of the woman can be easily interpreted. The piano represents the passing of time, and it stands for death. While the candles refer to gothic atmosphere. However, a sudden apparition comes of nowhere to separate Hardy and his wife and interrupt the moment of bliss and makes the apparition of Emma ready to depart. This apparition is the rift that they have experienced in their last years of marriage. In

addition, this apparition stands for the concept of death that has separated Hardy from his wife and taken her to a mysterious place which Hardy can never imagine and tries to refuse this departure.

A cowed Apparition
Came pushing between;
And her notes seemed to sigh;
And the lights to burn pale,
As a spell numbed the scene.
But the maid saw no bale,
And the man no monition;
And Time laughed awry,
And the Phantom hid nigh. (Lines 10-20)

A point that is important to be mentioned in here that though Hardy's poems were written in the Victorian age they represent an independent woman unlike the Victorian woman who typically works and cooks. In Hardy's case, Emma is seen playing the piano, singing and driving the car. Therefore, this is a suggestion that she acts in her comfort zone and lives without restrictions of the Victorian century.

Another poem that are spoken by the ghost of Emma (the others being "The Haunter" and "His Visitor") is 'The Spell of the Rose' which represents Hardy's idea of what Emma would have said to him had she been alive.

I mean to build a hall anon,
And shape two turrets there,
And a broad newelled stair,
And a cool well for crystal water;
Yes; I will build a hall anon,
Plant roses love shall feed upon,
And apple trees and pear. (Lines 1-7)

Hardy is promising to build a house of love for them and claims that "Plant roses love shall feed upon" meaning he will plant roses. The rose is the clearest symbol for the love that he is willing to offer to his partner. So, this love has been symbolized by the rose and will substance for more love to feed upon and it symbolizes his promise to love his partner for ever. What attracts Emma the most is the planning of the garden that interests Emma more, particular Hardy's promise to plant roses that "love shall feed upon" as well as apple and pear trees. Emma is haunting him she is saying he built this house of love it was to have Rose bushes and fruit trees planted around. However, it did not turn out to be the house of love as promised. He built the house in a grand style with water and trees, but no roses. Love did not grow there. Sadness, loneliness, and drifting apart grew. Emma wants to regain their lost love, she will plant the roses to end their drifting apart and bring their souls back together, but time would not let this happen, I was taken before My roses grew and our love could be reborn. Now as a ghost I see him as before and he gives his heart to me again. The rose must have bloomed for he now glows with love for me and regret at our drifting apart, he sees me as I was, his vision is clear but it's too late to tell me as I'm not there.

The beloved wife complains that, though her husband has built a new manor-hall for her, he never planted a rose in the garden which she would have loved, she says:

But I was called from earth - yea, called
Before my rosebush grew;
And would that now I knew
What feels he of the tree I planted,
And whether, after I was called
To be a ghost, he, as of old,
Gave me his heart anew! (Lines 15-21)

Death calls her before she sees the flowers grow. However, he sets a rose bush to put an end to their division as well as to the long-drawn days of blight. Herein is Hardy's re-assertion of faith in his love for Emma, faith in married love. The most significant feature in "The Spell of the Rose" is the symbol of the unknown rose. In the second stanza his partner replies he "planted many trees withal, / But no rose anywhere." In the third stanza, the woman says that because he did not keep his promises and did not plant roses to show his love to her, their partnership together failed miserably. When She says that "A frost-wind moved our souls to sever / Since he

had planted never a rose." The wind symbolizes their relationship becoming difficult after times and their passion for each other disappeared. As it goes further, the piece becomes slightly darker as we discover the "Spell" is more like a curse until hope returns in verse four with claiming solo that they can save their relationship by planting the promised rose bush that he never planted. To conclude, the poem depicts Hardy's relationship with Emma as being estrangers during their last years of marriage, but it flowered abundantly afterwards, even to the extent that his second wife, Florence Dugdale, felt that Max Gate and its garden had become a shrine to Emma that could only be changed after much argument and to very limited extents. "The Spell of the Rose" is therefore an interesting insight into Hardy's state of mind at the time and does much to explain his conduct during his own later years.

Hardy continues to conduct virtual and conversational engagement where he is able to speak to his wife and where he can see her and feel her appearance. In his 'His Visitor'. Hardy is describing his wife to visit him and asks him about all the changes that have happened in the house considering the pictures, curtains, cups and saucers and also the cozy nooks and rooms after the house is renovated. She is wondering how Hardy lives after her death and what changes are made in their house where they have lived twenty years.

I come across from Mellstock while the moon wastes weaker
To behold where I lived with you for twenty years and more:
I shall go in the gray, at the passing of the mail-train,
And need no setting open of the long familiar door
As before. (Lines 1-4)

The ghost of Emma is described as coming "across from Mellstock while the moon wastes weaker" to have another look at the house where she and Thomas had lived "for twenty years and more". But it is not as it was in the past in his memories. The poem indicated the new decoration that Emma has witnessed in her house and her garden after her death. The garden is now formal not full of the daisies she loved. Walls are painted different colors, pictures are different, cups and saucers are not the same, it has lost its cozy spot for tea. Hardy believes that Emma does not like these changes, thus, he writes in the fourth stanza:

So, I don't want to linger in this re-decked dwelling,
I feel too uneasy at the contrasts I behold,

And I make again for Mellstock to return here never,
And rejoin the roomy silence, and the mute and manifold
Souls of old. (Lines 16-20)

Based on this consideration, Hardy does not like it he feels uneasy he does not like the changes that have been made, the staff do not know who he is, they look sad and tired, they do not know this used to be his home. There are no happy memories here for him rather loss of his past home. The poem is, therefore, depicting Hardy's vision at the new changes at his home after the death of his wife, through using Emma voice to justify his stand and opinion. Since he knows her and lives with her for about 38 years old, he knows her likes and dislikes and knows her personality in a great deal. Hardy feels disquiet and unhappy at the new decoration and since poetry is his own way of expressing his emotions, he writes his feelings and emotions down on a paper in a rhyme an rhythm that come out as a nice poem.

The final poem that reinforces the sense of closure is "Where the Picnic Was", which reflects a sense of negative emotions. To elucidate, 'Where the Picnic Was' shows a scene of cold winter in Dorset and hints at closing the eyes of the dead. The season winter always is associated with a sense of pain, sorrow, loss, and departure. In other words, it shows the end of the year and an end of Emma's life, in this context. Summer represents Hardy's his golden past while winter represent his present and future which is described as cold and lowliness. As it is explained almost all Hardy's poems are characterized with loss and describe a sense of loneliness that comes with the changes he could not avoid in his life. Therefore, he mixes fire and warmth with summer and says:

Where we made the fire,
In the summertime,
Of branch and briar
On the hill to the sea
I slowly climb
Through winter mire,
And scan and trace
The forsaken place
Quite readily. (Lines 1-9)

Hardy describes the place where they “made the fire in the summertime”. The use of the word “we” in the opening lines reveals that he directs his words toward Emma. He describes the place where they built it as being “on a hill” near the sea. He is revisiting this place, and he describes how he “slowly climb[s]” the same hill. This time, however, he is there in the winter rather than the summer. As his eyes “scan and trace” he realizes that the place in which he stands is “the forsaken place”. In sum, Hardy is reminiscing the summer picnics they shared. He slowly retraces the places of their summer picnics, though now it’s cold and bleak. Winter is coming the grass no longer green. Just a cold wind blowing. But he still sees signs of the burnt earth where they made their fire. He can see signs of people walking and sitting enjoying the summer days. There is still the same salty breeze from the sea. There are no picnics now and Emma’s eyes are closed for ever, there will be no more picnics only memories of her. She’s gone forever.

In conclusion, the *Poems of 1912-13* are conducted to deal with many issues and questions that have no answer yet. Among these issues is the nature of elegy and its success to express the feelings of loss, pain and sorrow. Other issues is the effect of death on the living people. The questions that are considered in Hardy’s *Poems of 1912-1913* are the life after death and the place where the dead people do as well as the refusal to accept death. The Recent studies and criticism on the nature of elegy have highlighted the connection between the elegy and Freud’s understanding of mourning. Many studies have gone so far to consider that the elegy is a continuous manner of the working of mourning. In that the nature of elegy completes the mourning that has been described fully by Freud. The mourning and the elegy are described to be a complex process in which the experience of death is initially overwhelming and hard to be believed but then it is worked on until the person quits and gives up. That process is typically seen as involving a repeated confrontation of loss; anger and perhaps denial; a recapitulation of the relationship with the dead; the creation of a satisfactory internal image of the dead; and a giving up of the dead to the larger forces of nature, with each of these moments of mourning having formal or topical equivalents in the elegy.

CONCLUSION

This study is an effort to study Hardy's *Poems of 1912-13* as objectively as possible. Hardy's views on Nature, Love, and Religion have been explored in a novel manner. The best of Hardy's love poems came only with the death of Emma in 'Poems of 1912-13', which are considered an outpouring of his inmost thoughts and feelings about Emma. In these poems written soon after the death of his wife Hardy felt totally free to examine his own emotional life history. He mentally made a review of his 38 years of marriage with Emma most of which had not been particularly happy, but he felt the pang of remorse for not having fully a psychological communication with his wife. That is why, in these lyrics, Hardy's stance is less guarded, more confessional and revelatory than anywhere else in his poetry. The death of his wife removed that natural English reticence and shyness.

The thesis refers to the poems of 1912-13 as the *Satires of Circumstance*, the collection is reckoned to be one of Hardy's most accomplished literary pieces. The poems in concern describe the great damage that nature affected on him after the death of his wife. In the final analysis, what comes through is that romantic love is the very essence of life, giving meaning and joy to it. It has the effect of honing man's sensitivity to a refinement where the secret, deep joys of the ordinary world stand revealed. The poems have layers like life full of imperfections, time changes how we feel about love, and memories can alter how we feel about the past. It is only through looking back on our memories that we can see how things used to be. It was the death of his wife Emma that made Hardy see their relationship. It made him be honest to see their relationship with all the imperfections as a living imperfect life shaped by memories.

The exploration proved that the particular strengths of *Poems of 1912-13* are partially guaranteed by the fact that Hardy was, by the time of their writing, master of his tools and his thematic space even if he was not master of the emotional turmoil that his wife's death unleashed. The thesis shows exactly that, it sheds light on the fact that *Poems of 1912-13* are concerned with the concepts of marriage, romance, life, loss and depression. This suffering is the material of several poems that Hardy was to write later. Therefore, as has been discussed, Hardy's *Poems of 1912-13* are an elegiac series written in response to the death of his wife Emma, in November 1912.

All in all, the thesis is of four chapters. In the first chapter, an analysis of all the great Victorian prose writers has been conducted. This analysis shows four general traits. First, literature has come very close to daily life in this century, representing its practical problems and desires, and is a strong instrument for human development. Second, literature seems to be highly ethical; all the great authors are moral teachers. In the Victorian era, science exerts an incalculable impact. Third, it highlights reality as the primary focus of human endeavor. Fourth, it has developed the concept of law in the universe; and it has given us a radically new understanding of life, as summed up in the word 'evolution' that is, the theory of growth or creation from simple to complex forms. The Victorian prose represents a high point in the tradition of English literature. The novel first takes precedence over other written forms. It is also the era of periodicals and magazines opening up in the form of serialization a new way of reading and writing. During those years English literary prose was closely connected to life and thought. It reflected the rise and fall and the vicissitudes of ideologies, values, democratic beliefs, theological views, theories of science and cultural change.

Therefore, the Victorian poetry breaks away from the Romantic era's emphasis on classical legends and mythology as well as through the use of sensory elements. Moreover, the concept of love has been diagnosed as a punch of deep feeling of attraction and emotional connection. The study has found a strong bond between Hardy's personality and His works. In this study, I have discussed how Thomas Hardy addressed the feelings of love and loss in his poems, and how these feelings were integrated in his work. Thomas Hardy was one of the most secretive poets. He never talked about his concerns except in his poems. The study highlights on Hardy's life and career by exploring the age at which he lived, and what inspired his works. In addition, the study focuses on the common language and people, and it uses detailed imagery to describe thoughts and emotions.

The study shows many characteristics of the Victorian poetry. One of them is its interest in medieval legends and myths which is similar to the interest in classical mythology and folklore that is embraced by the Romantic era poets. Additionally, the study differentiates between the Victorian and Romantic poetry as the former emphasized the common language and the latter the sensory elements. The Victorian literature is mainly written in English. Its religious skepticism was inherited from the Romantic Era, and it is characterized by devotional poetry that

talks about a more mystical faith. In this period, Victorian poetry took a more utilitarian view of philosophy and nature, and some of its more lighthearted works were inspired by myths and legends.

As the study has explained, Hardy achieves uniqueness in *Poems of 1912-13* on account of his original emotions and fresh imagination. Hardy takes the readers to the imagination in which he was writing in his love despite what they perceive as a reality. It is unreasonable for a person to write the most wonderful love poems for a person who spent his days with him in a dispute until he builds and establishes an external peace for him so that he does not see it as madness or love over rationalism. We are within the laws of reality that surround us almost certainly I could not stand on love in Hardy's poems without standing on love for Hardy as a human being and on his philosophy in love because Hardy has a strange and very different philosophy. Hardy achieves direct effect through his economy and sense of reality reinforcement of thoughts. His imagination leads him to produce memorable poems load with feelings. His mood and feelings of suffering are suited to his poems to produce poetic expression. Hardy has been dear to many modern poets because of his simplicity. There is no putting up of false postures in his poems, but only a reflection of deeply moving personal experiences.

The study makes out an interesting case that Hardy is not a pessimist or a determinist but an existential person. Therefore, it is the idea of 'evolutionary melancholy' that is standing at the basis of all Hardy's thinking. Earlier critics assessed Hardy as a depressed writer, but he was not what they thought of him. A close study of his poetry displays the fact that Hardy's ideas are original and romantic. It is in this way I have tried to bring out Hardy's romantic certitude to the forefront. Thinking deeply over Hardy's canon of poetry, I have brought out the truth of the matter. Hardy's love for human suffering and his vision of life made him a serious thinker. The thesis made it clear that it is not the disaster that strikes Hardy as tragic in human life. In his poems, Hardy does not protest against man's helplessness in Fate's hands, but against man having got into such a state. Moreover, there has been a reference to Hardy's poems of married incompatibility as being of genuine regret.

Hardy was able to add natural elements and everything around him in his poetic message in order to depict his beloved and love in his poems. Everything that reminds him of his love or through which he can communicate his message in love, or the loss is due to the literary legacy

that Hardy possesses and its cultural depth. He was not just a poet, but he was a literary inventor and engineer, as we said before. He managed to create something from nothing for us that not only impressed us, but also took us to more than that, where we lived with the text where it was and how we would find us feeling love when we read his work in which he described love and we feel pain and we observe the continental combination of two mental states.

Hardy was great in his personified virgin love as no one embodied him in his era, he gave up his physical desires and went on to retreat the beloved soul who is his own wife, who is the best example of this, as he immortalized her with many poems that express the love and loss that he lived after his wife's material departure. When he wrote about the feeling of love and the loss, and he is over the age of seventy, where the known physical desires and material things die from the tangible body, that is a n achievement by its own. To the depth of Hardy's poems and analysis, we will find great power in his ability to move and merge between love and loss, but perhaps in one poem that adds both cases and merges them with one action in which he lives between memories and moves to the reality in which he feels the loss to find himself in the world of pessimism, and you find him was crouched even in the addition of poetic weight and the appropriate rhythm to what suits his condition that did not come from a mess, so he had woven his poetic imagination with great precision to produce a classy work for us in a distinct style different from the others, unique of his kind through his translation of the accidents that he experienced using the poetic tools but in a magical way.

Unparalleled, he is able to live with his poem as long as there is a reader, an analyst, and a critic who criticizes. This was because of his fusion in the poem, the depth of his strong culture, his knowledge of other cultures and his knowledge of other languages, which made him able to emulate later generations, and that the same poem that I analyze now in a way, another critic would analyze it in a different way, too. The feelings that the soul reveals the moments of being alone, as these feelings embody their condition in a way that has been reduced to the mind of the unconscious poet to enter his conscious mind and translate it from a physical, symbolic language into concrete sensible language in letters, words, and sentences subject to the law of weight, rhyme, and rhythm.

Like a tree, once it loses a branch, it aches, but does not die, but transforms what is left of it to protect its remaining branches to grow and recover and cover the place of the severed

branch. But Hardy's wife did not have a branch but had roots. Even if we see it standing for years and years, but in reality it is empty from the inside without meaning and you cannot withstand the storms of longings when it blows and without warning or a warning that this body will be destroyed and shattered into wood that goes and burned with the fire of loss. Because that tree was fruitful and useful you will find even in its burning it will give you a beautiful warmth and beautiful feelings mixed between the fire of loss and smoke indicates the tears of Hardy, who struck her among the wonders of his wonderful poems, which were created for love and loss. They became Hardy's great poems. As his wife died, Thomas Hardy reached an extreme level of consciousness. At that time, Hardy exceeded the women's bodies and substituted them by their souls. He realized that the happiness that he experienced with one woman whom his wife is much better and deeper than that he found with ten women.

Hardy loved the nature, his city, women, and his wife. Likewise, Hardy lost nature when his life passed, and he lost the city by moving from place to place, and women when his desires grew by his age, but he lost life when his wife died, so the loss of what Hardy suffered was a twofold as he knew between complete and quasi-loss and. He returned to his homeland and adored the women after the women, but he did not find the spirit of his wife as we find that his love and loss for her overwhelm in his poems, and he specializes in that in particular. We find more creativity with a sense of losing in his poems until we conclude that every loss after whatever it is easy, and it remains a confusing question among readers why did not he compensate for the loss of something?

Hardy lost Emma as spirit and lost Emma as painfulness despite the difference in their desires and the contradiction between them in the concept of life, his wife did not nature as she loved religion and that contracted with her husband who did not love religion as he loved Nature, but one adores its opposite in concept until the image is complete and the beauty of life continues. Here we seek Hardy who lost everything as his wife died and that spirit that he was searching for he could never find. Here he got on the train of death and called that his companion had left, and he must have followed him and take the decision to leave the material life. As Hardy used to feel captive in this vast world within a record and as if he was calling his heart and he would say, O heart, why are you walking to this ephemeral earth structure that does not go away? You are a bird in the cage of the world. Hardy had divorced his soul in the world and thus

no consideration was given to his body. The human being is a soul and not a body, so what prompted him to burn his body after his death is not a belief from him that the value of the prostration is not the soul and the value of the soul from the love that after his loss of love he joined the death station in order to ride the train of death and he was calling his soul that your companion is gone and what remains is nothing but lack of fulfillment. Therefore, take the decision, get out of this life, and leave the prison of the world of photos, and head to the realm of meaning. Here, we find that Hardy was writing about what he lost, the things that are not on his possession, he wrote about night in the morning, and about the loss at the height of his success. Yes, the truth of Hardy made analysts and readers in doubt of their matters, but they find in Hardy what they lost.

The first point is that, from a psychological point of view, the research stands on the basic reasons behind Thomas Hardy's feelings of love and loss considering the great touch of Hardy's personality on his poems. The second point that the research has found is that, from the formalist perspective, the research analyzes the most known of Hardy's poems considering his deep emotions of love and loss. Finally, the third point that the research has reached is the research reaches to some answers to the questions that are asked in the thesis. Altogether, the thesis is important as it reaches to those notes. When we study Hardy's work, we will find aspects of his personality that have given a soul to literary work. When we search with poems of his love, we will find a beautiful image and luster. Searching in his poems of love and loss, we will find its pessimistic aspect and its tendencies to isolation and realism from what makes the reader coexist with it.

In chapter two, Hardy's *Poems of 1912-13* in a nostalgic mood have been studied. Moreover, many references were made to Thomas Hardy as a romantic poet who psychologically studies his own feelings and emotions. The study points out to the fact that almost all of Hardy's poetry consider the theme of romance. Nearly one-third of Hardy's poems are on the theme of love. As has been shown, romance is an important element in Hardy's life. In this respect, Hardy is regarded as the poet of love, and this is what distinguished him. He tried to explain the different stages of love and the various feelings that a lover can experience range from love to loss. Through the study, it was highlighted that Hardy took great delight and derived poetic

satisfaction in exploring the moments of ecstasy and exaltation depression and dissatisfaction in the hearts of lovers.

As a man, Hardy looked upon love as a precious thing that can glorify life. Through the study, 'Poems of 1912-13' has been viewed as equally showing the pain and the joy Emma has provided him and established an aesthetic state of pain and pleasure known as the sublime. Therefore, Hardy cannot quite decide what love is as he, sometimes, considers it as a bringer of happiness, while at other time as the cause of his pain. As a result, he recognized love as the supreme interest in life. The feeling that Hardy conveyed in 'Poems of 1912-13' states that Hardy's love poems, born out of the personal experience of love, marriage, the death of his wife and the feelings of love and remorse evoked by her death have secured a place for him among the major poets of the English language.

In his *Poems of 1912-13*, Hardy is remembering Emma with sadness and regret, looking at the past seeing the good times they had, the happiness they shared. The regret is, now it is too late the past is the past it cannot be changed, he can't express his love for her to her. He is looking back seeing their relationship in an honest way seeing their life, good times and bad times, a living and imperfect relationship. He is looking back at their courtship in Cornwall, where Emma was from, when they were in love. His memories of Emma are idealized, young and carefree horse riding in the places she loved, visiting the places they loved. A number of poems have been analyzed from a nostalgic perspective, including: *A Two Years*, *Beeny Cliff*, *A Week*, *The Old Gown*, *The Tree and the Lady*, *The Strange House*, days to recollect and many other. The study also referred to a special kind of love which is beyond death which is intensified as Hardy and his wife are separated by death. The beloved's death quickens his love for her. Among the elegiac poems that the study viewed are *The Going*, *The Curtains are now Drawn*, *Ten Years Since* and many others.

In addition, the study shows The burning fire of love in Hardy's heart left ashes that flew between his poems until he drew for us a painting of love and reduce that ashes by drawing a picture of one person and his face is one: Either that wife who lived in the darkness of love in her life but was fair after her death until her memory remained immortal in all Love poems written by Hardy after her death. That ashes were incarnated alive continuously, as the glow of the fire that came out of it did not lose or that warmth that the reader senses in his reading of Hardy's

poems, after that period of time that ash that painted the image of Emma is still warm and glowing, that ash was not the end of the fire as much as the beginning of the end of sadness Emma, all the verses that Hadrian addressed gave her an attribute of life and existence, meaning, content and composition. Even if we brought a reader who did not know Hardy, or the stories of his poems would say how could I meet Hardy and Emma. This is due to the spirit that he finds in those compositions that were organized with high quality imaginative accuracy and clarity.

An interesting point to note in *Poems of 1912-1913* is that the nostalgic mood that is associated with romantic love gives them a remorseful sense. The poems considered in this chapter, concerning the image of Emma as a beloved, evoke Hardy's warmer emotions through the memories of the romantic attachments of long ago, or remembrances of his love for Emma who now is dead. The poems range between the expression of love that is exhumed after years of neglect or kindled after death. Finally, it can be said that poems of 1912-1913 were merely about the love and loss, Hardy personally experience in his life vogue with his wife, Emma. In this respect, the concept of loss depicted in "Poems of 1912-1913" have been explained thoroughly in chapter three. Thus, the theme of love which is depicted in a remorseful image is quite noticeable in Hardy's 1912-1913 poems.

In the third chapter, the concept of loss in Hardy's *Poems of 1912-13* has been analyzed and explained thoroughly. As it is hard to say that Hardy's 'Poems of 1912-13' have only dealt with the theme of love as they are influenced by Hardy's experience of loss as well. As the study shows, Hardy felt a great loss after the death of his wife, and this is perfectly reflected in his elegiac poems. The deeply buried memories in his mind of her unexpressed love and her fundamental loyalty to him were written in elegiac poems. All the distress and tension he had experienced during the years of married life were now forgotten in his sorrow. Although these poems reflected deep sorrow and grief, they brought back to him the sweet memories of their romance and the blissful days of the earlier married life. These sweet memories led Hardy to revisit all the places he had visited with Emma during the days of romance and the early days of marriage and encouraged him to write great remorseful poems. A number of poems in the collections of poems 1912-13 depict this particular part of life.

In conclusion, the *Poems of 1912-13* hinge on two issues: the question of what elegy is for; and the valence attached to particular moments in the sequence rather than on its total shape.

Recent criticism on the elegy has focused on the way in which it completes what Freud terms ‘the work of mourning’, that is a complex process in which the experience of death, initially overwhelming, is worked through to a point of resolution and achieved distance. That process is typically seen as involving a repeated confrontation of loss; anger and perhaps denial; a recapitulation of the relationship with the dead; the creation of a satisfactory internal image of the dead; and a giving up of the dead to the larger forces of nature, with each of these moments of mourning having formal or topical equivalents in the elegy.



BIBLIOGRAPHY

Aylor, Dennis (1986), *Hardy and Wordsworth, Victorian Poetry*. London: Oxford University Press.

B. C. Sourham. (1979). *Thomas Hardy: The Critical Heritage*. London: Routledge.

Barbara Hardy. (2000). *Imagining Imagination Hardy's Poetry and Fiction*. The Athlone Press.

Burley, Peter (2012). *When Steam Railroaded History*. Penguin.

Christopher, Durang. (1987). *The Marriage of Bette and Boo*. New York: Grove Press.

Claire Tomalin, (2007). *Thomas Hardy, The Time Torn Man*. Penguin.

Ellman, Richard, & O'Clair, Robert (eds.) (1988). *Thomas Hardy" in The Norton Anthology of Modern Poetry*. Norton, New York.

Florence, Emily Hardy. (1973). *The Early Life of Thomas Hardy, 1840–1891*. p. 269

Fred Reid. (2017). *Thomas Hardy and History*. Kenilworth, United Kingdom.

Freud, Sigmund. (1920). *Beyond the Pleasure Principle*. W.W. Norton & Company.

Gamble, Cynthia, (2015). *Wenlock Abbey 1857–1919: A Shropshire Country House and the Milnes Gaskell Family*, Ellingham Press.

Geoffrey Harvey. (2003). *Thomas Hardy: The Complete Critical Guide to Thomas Hardy*. New York: Routledge.

Gibson, James (ed.) (1975). *Chosen Poems of Thomas Hardy*. London: Macmillan Education.

Hardy, Emma. (1961). "Some Recollections by Emma Hardy; with some relevant poems by Thomas Hardy"; ed. by Evelyn Hardy & R. Gittings. London: Oxford University Press

- Herbert Williams. (1997). *John Cowper Powys*. Bridgend, Wales: Seren. p. 94.
- Katherine Kearney Maynard (1991). *Thomas Hardy's Tragic Poetry: The Lyrics and The Dynasts*. Iowa City: University of Iowa Press. Pp. 8-12.
- Katherine Kearney Maynard. (1991). *Thomas Hardy's Tragic Poetry: The Lyrics and The Dynasts*. Iowa City: University of Iowa Press. pp.8–12.
- Larkin, Philip. (1983). "Wanted: Good Hardy Critic" in *Required Writing*, London: Oxford University Press.
- Michael Millgate. *Thomas Hardy: A Bibliography Revised*. Oxford University Press.
- Mohammadi, Ali. (2019). *Romanticism+1: Percy Bysshe Shelley's Iconoclastic Poetic Philosophy*. Book Leaf Publishing.
- Morine Krissdottir, (2007). *Descents of Memory: The Life of John Cowper Powys*. (New York: Overlook Duckworth. p. 312.
- Patil, Mallikarjun. (1997). *Thomas Hardy: The Poet: A Critical Study*. Atlantic Publishers and Distributors.
- Steele, Bruce, ed. (1916). *"Literary criticism and metaphysics", Study of Thomas Hardy and other essays*. Cambridge University Press.
- Terry R. Wright, (2012). "Hardy's Heirs: D. H. Lawrence and John Cowper Powys" in *A Companion to Thomas Hardy*. Chichester, Sussex: John Wiley.
- Tomalin, Claire (2007), *Thomas Hardy: The Time-torn Man*, Penguin, pp. 30, 36.
- Walsh, Lauren. (2005). "Introduction", *The Return of the Native, by Thomas Hardy*. Classics, New York: Barnes & Noble.
- Widdowson, Peter (2004). *Thomas Hardy and Contemporary Literary Studies*. Springer. p. 132.

Widdowson, Peter (2018). *Thomas Hardy*. Oxford University Press. p. 27

Wilson, Keith (2009). *A Companion to Thomas Hardy*. John Wiley & Sons. p. 55.

Wotton, G. (1985). *Thomas Hardy: Towards A Materialist Criticism*. Lanham. p.36.