

Grief and Repenting: The Engaging Remembrance in Thomas Hardy's 'Poems of 1912-13'

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Abstract—Nostalgia, to some people, may seem foolhardy in a way. However, nostalgia is a completely and intensely private but social, collective emotion. It has continuing consequence and outgrowth for our lives as social actions. It leads people to hunt and explore remembrance of persons and places of our past in an effort to confer meaning of persons and places of present. In the 'Poems of 1912-13' Thomas Hardy, a British poet, composed a series of poems after the unexpected death of his long-disaffected wife, Emma. The series interprets the cognitive and emotional concussion of Emma's death on Hardy, concerning his mind and real visit to the landscape in Cornwall, England. Both spaces perform the author's innermost in thought to his late wife and to the landscape. They present an apparent counterpart of the poet and his afflicted conscience. After Emma had died, Hardy carried her recollections alive by roaming about in the real visit and whimsical land (space) they once had drifted and meandered. This paper highlights the nostalgias and feds that seem endlessly to crop up.

Keywords—Thomas Hardy, remembrance, psychological, poems 1912-13, Fred Davis, nostalgia.

I. INTRODUCTION

LIFELIKE and intensive memories from the past obsessed the British Poet, Thomas Hardy, who had crumbled, carried out things that are erstwhile done and no longer exist in the world. "Poems of 1912-13", the series of elegies, written by Hardy, explore compelling ideas on flair, mortality and his seeds in his memory. Written in 1912-13, Hardy's "Poems of 1912-13" [1] marks and videotapes conversations with a young and old ghost, his aloof wife about everlastingness, eternity and intense affection. The man in "Poems of 1912-13" whispers and mutters under his breath as if this could wondrously bring the woman back to him. The past seems so intense and theatrical in his mind that he can still visualize the sparkle in his eyes. He is so nostalgic and obsessed with the yesteryear; he keeps walking and wandering in the land of longing, the ground of yearning. As Fred Davis [2] suggests "nostalgia, despite its private, sometimes intensely felt personal character, is a deeply social emotion as well" (p. vii). Davis shapes the controversy beyond any doubt. In the development, there arises a taste of recognition and admiration for an affecting condition more often than stamped as ephemeral, transitory and traditional. Far from being conservative, the man's interest in nostalgia is justified by the woman, his late wife, the central role in the design and creation of himself, the oversight of status passages throughout the memory, the sense of collection.

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Literally, Davis [2] draws and portraits the essences of longingly remembering and sentimental understanding, which is differentiating firmly and precisely between what he supposes and takes. In doing so, the man in "Poems of 1912-13" collects and congregates the ideas that constitute elements of the theory of Davis' nostalgic memory where he makes similarities in "Poems of 1912-13." For the poet, nostalgia is perplexing and sophisticated. His memory reminds him of his lack, moving him to restoration. The restoration often takes the shape of reminiscence, the retrospections which bank on nostalgia to support him everything from the surrounding to encirclement. At long last, intense and striking memories hounded and obsessed the poet. His intense feeling of deep affection has an image of what their lives (the life with the woman) together would be perfect. This is a recurring insight in Hardy's poems, as the focal point in this essay.

II. THEORY OF NOSTALGIA

Conventionally, nostalgia is relevant to "a sentimental feeling or wistful affection for a period in the past (OED)." It also refers to "something done or presented in order to evoke feelings of nostalgia." (OED [3]) In Hardy's poem "The Going," the man recalls the moment of his life with the woman in perfect (imagined) detail, down to the clear-cut locale and timing of individual paces as the man considers the woman's great going "had placed that moment, and altered [1]." Conventionally, nostalgia is relevant to "a sentimental feeling or wistful affection for a period in the past (OED)." It also refers to "something done or presented in order to evoke feelings of nostalgia." (OED) The man's nostalgic feels are therefore muzzled and smothered within the typical and conventional confines of time and space. That is, the story in the "Poems of 1912-13" is not just sentimental but also wholly penetrated by the sense of place. The real sets the space, the fanciful imaginary is emblematic and allegorical. An English writer, Molly Lefebure once mentions that "The description of the backgrounds has been done from the real [4]". "Poems of 1912-13" just made it home.

III. THE ORIGIN OF MEMORY

Memories are improbable to last. As stated in Merriam Webster Dictionary [5], memory refers to "The fact or condition of being remembered." In "The Haunter," the female speaker is an eccentric individuality that meanders in the scenes where the poet couple once called on and stayed at. As a nomadic spirit, the female ghost seems unusually able to perceive and foresee the existence of the man though the man cannot. The imagery tryst is comparable to the (made up)

memory, by way of explanation, a created "coming together." Dangling a few feet from the man, the spirit seems to lack courage to call him. Nothing surrounds and meets a real communication; it is a kind of "gathering", a manner of "reunion". With the space shocks arranged and settled alongside like memories, it discloses as if the man and the woman are gathering due to the go-between connections. Literally, the reunion is a vision, a single, isolated reminiscence.

IV. MEMORY IN "POEMS OF 1912-13"

Memory in "Poems of 1912-13" challenges an additional whimsical nature as the "personal world". Personal world, in line with William Stern, applies to a "nature center from which and toward which everything pertaining to it extends. [6]" Personal world engages and handles the distinctness in and between. Each individual has his/her own universe drew together in somebody. In "Poems of 1912-13", the man has his own cosmos too with the woman. In "After a Journey", the man made the journey from Dorset to Cornwall where he "comes to view a voiceless ghost. Although the man erstwhile hears the woman, still, he craves and desires to see her. He revisited the place, collected all the memory pieces in the place. Cornwall, as matter of result, this characteristic geography shares not only with history, but also with spatial-ephemeral assemblage, both natural and social. In this approach of the phenomenology of space and time, the man in the poem extends and stretches to the existentialists' concept of space and time. For the man in the poem, in personal world, the complete, perfect life is rested on to familiar surroundings and environments. As a consequence, personal world offers a visionary and fantastic analysis on the scene while encountering the spirit of the times. In the "The Voice", the narrator conceives a metaphysical world, though it is a pure hearing cosmos and not a visual one, when he catches sight of a calling from his silent wife and imagines of it as "dissolve [ing] to wistlessness" [1]. The extrinsic sensory enacts transform into mindscapes. The breeze may present image of the man's late wife since the tone/the voice of the wind builds as being "listlessness," mirroring the word "wistlessness." Both convey and desire dissatisfaction with a stiff and uneasy relationship. In fact, Hardy and Emma had been destroyed the affection for a long time, which tells why the woman "did not walk with the man" in the man's tramping trips [1]. As a consequence, the man delves into the past counterparts of all past happening, imagined and real, actual and fantasy which is integral and completed with the emotions and affections engaged. With the man's personal world as part of interpretation and contentment in remorse, the man strives to make peace and reconcile with the woman and his repentant conscience.

In "The Walk," the male speaker explores and looks over the woman's attitude as if he were detecting his feeling and response. The man's reminiscence anticipates in emotionally-charged occurrence. As an illustrative example, he evokes and thinks of the woman's absence from a short trip [1]. She did not walk with him on that day [1], because, he excuses for, "You were weak and lame, so you never came." Concluded

the woman was not appropriate and weak on the day, it is unmatched and peculiar that absence is still piercingly perceived years from the time forward. A related illustration arises and crops up in the man's rebound to Beeny Cliff. In the place, he has memory flits of "the woman riding high above with bright hair flapping free" [1]. The woman's figure in his fantasy is as the one "whom he loved so, and who loyally loved him" [1]. The man must have been so deeply and intensely engraved, so a sketchy and scattered trace in the scene would anxiously evoke memories of a once-lived-in world.

V. GO TO MEMORY AND NOSTALGIA

Nostalgia, however, is not typical memory. Nostalgia is an exceptional form of reminisces, distinguished from people by the major past which it carries and occupies. It is the one in which amiable experiences are raised to eminence and more agonizing memories screened out. Like the man in the poem, he suffered and agonized from losing his wife. He is so captivated by the woman that he exposes and notices her footprints on when he is on his way. He embraces his affectionate memories with craving and longing — putting his lunacies of yesteryear on replay to cure and diminish the stressors of later years and alleviate the anguish and grief of a life punched up:

Why did you give me no hint that night
That quickly after the morrow's dawn,
And calmly, as if indifferent quite,
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! [1]

Reminiscing the past helps alleviates the pain about the present. The man in the poem reacts to the woman's death with a series of the poems. He romanticizes the deceased woman. In "Poems of 1912-13", the man handles sincerely with his anxiety and fear presented in sense of guilt for his harshness and brutality since his marriage had failed. He has a vigorously demand to suppose that the woman still loved him. Because of the woman's collapse, she did not join the walking tour with the man. The man is such a person who is full of passion, desire, and full of loss. However, during the woman's life, the case was completely contrasting.

VI. FEELING NOSTALGIC

Nostalgia draws from the past. It is a crop of the current which recalls in the context of present fears and anxieties, and looks to alleviate the regrets by using the past in specially reconstructed ways. The man in the poems regret hangovers increase when he nourishes them with a cocktail of condemnation, remorse, regret and haunting in an attempt to counter and block what he perceives as an calamitous consequence, only to open him up to further irritation:

Why do you make me leave the house
And think of 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 darkness

The yawning blankness

Of the perspective sickens me! [1]

Nostalgia is definite and certain in life when worry and tension are felt about the woman's appearance in a new role. By calling previous ordeals in which the man disclosed integrity and competence, nostalgia therefore "cultivates appreciative stances toward former selves" [2], gives priority to continuity between the present and the past. As Davis suggests that nostalgia creates and leads the maintenance of unity in whole societies which undergoes "untoward historic events" such as depressions and desperations. Nostalgia thus comforts the man in the poem to restore the belief to the personal self. Stated simply, memory is designed and conceived as something said to exist.

VII. A REAL NOSTALGIA EXPERIENCE?

Nostalgic experience impels the man in the poems to probe its contract and demonstrate its commensurability with the experiences with his wife. According to Davis, there are three separate orders of nostalgic experience-Simple, Reflexive, and Interpreted-distinguished. Nostalgia is not always apathetic retrospection, but reconciles with close analysis from time to time just like the man in the poems does. The sketches of the orders should be stressed, but not intended to supply abstractions. The value of the man's discourse affects the subjects adopt toward his nostalgic feelings at the time. As Davis states on the term of nostalgia [2], nostalgia, in Davis idea, applies to memories of the poet's lived experience. It is categorized from what Davis terms "antiquarian feeling," the latter craving and yearning for a storied past that the poet knows only through description in his memory. However, the woman in the poem cannot be really nostalgic for places she has never seen or events that she did not really attend. The man in the poem ignores the extent to which the yesteryear may be contrived to feel exceptionally personal. The lived experience may also be collectively scrutinized and structured in ways that resemble the reconstruction of the inaccessible past:

You did not walk with me

Of late to the hill-top tree

By the gated ways,

As in earlier days;

You were weak and lame,

So you never came,

And I went alone, and I did not mind,

Not thinking of you as left behind. [1]

Memories and practices create strong and effective archetypes. It puts the individual self in close moving contact with the man's past and conjures feelings of attachment to the periods that may be experienced as intensely personal. That is, memories can present image of personal experiences, history may come to be seen through a comparable and identical introspective lens, one which bends, perverts, and deepens likewise the present circumstances and the mode of socially constructing the past. The man in the poems tries to tell and mediate by reconstructed legends; it seems to be a piece of a puzzle that the man is looking for.

VIII. REASONS BEHIND

The woman's demise is a fountain of artistry in the poems. Without the decease of the woman, the gaps between the poet couple would never traverse. Afterlife and phantoms are therefore fascinating in "Poems of 1912-13." György Lukács [7] declares that there are "two types of reality of the soul: One is life and the other living... in memory too, there is now one, now the other, but at any one moment we can only feel one of these two forms" [7] in Soul and Form. Through searching the modals of the soul—both in the poet couple's life and in memory—the man retrieves impacts and feelings, laments his late wife, and overhauls a utopian land. Death contributes rise and inflation to longing and draws a ceaseless quest for utopia:

True longing is always turned inward, however much its path may lead across the external world. But it is only turning inward; it will never find peace inside. For it can create even its most profound self only through dreams; it can search for this inner self in the infinite distance of its own dreams, as something alien and lost. Longing can create itself, but it can never possess itself. The longing man is a stranger to himself because he is not beautiful, and a stranger **is to beauty** because it is beautiful. [7]

For the narrator, the afterlife is the origin of his composition. It is a manner of beauty. For at the moment of death "the actual reality of life vanished before their eyes and was replaced by the reality of poetry, of pure psyche" [7]. The woman's death made the man.

IX. DREAMS EFFECT

Dreams portend the gap in the man's phantasmagoria of memory. In "The Haunter" and "The Voice," the male speaker traverses and crosses the territory to detect and locale a utopia in the heterotopias of his memory, a non-place where the real and the imaginative crop up. The memory set can be palpable only by waving and surfing the psychological space back and forth in time. Sailing and cruising in such an arcadia with the sorrower, the phantom in "The Haunter" reflects:

Yes, I companion him to places

Only dreamers know,

Where the shy hares print long paces,

Where the night rooks go;

Into old aisles where the past is all to him,

Close as his shade can do,

Always lacking the power to call him,

Near as I reach thereto! [1]

Dreams are relic camouflage from the light. Vague and obscurity like "ole aisles" though they are, as they consist of momentary and spatial frameworks "not fully projected," dreams are the materials memories are made of [8]. In *The Poetics of Space*, Gaston Bachelard charges and asserts that people "shall therefore have to examine more closely how houses of the past appear in dream geometry. For these are the houses in which people are going to recapture the intimacy of the past in their daydreams" [9]. The incomplete groundworks are all that people seek and pursue as memory remains. While the mourner in "Poems of 1912-13" thinks he could restore and

reconstruct the past by re-entry to the sites, the fantastic visions enclose uncompromising remains that are eerie and shadowy presences and spooky voices of the Other. He tries to make them up but he never does.

X. CONCLUSION

To conclude, the past memories engrossed the male speaker in the poems. The shattered dreams help to harmonize the memory pieces originated from the man's consciousness into an imaginary fantasy. In consonance with Walter Benjamin's ideas in *Berlin Childhood around 1900* [10], the man in the poem delivers and presents in: recollecting his "unfinished moments" with the woman. He restores and reclaims his life with the surrealist recollective awareness and consciousness which facilitates him to be united with the apparition in the world. He experiences and suffers the reminiscent eruptions of "nature as the bringer of comfort to pure feeling." The man in "Poems of 1912-13" is therefore able to clasp and perceive facets of experience in the identical memory site and shape them into an apparently harmonious whole. Though his sharp perception is always imbued with landscape, however, pressure heats up from the alienation: The man sees a thousand interactions with the woman, yet never grabs any. The landscapes of the man's memory seem exist out there, yet everywhere. The woman remains vary and alienated existence. She haunts everywhere in the sites where the couple formerly stayed over. Perhaps, it is the unceasing moan of the mourner that alone merges and integrates subjectivity.

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