

Nature between Thomas Hardy and William Wordsworth as a Ruling Power and Instigator

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المخلص: يهدف هذا البحث لتبيان الفرق بين تناول ثوماس هاردي للطبيعة في رواياته والشاعر ولیم وردزورث في شعره. حيث ان الأثنين قد رسما لوحة رائعة للطبيعة . فإذا ما تناولت إحدى قصائد وردزورث المطولة فكأنك تقضي يوماً في الريف الإنجليزي وكذلك الحال عند ثوماس هاردي ورويات الويسكس فالناس عند هاردي يملؤون الطبيعة بضجيج الحياة ، فهم يمرون بكل تواضع من تحت أقدامها الثقيلة دونما مقاومة بينما أناس وردزورث هادئون يعيشون بكل صمت في نفس الطبيعة.

فالأحداث عند كلا العملاقين تدور في الريف ، حيث يتغنى هاردي في منطقة الويسكس ووردزورث في منطقة البحيرات . فالطبيعة وعناصرها عند الطرفين تمثل الشخصية الحية – فهم مراقبون دقيقون للإنسان . فهناك عند هاردي نقراً لمساة لفلسفة قدر الإنسان الصارم في إطار الطبيعة الحية. فغالبية رواياته تصور الإنسان في صراعه مع القدر بينما أناس وردزورث يمرون دون أدنى اعتراض على القدر الذي يغزوهم بعقر دارهم . أما فيما يتعلق بالعواطف فنرى أن وردزورث قد إتجه الى الطبيعة للمواساة وللهمم الأعمق للإنسان ، أما هاردي فقد تأثر بفلسفة الطبيعة الصارمة التي تقول: إن قدر الإنسان أن يتحمل في هذا العالم الضغين .

Abstract: This paper aims at bringing out the different treatments of nature by T. Hardy and W. Wordsworth, for both drew a natural canvas to nature. Truly it is to read one of Wordsworth longer poems, was like a day spent in the country and the same could be said of the Wessex novels in Hardy. The people of Hardy are filling nature with their movements, full of tumult of life, humbly went under its heavy foot without resistance, while the people of Wordsworth are calm and rather living silently. The setting to both is in the country-side, for Hardy sings of the Wessex and Wordsworth sings of the District Lakes. Nature and its elements in both productions act as characters. They are accurate observer of man. In Hardy's

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novel there are frequent lapses into rigid philosophy of human destiny within the frame of living nature. His novels are mostly pictures of human being struggling against fate and chance, while in Wordsworth characters are living with no struggle until fate itself invades their fortress. As emotional connection is concerned, Wordsworth turns into nature for both solace and a deeper understanding of man. Hardy's characters were affected by nature through its gloom and somber philosophy which is: man's lot is to endure in a malevolent universe.

Introduction

If in the field of poetry, Wordsworth is the supreme nature poet, in fiction Hardy is the greatest. His novels are set in nature. The noted Hardy's critic, J. Duffin, beautifully says: "if word-pictures could be hung on walls, a great gallery could be filled with Hardy's nature pieces." (Newman, 1977, P.4) The famous nineteenth century poet and critic Mathew Arnold said of Wordsworth that to read one of his longer poems was like a day spent in the country; and the same could be said for the Wessex novels where a reader, too, feels that he is spending a considerable time in the Wessex country-side of Hardy. All the green life beneath the sky of south England is to be found in his pages. If Wordsworth's poem *Lucy* was formed by the good influence of nature, *Tess of the d'Urbervilles* novel was developed in the open air life at the dairy farm. No one can deny that the love of Tess and Angel Clare becomes more beautiful of its environment of green pasture. However Wordsworth has the longer hand in the realm of poetry by 'revivified' poetry from its threaten death and decay and from its emotional 'starvation' that has prevailed for a considerable time until the advent of Romanticism is seen in his and other group of prominent romantic poets such as S. T. Coleridge, Lord Byron, J. Keats, B. Shelley and others.

"This is the Master's room, but he studies in the fields." These are the words of the servant to a visitor to Wordsworth as he came to visit him. (Arthur, 1948, P, 250) Wordsworth's chief originality is, of course, to be sought in his poetry of nature. He, in particular, and other romantic poets have always been celebrated for their love of nature. By 1798, Wordsworth turned back to nature and its wholesome teachings, and that in his opinion to acquire knowledge, is to be in

nature's lap, for Wordsworth believes that nature "teaches the only knowledge important to man" and that he who possesses this 'vital' knowledge would be closest to nature which encompasses him between her arms. In his poem *Tintern Abbey*, Wordsworth describes nature with inexhaustible enthusiasm, and Byron gives expression of his love to Nature in *Canto III* of *Child Harold's* pilgrimage. The former broadens and enriches our human sympathy and enlarges our enjoyment of nature in his own way. Wordsworth's love of nature was partly from his grandfathers- where the immediate predecessors of English Romanticism were Milton and the eighteenth century writers who followed him, and before that the classical poets especially Theocritus, Virgil, Horace and Medieval writers such as G. Chaucer and Thomas Gray, the eighteenth-century poet, who was one of the first travelers to appreciate the beauty of the Lake District. Not only Wordsworth is the poet of nature, but the poet of man as well. No other poet is more consistently original and faithful in his pictures of what the eye can see, or more luminous in his interpretation of nature, where he could never "dissociate it from the human heart." (Hazlett, 1974, P.13)

Hardy's love of nature is clear from the title of his novels as *The Woodlanders* (1887), *Under the Greenwood Tree* (1872), *Far from the Madding Crowd* (1874). These titles indicate the nature-loving aspect of Hardy's character. In fact, it is one of the major contributions of Hardy to the English novel when he introduced nature so closely in his novels. In his hands, nature becomes almost a character. It dominates the plots and determines the character. It has life; it feels; it speaks; it plays. Take for example, the case of Egdon Heath. Egdon Heath has got an almost human existence. This has harmony with D.H. Lawrence's view who considers Eustacia a part of the heath: "she was Egdon." (Hardy, 1974, P.13) Doubtless then that Egdon lives among the characters. Clym is indeed the product of Egdon and without Egdon his very life would have been different. Even before Hardy, many novelists had treated nature in their novels. But nature in their hands was merely a piece of decoration. In other words, nature in the novels of Hardy's predecessors was only a background against which the drama of human life took place. In their novels nature never entered the lives of the characters. It never became a living presence.

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It remained a back ground, and a backcloth. However Wordsworth had made nature a living presence in poetry; Hardy made it a living presence in fiction. Thus the first important thing about Hardy's treatment of nature is that nature in his novels is as much a character as any other human being.

The nature that Hardy loves is dense with people who underwent its power with either useless or scanty resistance and or futile, while the nature that loved by Wordsworth and imagined is just like the *Ideal City* of Plato, although his nature is nearly empty of people, that is to say the virgin nature that forms the ideal love to Wordsworth, that took him into its warm lap, and that the people of Wordsworth are considered part of it, unseparated from it, and unable to live without its warm encompassment. However we have to distinguish who sympathizes the other- nature sympathizes man or man sympathizes nature? This could be clear where Wordsworth's passion for nature is well known. As Thomas De Quincey (1785-1859) puts it: "Wordsworth had his passion for nature fixed in his blood. It was a necessity of his being. Like that of a mulberry leaf to the silkworm, and through his commerce with nature did he live and breathe." (Willey, 1950, P.96) Wordsworth loves all objects of nature; but he is concern far less with the sensuous manifestations that he finds in nature. This divinization of nature which began in the modern world at the Renaissance and proceeded during the eighteenth century culminates for literature in Wordsworth. It was he, the poet of nature, the adorer of nature whose aim is to seek for beauty in meadows and their owners from the rustic people; ward land and the mountain top, and to interpret such beauty in spiritual terms; the beauty that is speakable among his lines. For instance, flowers, particularly daffodils may serve as symbol of sweet moral blossom, and relieve the sad tale of human weakness and sorrow.

Anyhow, there are points in which both meet: when Hardy writes in his poem *The Oxen* about a barn where he was told that the oxen, "the mild creatures" do kneel on Christmas Eve. This mild creature is praised in Wordsworth where he considers animals in nature as mild too. We know we can depend upon the descriptive accuracy and upon the highly personal quality of the thought about it. When Wordsworth writes of his guilt, it is associated with accuracy in occurrences in his

own native beautiful affective country-side. Wordsworth mingles between the beauty of nature including its exotic seascapes and landscape and its harshness. In both, Hardy and Wordsworth, the power of the unknown is recognized as a part of full experience. In their poems, we follow and feel with the narrators (poets) through a wealth of natural scenes and creatures and actions with their accompanying terrors and beauties. They both share vividly pictorial and musical language although Hardy's novels do not have the element of music. They entice us through the beauty of the speeches concerning nature. Similarly there is a spring of love from the heart of Wordsworth and Hardy, for in Wordsworth, we notice the emphasizes and spontaneity of the emotion. Nature forms Hardy's titles of his novels mentioned above, and Wordsworth's poems too such as *Lucy*, *Daffodils*, *Lucy Gray*, *The Solitary Reaper*, *To the Cuckoo*, and many other poems. (Coombes, 1977, P. 153)

As Wordsworth does, Hardy writes about the items of nature such as barns, dairies, harvest days etc., where we can depend upon the descriptive accuracy and upon the highly personal quality of thought about each item. Hardy impresses us (as in the villages of Wordsworth and rustic people among whom love is found) with his first-hand knowledge of small towns and village life, the thing which brings to life the age-old connection rural men with the earth. Hardy understands, as Wordsworth does, the significance of the country work and occupations; "the use of the scythe, the plough the sheep-shears, the reaping-hooks, the harrow all in their different seasons; he catches the carter, the riddle man, the corn factor, the shepherds, the miller, the dairy man..." (Coombes, 1977, P.210) The element of chance or accident is indicative of Hardy's belief in a cruel, hostile fate. The only persons who are happy in Hardy's novels are the rustic people who have no desires and aspirations and here he meets with Wordsworth whose belief is the same concerning sadness and happiness of his characters.

The setting

As the setting between both is concerned, we find the difference between Wordsworth's setting and landscapes and that of Hardy's.

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Dorothy, Wordsworth's sister while accompanying him to France, she wrote describing the natural scene that was passing through:

“... a beautiful morning. The city, St. Paul's, the river with its multitude of boats made a beautiful sight as we crossed Westminster Bridge, the houses not over-hung by their clouds of smoke, and were spread out endlessly; yet the sun shone brightly with such a pure light that there was something like the purity of one of Nature's own grand spectacles. (Hough, 1961, P.213)

The scene, mentioned above, and its beauty can't be found in Hardy's Wessex, where this country (which contains farms, fields, meadows and little hills) forms his setting for his novels. We rather find the dusty roads and heath and moor. Hardy's scenes lack the beauty of nature that has been assigned to Wordsworth, the ugliness of the Egdon Heath speaks loudly, its land stretched with its “laborious road, dry, empty, and white,” (Hardy, *The Return...*, 1974, P.37) while nothing is comparable to the beauty of Wordsworth scene, for he handles these natural items cordially and beautifully. However, in the latter's opinion anyone who could not be touched by nature's majesty would be indeed dull of soul and empty of living emotions, particularly when he describes London city which has clothed itself with a garment that hides its noisy people, the garment no longer conceals its beauty with smoke that rises up to the sky to form a natural canvas that ever touches our recollection. The scene could be different to Hardy where his towns are almost rigid, dry and fruitless. The heath to Hardy is just like the beast: “Egdon, whose dark soil was strong and crude and organic as the body of a beast.” (Hardy, 1974, P.13)

Wordsworth proceeds to tell us about the beauty of London revealing its beauty of ships towers; domes; theaters; and temples. There is nothing to hide the beautiful green fields lying to the south of the city where we watch the glittering and brilliance in such a smokeless air:

The city now doth, like a garment, wear

The beauty of the morning, silent, bare

Ships, towers, domes, theatres, and temple lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air

(Hazlett, 1960, P.143)

The sun to Wordsworth shines beautifully, he forms a mild setting to him, where in one of his odes the sunshine is “a glorious birth” not like the sun of Hardy’s Heath which is killing, the sun that made Mrs. Yeobright die by a sting of a snake which was at its fullest activities due to the heat of Egdon: “cried Sam ‘she has been stung by an adder.”(Hardy,1974, P.314) Hardy’s sun “stood directly” in Mrs. Yeobright’s face: “like some merciless incendiary, brand in hand, waiting to consume her.” (Hardy, 1974, P.308) On the opposite, we read in Wordsworth that the sun in his sonnet *Compose upon Westminster Bridge* had never shone more beautifully over the valleys, rocks and hills in the country scenes around Wordsworth’s setting of the District Lakes. Moreover, as Wordsworth addresses God, he rejoices that man habitations and his occupants are now asleep:

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty
.....
All bright and glittering in the smokeless air
Never did sun more beautifully steep
In his first splendor, valley, rock or hill;
Ne’er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep
And all that that mighty heart is lying still!

(Hazlett, 1960,P.144)

Note here the personification of sun and the river is applying personal pronominal adjectives, and no doubt that the word glittering has an imitative harmony with its extra syllable, and heart is a metaphor for life, but the sun of Hardy “got far to the west” and “waiting to consume” Mrs. Yobright. (Hardy, 1974, P.308) In other words the setting of Hardy is destructive, full of violence as we see in the case of Egdon Heath.

Wordsworth made home at Grasmere, in the Lake District, in hope of enjoying nature and the society that belongs to nature. However Wordsworth had never any wish to escape from the common places of life. Wordsworth accepted his characters all, and viewed them with calmness and courage that could never be shaken, while on the opposite side, we find Hardy’s character escape from nature and not willing to stay in the surrounding they were put in, perhaps because Hardy’s characters were imitating him, for he was a rebel against his surrounding, and that he refused the military service due to his belief that he was from kingly origin; that is to say from the Anglo-Saxon origin. An example of this escape we may take Eustacia who revolted against Egdon Heath intending to leave for Paris, and Clare who travelled to Brazil. On the contrary, Wordsworth expresses his love and admiration for England which forms his setting, and his people stuck to the place refusing to depart from. He refuses to compare any country to his. This comes true as he expresses his great love to England in his *I travelled Among Unknown Men*:

I travelled among unknown men,
In lands beyond the sea;
Nor, England, did I know till then
What love I bore to thee. (Arthur, 1948, P.247)

Wordsworth’s setting can be found in a tale of everything among nature including man and his hurry of daily pursuit. In nature, he “finds his theme in the qualities that are common to all men, the persons of his stories are a leech-gatherer, a school master, an old shepherd and his son, or an aged beggar.” However, they “are simply men, old or young, or women, or children, as nature makes them.”(Hazlett, 1960, P.xix)

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No doubt that the setting in nature to Hardy differs from the sitting to Wordsworth, for we find the latter among the holy and pure nature where the touch of man is secondary, while to the former the position is different- where the touch of man is first. So we read in *Jude the Obscure* (1896):

In the town train that was to reach Aldbrickham station about ten o'clock the next evening a small, pale child's face could be seen in the gloom of a third-class carriage ... and never returned to the window even when a station was reached ... The train reached Aldbrickham, and the boy was deposited on the lonely platform beside his box..(Hardy, 1996, *Jude the Obscure*, P.258)

We may follow the same boy in Hardy's poem which reflects a new setting in the age of machines where his boy in the poem: *Midnight on the Great Western* has his seat in the train:

In the third-class seat sat the journeying boy,

And the roof-lamp's oily flame

Played down on his listless form and face
...(Thomas, 1975, P.32)

Here in this passage urbanity and human touches are clearer than that of Wordsworth, for we see and hear about a new machine engine that moves from place to place with no animal power as it was noted on the days of Wordsworth. However a reader to Wordsworth's poems feels that he is living among nature whereas man is nearly secluded away from it in Hardy. The setting in Wordsworth sometimes has no space for man but flowers of all kinds that dominate the scene in his poem: *Pansies, Lilies, kingcups, Daisies*:

Pansies, lilies, kingcups, daisies
Let them live upon their praises;
Long as there's a sun that sets,
Primroses will have their praises;
Long as there are violets,

They will have a place in story:
There's a flower that shall be miner,
Tis the little celandine. (Arthur, 1948,P.247)

We come to know through this poem that Wordsworth is nearer to nature than Hardy, for nature comes happily to the former while it goes away from the latter. Lucy poem which was published in (1800) reflects the setting where Lucy dwells:

.....among the untrodden ways

Beside the springs of Dove,

(Hazlett, 1960, P.70)

Nature thus, has a dominating color in both Hardy and Wordsworth where their production is muffled with the color of nature, the color which forms their settings although they handled it from different binoculars.

Elements of Nature as Characters

In Hardy's novel there are frequent lapses into rigid philosophy of human destiny within the frame of living nature of the Wessex. Nature in Hardy plays an important role in the lives of the characters, for itself nature is a character. His novels are mostly pictures of human being struggling against fate and chance while in Wordsworth characters are living with the current and tumult of life with no struggle until fate itself invades their fortress. Hardy employs nature as a main player in the game of coincidence and human melodrama. Nature in Hardy's novel is embroidered with pictures of the painful man. The next important point about Hardy's treatment of nature is that the description of nature is not impersonal. It is not the description of a biologist who would describe nature from outside. In majority of cases of the natural scenery shown to us at any point in a story will be found to have an emotional connection with events happening at that moment. For example, in *Tess of the D'urbervilles* when Clare got up in the morning after having decided to desert Tess, he finds the morning colored almost with the same intentions:

“Clare arose in the light of a dawn that was ashy and furtive as though associated with crime. The fireplace confronted him with its extinct embers; the spread super-table, whereon stood the two full glasses of untasted wine, now flat and filmy...” (Hardy, 1975, Tess...P.337)

and yet another quotation proves how a natural element has its effect on the events happening at the moment:

“Amid the oozing fatness and warm ferments of the Froom Vale, at a season when the rush of juices could almost be heard below the hiss of fertilization, it was impossible that the most fanciful love should not grow passionate. The ready bosoms existing there were impregnated by their surroundings.....”(Hardy, 1975, P.277)

And somewhere we feel the touch of the beautiful nature has its own impact on characters, and the heat, too, has its effect on the living characters of Hardy. This is remarkable when we read in *Tess* how the weather, the air, the scent and the landscape in general plays an effective role in shaping the passion of the tender and silent heroin:

“July passed over their heads, and the Thermidorean weather which came in its wake seemed an effort on the part of Nature to match the state of hearts at Talbothay’s dairy. The air of the place, so fresh in the spring and early summer, was stagnant and enervating now. Its heavy scents weighed upon them, and at mid-day the landscape seemed lying in a swoon...And as Clare was oppressed by the outward heats, so was the burdened inwardly by waxing fervor of passion for the soft and the silent Tess.” (Hardy, 1975, P.277)

Nature sometimes plays an effective killing role, causing death to man and sometimes to man’s possession as in the case of Gabriel Oak’s sheep. This misfortune took place in *Far From the Madding Crowd* when one of the dogs drove two hundred sheep of his herd over a dangerous precipice. All the sheep were killed. Thus the entire

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wealth of Oak was ruined at a single stork; all his hard work had come to nothing:

The dog came up. Licked his hand, and made signs implying that he expected some great reward for signal services rendered. Oak looked over the precipice. The ewes lay dead and dying at its foot- a heap of two hundred, mangled carcasses, representing in their condition just now at least two hundred more. (Hardy, 1977, *Far From...*P.86)

and in chapter (21) the sheep of Bathsheba were poisoned eating clover from the field they entered:

“the majority of the afflicted animals were lying down, and could not be stirred. These were bodily lifted out, and the other driven into the adjoining field. Here, after the lapse of a few minutes, several more fell down, and lay helpless and livid as the rest....the total number of sheep which had thus strayed and injured themselves so dangerously was fifty-seven.” (Hardy, 1977, P.188-199)

It is very much clear that the effect of the elements of nature, represented in the precipice and clover, is quite clear in forming what is coming next in the lives of Hardy's people. While the fields in Wordsworth are ever the source of happiness and pleasure to man although we see Lucy Gray all alone as she went to the nearby village; to the virgin nature who instead of embracing her, got rid of her and rather took her into its realms:

Three years she grew in sun and shower,
Then Nature said, 'A lovelier flower
On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make
A Lady of my own. (Hazlett, 1960, P.71)

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As a matter of fact, Hardy's landscape (which is concentrated in the Wessex) is much more ready to show sympathy with people in distress than with the happy ones. When Poorgrass in *Far from the Madding Crowd* is taking Fanny's body in the wagon to the burial ground, thick fog comes on, and the trees, after standing a while in an attitude of intentness, began to drop water hollowly upon Fanny's coffin. Thus, the point to be noted is that Hardy's nature description seldom has the "impersonalness of the camera." It, however, does not mean that Hardy can't describe nature objectively. These natural elements made his descriptions accurate and sometimes objective; but the point is that his descriptions are mostly surcharged with emotions and feelings.

Hardy is a minute and accurate observer of nature. He is highly sensitive to external impressions in nature. An average intelligent observer notes small things and forgets most of them, but an artist of Hardy's power not only takes up minute details and changes in the world around him, but also links them up with human personality in a remarkable manner. Hardy is sensitive to almost everything in nature. His ears are open to every sound. He sees, and makes us see every delicate shade of color, and he constantly creates the illusion in the reader's mind that he is in the actual spot described. We can see the dust rising up from the hot roadway where "the wheels of the dairyman's spring cart, as he sped home from market, licked up the pulverized surface of the highway, and were followed by white ribands of dust" (Hardy, 1975, *Tess...*, P.227) and hear the different sounds of rain as it falls on different crops. We can also note the twisting and turning of leaves in breeze. Thus, the point to be noted is that in his treatment of nature Hardy is a very careful and accurate observer of the natural phenomena.

However in spring-time, the soft air is breathing over the blossom where new-born verdure is seen in Wordsworth's the *Prelude* that gives delicate and subtle expression concerning the month of April. He can feel the elemental joy of the season:

It was an April morning, fresh and clear.
The rivulet, delighting in its strength
Ran with a young man's speed, and yet the voice

Of waters which the river has supplied
Was fastened down into a vernal tone. (Beach, 1966, P.48)

It is a complete canvas of nature in one stanza, that has elements of power such as man; where the rivulet delights, and it has strength too, it runs with special speed and it has voice; unforgettable voice that comes from the water supplied by the rivulet which has a vernal tone. Daisy and every kind of flowers in Wordsworth speak of the 'cheerful flower' as alert and gay. These elements depict a complete delightful picture that relaxes man's mind and cools his nerves:

I wandered lonely as a cloud
Depicts the jocund daffodils. (The English Library, 1970, P. 234)

We cannot ignore that nature's joyous life occurs in *Lines Written Early Spring* that every flower enjoys the air it breathes. The tender birds and the budding twig also brings home enjoyment and pleasure to Wordsworth audience:

That there was pleasure there. (Beach, 1966, P.38)

The air, which in the luxuriance of the poet fancy, is likened to that of the golden age- to that which gives motion to the funereal cypresses on the bank of the river Lethe. But the air in Hardy's novels is with thick fog that hinders people walk all the way. Joseph Poorgrass got Fanny's coffin from Casterbridge Union House and placed it in the wagon started his drive towards Weatherbury, there was a thick fog in the air that afternoon and the road passed through a thick wood which hindered Joseph's walk all the way. These elements take their roles in deciding the movements of the people in Hardy's world. (Hardy, 1977, Far From...,P.341) Somewhere else Gabriel saw sign of approaching rain and storm where Bathsheba's ricks of corn were unprotected against rain: "he resolved to stick to the stack." (Hardy,1977,P.307) while in Wordsworth the rain of England which is mixed with fog in Hardy is different to the former: "the rain here comes down heartily" (Hazlett, 1960, P.189) Gale and storm- the happiest time is when the equinoxial gales are departed; but their fury may probably be called to mind by the sight of a few shattered boughs, whose leaves do not differ in color from the faded foliage of

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the stately oaks. However in Hardy we notice a different attitude towards nature and the elements of nature, for when a heavy downpour of rain followed, much of Boldwood's corn was ruined due to the "huge drop of rain" that could "smote his face," where the "wind snarled round every corner" (Hazlett, 1960, P.190) On one occasion Gabriel Oak puts out a fire that has broken out on a hay-rick, and on another occasion a severe storm took and destroyed Bathsheba's wheat-ricks. This shows that the elements of nature play an important role in the novel incidents just like human being. We see the element of nature (represented in chance) takes the role of a character- an aggressive role, particularly when a number of sheep were driven to their end over a hill and precipice.

Concerning the climate of England Wordsworth says that "there are, for a lover of Nature, days which are worth whole months, -I might say- even years." (The English Library, 1970, P37) Hardy also notes the effect of weather and time on his characters. The very mood of nature seems to affect the mood and feelings of the characters. The strange, unearthly feeling of early morning to Clare when he is near Tess, the tense, boding atmosphere while Gabriel Oak is working to save Bathsheba's ricks from coming storm- these and many more scenes show natural aspects working on the mood of the character as well as of the readers.

The beauty of the natural scenes continues in the eyes of Wordsworth who sees the figure of one of the larger birds, or "a raven or a heron, is crossing silently among the reflected clouds, while the voice of the real bird, from the element aloft, gently awakens in the spectator the recollection of appetites and instincts. No doubt that Wordsworth has a very sensitive ear and eye in his description of nature. No other poets could have written or even dare to imitate him when he said:

A voice so thrilling ne'er was heard
In Spring time from the cuckoo bird
Breaking the silence of the seas
Among the farthest Hebrides, (Thomas, 1975, P.29)

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The moon to Hardy is meek while the same moon to Wordsworth is the source of pleasure and happiness, despite the fact that the moon was considered as an enemy to Wordsworth's beloved, for he imagines that the moon could be the cause of her death. Anyhow, Hardy pronounces it clearly:

Thy shadow, Earth, from Pole to central Sea
Now steals along upon the Moon's meek shine
In even monochrome and curving line
Of imperturbable serenity. (Hazlett, 1960, P. 70)

This serenity and the monochrome of the picture is not found in Wordsworth- the picture differs when he considers the moon as his enemy and who kills his beloved Lucy:

When down behind the cottage roof,
At once, the bright moon dropped.
What fond and wayward thoughts will slide
Into a lover's head
O mercy! To myself I cried,
If Lucy should be dead! (Hazlett, 1960, P.xvi)

In this way, we come to the conclusion that the elements of nature played a considerable and effective role in sometimes deciding the action of the characters to both prominent writers who embraced nature and treated her as one of their beloved characters.

Emotional Connection with Nature

Innumerable passages of nature-description are to be found in many poems of Wordsworth's productions. These passages contain 'marvelous' descriptions of different aspects of nature. These descriptions play a healing power for Wordsworth. The simple fact of life becomes the subject of Wordsworth poetry only as they appeal to his heart where he views them at his rest. The voice of the Cuckoo awakens recollections of his schoolboy days, and he listens till he can recollects that golden time, and that is why he is emotionally at rest with nature. Emotion can only be presented in a beautiful setting that enhances the value both of emotions and poetry. If any landscape is described which is plain or ugly, it may be a faithful description but it

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will not please the reader so much as to give him a feeling of exultation that all poetry must produce. Emotions should be noble, dignified and charming; the vehicle that conveys them should be no less. A host of Daffodils seen one bright April morning dancing in the wind by the margin of the lake "are a recurring embodiment of the spirit of joy each time he recollects them" (Arthur, 1948, P.249) Here Wordsworth has given us a broad canvas on which one wide scene has been beautifully painted. His poetry makes no division between man and the world in which he lives, while in Hardy there is a great division between man and his surrounding, for he shows his people rebellious, revolutionists and emotionally destroyed as in the case of Tess, Bathsheba and Eustacia.

Nature to Wordsworth speaks, speaks of beauty; of innocence, she can choose, can describe; can possess; can take things as its own. Nature in *The Lady Nature Made* owns the child Lucy:

Three years she grew in sun and shower,
Then Nature said, a lovelier flower
On Earth was never sown;
This child I to myself will take
She shall be mine, and I will make
A lady of my own. (The English Library, 1970, P.231)

To Wordsworth, nature seems at its best attire and at its best choice. Affiliation seems clear between man and nature; interaction is pronounced loudly between nature and those who dwell in it, and this emotionally has a great effect on Wordsworth. Unlike Hardy whose nature was the cause of Hardy's characters escape from England as done with Eustacia, Wildeve, Clym, Clare and many others, for instance, Sergeant Troy in *The Return of the Native* escaped to USA where he proved unsuccessful and returned home. Among Hardy's characters, we notice that nature is secluded away from man, neglected by man, and that is the cause of estrangement, alienation and repudiation between man and nature. Therefore, there is no emotional contact between his characters and their surrounding as we see in the case of Wordsworth.

The nature Hardy knows is dumb and mute, but it kills, it takes its characters with no mercy, while the nature Wordsworth knows is ever

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in motion, with its sweet sound, its sweet scent. It beautifies the characters living among its realms. However, we may take the last stanza from *Lucy* poem showing the nature's speech, by which we realize the size of emotional interaction between Wordsworth and what happened to Lucy:

Thus Nature spake. The work was done:
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet seen,
And never more will be. (Arthur, 1948, P.245)

In his belief nature never betrayed its lovers and worshippers. This comes authentic on the tongue of Wordsworth in his poem *The Heart that Loved Her*:

Nature never did betray ,
The heart that loved her. (Hardy, 1975, Tess..., P.367)

In this connection, we find that the characters of Hardy are being betrayed by nature, for instance, Wildeva and Eustacia, even Mrs. Yeobright were all betrayed by nature. Angel Clare, in *Tess of the D'urbervilles*, left the nature of England that loved him and settled in Brazil:

Setting forth the great advantages of the Empire of Brazil as a field for the emigrating agriculturalist. Land was offered there on exceptionally advantageous terms. Brazil somewhat attracted him as a new idea. Tess could eventually join him there, and perhaps in that country of contrasting scenes and notions and habits ...in brief he was strongly inclined to try Brazil.... ((The English Library, 1970, P.234)

Whereas the emotional effect of the song of the English reaper and the Cuckoo lived for a long time with Wordsworth up to his old age. It is a new world of dreams in which we have suddenly been taken. One can seldom fail to feel the effect of such a poem on a tired and troubled mind:

And I can listen to thee yet;
Can lie upon the plain

And listen, till I do beget

That golden time again. (Hazlett, 1960, P189-190)

This song urged the poet and his readers to stay in England. However, Wordsworth did not hesitate to draw a living canvas of nature which will be fit subject of memory to the poet. The natural canvas has a healing power for every interesting eye, heart and mind. From his essay: *Guide through the District of the Lakes in the North of England* (1835) we read:

The rain here comes down heartily, and is frequently succeeded by clear, bright weather, when every brook is vocal, and every torrent sonorous; brooks and torrents, which are never muddy, even in the heaviest floods, except, after a draught, they happen to be defiled for a short time by waters that have swept along dusty roads, or have broken out into ploughed fields. Days of unsettled weather, with partial showers, are very frequent; but the showers, darkening, or brightening, as they fly from hill to hill, are not less grateful to the eye than finely interwoven passages of gay and sad music are touching to the ear. Vapours exhaling from the lakes and meadows after sunrise, in a hot season, or, in moist weather, brooding upon the highest, or descending towards the valleys with inaudible motion, give a visionary character to everything around them; and are in themselves so beautiful, as to dispose us to enter into the feelings of those simple nations (such as the Laplanders of this day) by whom they are taken for guardian deities of the mountains; or to sympathize with others who fancied these delicate apparitions to be the spirits of their departed ancestors. Akin to these are fleecy clouds resting upon the hill-tops; they are not easily managed in picture, with their accompaniments of blue sky; but how glorious are they in Nature! How pregnant with imagination for the poet! And the height of the Cumbrian mountains is sufficient to exhibit daily and hourly instances of those

mysterious attachments. Such clouds, cleaving to their stations, or lifting up suddenly their glittering heads from behind rocky barriers, or hurrying out of sight with the speed of the sharpest edge, will often tempt an inhabitant to congratulate himself on belonging to a country of mist and clouds and storms” (Hardy, 1974, *The Return...*, P387)

It gives relax a passage to read, convenient to mind to memorize and a passage to tempt man to forget his woe and sadness as he/she is going between the lines. In fact a reader of this passage is emotionally at rest. The things that Hardy lacks to thrust in his readers: the love of, at least, the district where he lives as we noticed above. However, in his *Prelude* Wordsworth is led by nature when he steals a boat by which he undergoes enriching his experience floating over the water of the silent lake before his house which provide him with a sense of peace, while the water of the weir to Hardy was the cause of death of his hero and heroin in the *Return of the Native*:

While they both hung thus in hesitation a dull sound became audible above the storm and wind. Its origin was unmistakable- it was a fall of a body into the stream in the adjoining mead, apparently at a point near the weir... shadwater Weir had at its foot a large circular pool, fifty feet in diameter...” (Coombes, 1977, P. 150)

Back to the floating experience of Wordsworth when he:

..... found
A little boat tied to a willow tree
Which in a rocky cave, its usual home
.....
Of mountain-echoes did my boat move on
.....
I dipped my oars into the silent lake. (Coombes, 1977, P. 151)

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Wordsworth used the element of nature as blessing to him when he “fixes a craggy ridge to help him to row in a straight line” (Margoliouth, 1953, P.54) While the same ridge to Hardy in *Far From the Madding Crowd* was the cause of the death of the hero's sheep who lost them all. However the huge and mighty nature- the peaks of the mountains and the depth of water represent great inhuman forces to Hardy, while we see that Wordsworth lurks behind these natural elements which stand behind the source of beauty that dyed most of his production. These forces, however, are not terrifying but form his strength.

Wordsworth loves and sympathizes his heroes' fate and plight more than Hardy who delivers them to nature and chance to judge their fate. Wordsworth sympathizes them for the sake of their mother-nature who rolled round Lucy:

No motion has she now, no force;
She neither hears nor sees,
Rolled round in earth's diurnal course
With rocks and stones and trees! (Margoliouth, 1953,
P. 55)

Even the thought of the dead girl moved Wordsworth and the readers too, while the death of Eustacia and Tess has nothing to do with Hardy, although he was affected much by the scene of a boy who was starved to death, and the hanging of a woman in his childhood. Despite that, Hardy allowed his heroin Tess to be hanged, which made his readers rebel against him, complaining against the incident in *Tess of the D'Urbervilles*. Wordsworth himself used to walk thirty miles a day among his beloved nature, while Hardy kept inside his town watching the farmers and the rustic people perform their pastoral affairs. This shows that the former is emotionally connected with his characters while the latter is disengaged emotionally from his characters.

The eight months in Germany had made Wordsworth realize his love for England, while Hardy people were fed up from staying in England. However, Wordsworth says:

I travelled among unknown men,

In lands beyond the sea;
Nor, England, did I know till then
What love I bore to thee. (Margoliouth, 1953, P.106)

To Wordsworth nothing in life at Grasmere militated against it. He was nature's celibate priest. He would remain at Grasmere. In his speech to Sara whom he loves:

O Sara! We receive but what we give,
And in our life alone does Nature live. (Beach, 1966, P.40)

Wordsworth believes that there is spirit in the woods. He too, realizes that this spirit is a divine power reigning in the heart of nature. He is in a mode of seeing God in Nature and vice versa, while nature to Hardy is empty of any spirituality or divinity, rather nature to him has always stood against his characters. However in Wordsworth's *Tintern Abbey* we read such emotional lines that are fit for memorial for all days and years to come:

And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought
And rolls through all things (The English library, 1970, P.227)

Wordsworth believes that there should be a 'pre-existing harmony' between man and nature; the mother -nature that surrounds man from the moment he is born to the moment he is buried in. As compared to Hardy's nature, it is rigid, and dry to the latter; it is the enemy of man, where it stands before his wishes and future; it is nature which deprived Tess from continuing her real love to Clare, and deprived Clym from his mother, and deprived Oak from his wealth represented in his dead sheep. However, to go back to Wordsworth, we find man's mind is always a creative masculine while nature is the feminine principle. Thus this wedding between man and nature is quite remarkable in his *Recluse* (date):

For the discovering intellect of Man,

When wedded to this goodly universe
In love and holy passion, shall find these
Paradise and groves Elysian, and Fortunate fields.
(Coombes, 1977, P. 210)

In this way, we come to the conclusion that the elements of nature have played an effective role emotionally in both Wordsworth and Hardy. Nature and what is going in it has the lion's share in deciding what is coming next concerning the destination of their people. Nature does, in fact, decide for the characters in both great artists, and that there is dissimilarity in effect to both great writers.

Human destiny, fate and nature

Wordsworth turns to nature for both solace and a deeper understanding of man, for through nature he believes that he can reach the exploration of the individual being. He totally submitted to nature and what fate designs and judges through it; to its rule which is to him is holly. Hardy is so persuasive in matters like that, we may forget his gloom and his somber philosophy that: "man's lot is to endure in a malevolent universe" are not necessity the issues of deep insight.(Coombes, 1977,P. 210) In his poem *During Wind and Rain*, Hardy presents a living scene with "dying" leaves, the flight of gulls from the sea and the Autumn gales:

How the sick leaves reel down in throngs!

.....
See the white storm-birds wing
across.(Arthur,1948,P.245)

However, there is a bond between man and nature. In his poetry Wordsworth believes that human being is fit into the midst of the interplaying forces of nature. For Lucy "grew in sun and shower" as she was taken up into the life of nature and then incorporated with it, satisfied with fate since it works in nature. The same is true with Michael, the Leech gatherer, the Solitary Reaper, the Highland Girl and the Danish boy. They all seem made of a piece of nature that surrounds them, so they have their elemental forms that provide and show their natural domain. Anyhow, Wordsworth believes that nature will never betray the heart that loves it:

Nature never did betray

The heart that loved her. (Hazlett, 1960, P.99)

On the opposite we find that nature among Hardy's characters has no natural domain as in Wordsworth; we find them rebellious against nature and fate where some of them try to get rid of their surrounding as they feel fed up from their mother nature, for instance Egdon Heath is an enemy to Wildeva and Eustacia. In *Tess of the D'Urbervilles* Clare left for Brazil and Sergeant Troy had sailed to America where he earned his living by giving lesson in sword-exercise and many other characters did the same. Therefore, in *Far From the Madding Crowd* Hardy's belief that man is destined to suffering: Gabriel Oak's hope of becoming an independent and prosperous shepherd-farmer turn into dust. His love for Bathsheba remained unfulfilled for a long time and Bolwood meets a sad fate and Bathsheba's life is completely wrecked through her marriage with Gabriel. The characters, in general, are on account of the cruelty of circumstances which represent fate and destiny that encompassing them.

Wordsworth accepted a philosophy and doctrine that an intelligent life could be achieved only in nature, and that our emotions are affected greatly by nature as our mother. He believes that nature was intelligent and meaningful and not only that but profound too, although it is and what contains are under the heavy steps of fate. However these emotions are stirred by nature. Wordsworth, through his admiration, did not hesitate to identify God and nature as one. In this way he may be called a pantheist, while Hardy was accused of being atheist. However, Hardy believes that blind chance (fate) has very important role and effect on man's life; therefore he sees that the best way of life is to accept calmly the blows of fate. That is remarkable in the fate of Tess who thrust a letter beneath Angel's door hoping to find an echo, but chance, here, plays his own role towards the destruction of the heroin- that the letter went underneath the carpet to be hidden forever, and that is all to open the way wide before destiny and chance to bring her to her melancholous end.

Not only harmony in nature to Wordsworth works on man's mind and intellectuality, but also it plays as a norm of conduct. In *Lines Written in Early Spring*, Wordsworth uses the word 'nature' to signify the normal course of everything, and that man is to submit to as a matter of innocent fate. Thus, nature is taken as a norm of conduct for

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man and good example while this trait is not to be found in Hardy's novels where fate is rejected by his characters. Moreover, science has proved partially that nature is full of pleasure and pain to man. The birds functioning as birds in nature has great harmony and pleasure to man and to the rest of creatures, it is the gratification of birds' instinct. Wordsworth reminds man that he is capable of pleasure in a high degree, and exhorts him to cultivate the capacities which nature has endowed him before fate plays its own role. So he cultivates the scene of the Solitary Reaper to whom he listens and whose voice he embraces for a time to come:

I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more. (Hazlett, 1960, P.71)

Wordsworth used the word 'Nature' as signifying the laws of health and the close relation between physical and mental well being. On the contrary nature in *The Return of the Native*, represented in the heath, has become a source of death and decay, of sadness and difficulty; for most of the characters are in rebellious state against their heath: Eustacia decides to leave for Paris. She pronounces it openly that she hates England where fate put her to be a citizen there: "yes, I dislike English Sundays" to the extent that she puts going to Paris as a condition to marry Clym: "do not mistake me Clym: though I should like Paris, I love you for yourself alone. To be your wife and live in Paris would be heaven to me." (Hardy, 1977, P.539) Here we notice the clear rejection of fate among Hardy's characters.

But the heath of Wordsworth is calm and quiet, it is the cause of the poet's remembrance; there will never be its alike; where the only memory is to survive in the poet's mind; the memory of the speaking nature- which is full of life:

Thus Nature spake- The work was done
How soon my Lady's race was run!
She died and left to me
This heath, this calm, and quiet scene;
The memory of what has been...(Hazlett, 1960, P.72)

The Earth, to Wordsworth, was not a dead thing, but full of life, full of the breath of the infinite being. Due to his love to nature, he personifies it when he says that nature speaks and can take and put things; she, in the shape of fate, took Lucy to her:

Then Nature said, 'A lovelier flower
On earth was never sown
This child I to myself will take; (Hazlette, 1960, P. 230)

He went so far to the extent that nature, in his belief, can teach and even forms our moral character, and that it is a benevolent nature. Thus he feels at peace whenever he is amongst nature where love and reverence are. This trait is not found in Hardy who finds no reverence nor peace in nature, for most of his characters feel fed up from their being among a rigid nature that kills the sheep of Oak and poisons the sheep of Bathsheba, and destroys her ricks, and finally made Tess be caught by fate among its rigid rocks and ruins:

...the graceful pile of Cathedral architecture rose dimly on their left... they encountered another tower-like pillar, square and uncompromising as the first...the place was all doors and pillars, some connected above by continuous architraves ... a very temple of the wind, he said. (Hardy, 1977, Far From..., P.539)

Wordsworth, in a different mood, is at the presence of his beloved nature. He contemplates the elements of nature as he believes that it can stimulate one's moral impulses. Therefore, it could be right to say that Wordsworth, as an object of nature, went optimistic about his beloved nature where fate lies smoothly on the way of its characters, while on the other side Hardy left life disillusioned about its worth and or futility; and not only about the futility of nature, but also of the futility of man on Earth.

Yet another point about Hardy's treatment of nature is that he takes a special note of the animals and birds living in the lap of nature under the shadow of fate. He simply cannot mention an animal without showing his intense personal sympathy with it. Frost comes suddenly down on Norcombe Hill, and his first thought is that many small birds went to bed that night. What sympathy is shown in the way he tells how, as the frost came on: "many a small bird went to bed

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superless that night among the bare boughs” or now, with the coming of spring “Birds began not to mind getting wet.” Thus, Hardy is deeply in love with the lower animals in nature. He admires them for they accept fate without resistance. The owl to Wordsworth too does have a place in Wordsworth’s poetry, for we trace its effects in the poem *The Idiot Boy*. The owls provide the choric accompaniment to the idiot boy:

The owlet in the moonlight air
The cocks did crow, and the
Moon did shine so cold. (Margoliouth, 1953, P.39)

This shows the interaction of man and nature encompassed by fate and destiny, and that we can’t separate both from each other, while, as we see among Hardy’s people, there is a full estrangement between man and nature, and man and fate.

Wordsworth’s childhood time was spent in the midst of many beautiful natural scenes and sounds of nature. He was so satisfied with his fate since the same natural pleasure is still accompanying his even in his old age. As a child Wordsworth looked upon nature as a source of scenes of animal pleasure. In *Tintern Abbey* he refers to the ‘glad animal movements’ of his childhood days. But in *The Prelude* he says that in his early stage nature was:

But secondary to my own pursuits
And animal activities, and all
Their trivial pleasures. (Margoliouth, 1953, P.39)

In this way, we come to realize that Hardy gives a little attention to animals of the Wessex, except for horses, sheep and dogs which were not pieces of decoration as were Wordsworth’s animals. However, Hardy shows Tess’s horse dead and the sheep of Bathsheba dead too, where the dog of the shepherd is a criminal. Thus, Hardy’s attentions were directed towards man rather than animals under the dome of fate.

Conclusion

In conclusion, we can’t exempt without saying that Hardy is a great creator of characters. The various characters Hardy created are made to live before us. The different portraits painted by Hardy in his novels are true to life. We feel as if we have been brought into close

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and personal contact with his character. We share their feelings, their passions, their experiences, and their sorrows, for they are not away from the real scenes of life.

As compared to the people of Hardy who were filling nature with their movements, full of tumult of life, humbly went under its heavy foot without resistance, for resisting nature is useless and futile, the people of Wordsworth are calm and rather living innocently, gently and silently. Thus the image of nature to both Hardy and Wordsworth differs from one to another- Wordsworth wants us to be part of it without least protest and indulge ourselves into it all time, while Hardy bewares us from nature, for it may stand against us at any time and at any place, as we see Eustacia and her lover Wildeve who were drawn into a deep weir in a harsh and hard weather with no mercy to its protagonists.

Wordsworth sees nature as flowery and rich with affluences that cover man particularly who live over it, while Hardy sees the whole heat and poison and death scattered abundantly in nature as we see in the case of Mrs. Yobright, in *The Return of the Native*, who was the victim of a harsh merciless nature, and in the case of Mr. Oak who suffers the failure of his harvest in that Summer. Thus nature to Hardy works silently upon its subjects; it takes them smoothly without warning. Therefore, nature to Hardy stands as that immense unrepentable; untamable and unpredictable monster, while the same nature to Wordsworth is adoptable for its idealism and its subjects as in the case of Lucy, Lucy Gary and the Solitary Reaper, who are kind, gentle, pitiful, merciful and reasonable in each and every step in their lives.

Hardy presents nature in almost all aspects. Sometimes, we get nature "red in tooth and claw" that is hard and fierce nature, and sometimes we get very beautiful and delicate descriptions of nature. Of him the famous critic Cazamain says:

"Hardy has most lovingly described the elementary grand and sad aspects of nature. The land which appeals to him most is that which freest from human dwellings; he loves the sea, but doesn't often describe it, not finding himself sufficiently familiar with its

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moods; he loves more to paint the woods, where the seasons go through the infinitely varied circle of rich pastures, the sober hills of his native district; and the gloomy vastness of the moor in which every living being vanishes as if swallowed up in the depth of the century.” (Willey, 1950, P. 231)

But one thing, however, is to be noted: that is Hardy’s attitude to nature is not by any means that of Wordsworth. The latter always presents nature as a healing power, as a constant source of joy and as a moral teacher. Hardy is not so definite of the good intentions of nature. In his pages, nature is very often indifferent. It has its own ways. It does not care very much for human happiness. At the most, it shows sympathy with people in difficulties than with happy ones. But at the same time, it will be unfair to say that Hardy has always seen nature in his black binocular and through its sharp claws. This point can be convincingly proved if a reader of Hardy reads carefully the descriptions of nature at Talbothay’s dairy farm where Tess carried on her love with Clare. At the dairy farm, nature is shown very often as grand, genial, and kind. Thus, the point to be noted is that Hardy has described nature in almost in all aspects- elementary, grand lovely, and sad. However, the morning in which Tess decided to leave her home is described, where the living nature talks through sending its own flavor of “a thyme-scented” and “bird-hatching morning in May ...” the season of love:

Developed and matured. Another year’s installment of flowers, leaves, nightingales, thrushes, finches and ...rays from the sunrise drew forth the buds and stretched them into long stalk, lifted up sap noiseless streams, open petals, and sucked out scents in invisible jets and breathings. (Hardy, 1975, Tess..., P.202)

Accordingly, we can say that nature, for the first time, played a larger part in his books than in those of any other English novelist. It has not just the background in the drama of life, but a leading character in it.

Hardy's most living characters are always natives of the country side- they are farmers, shepherds, thatchers, reddlemen, furze-cutters and hedgers. Most of them never go beyond its borders. A few, indeed, go off as soldiers or sailors but out of their original environment they are aliens. In the words of the famous critic, Duffin: "The landscape background of the novels, and the working life, so faithfully painted in, of men and animals in the country, are of unique richness and importance and constitute perhaps one-half of the permanent value of Hardy's work" (Newman,1977, P.48), While nature as it seems from Wordsworth's value as a consoling philosopher and as a guide to the growth of consciousness, which (to him) the significance of solitude. In the same time nature plays an asylum to some of Hardy's characters who seek solitude in it. This all leads us to the outcome that nature moves among the characters of both writers with the skin of fate that is unseen and unpredictable which takes and gives; prevents and allows, and that it is the responsible and ruling power in the field of life.

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