

## Chapter 1 : Poetry By Heart | Channel firing

*But Hardy has always presented scholars and critics with a contradictory body of work; as Jean Brooks suggests in Thomas Hardy: The Poetic Structure, because Hardy's "place in literature has always been controversial, constant reassessment is essential to keep the balance between modern and historical perspective." Virginia Woolf, a.*

Form The poem Neutral Tones is written in quatrains. This straightforward grouping of sets of four lines is one of the simplest and most recognisable poetic forms. Structure The poem consists of four stanzas. The rhyme scheme follows the regular pattern abba. The pairs of rhymed lines contribute to the straightforward style of the poem, supporting the idea of a neutral telling of the tale. The rhythmic pattern of the poem is not consistent. This maybe echoes the uncomfortable feeling which existed between the two people involved and in the eventual breakdown of their relationship. The fourth stanza provides a turning point for the poem as the reader realises that what has been explained so far is a described memory. This stanza is particularly halting in its structure look at how the third line is broken up which perhaps suggests that the speaker does not feel quite as neutral about the memory as the title suggests. The overall structure of the poem is circular rather than linear as it starts and ends in the same geographical place. One interpretation of this is that the speaker has not come to terms with what has happened and revisits the memory. Some of the words and phrases used by Hardy are deliberately ambiguous. For instance, the words in the title can have more than one meaning. A neutral tone might refer to: The natural features of the landscape in which the poem is set have all been chosen carefully by Hardy to highlight the meaning of the poem and contribute to the tone. In the first stanza, for instance: Aspect of nature Analysis The pond Water is often used by poets to represent life - here it is a small, still body of water with no movement, emphasising how the relationship is not going anywhere. The sun Usually associated with life and joy - here the sun is white and seemingly deprived of its power to warm and nurture. The leaves These are decaying - just like the relationship. They are gray, as though the colour has drained from them.

### Chapter 2 : Great poetry explained: Where The Picnic Was, by Thomas Hardy

*Get this from a library! Thomas Hardy: the poetic structure. [Jean R Brooks] -- Building upon past criticism & scholarship, this ambitious & comprehensive study gives a balanced view of Thomas Hardy's total achievement.*

The poem, *The Darkling Thrush*, is written in the form of an ode, conventionally a lyric poem in the form of an address to a particular subject, often written in a lofty, elevated style giving it a formal tone. However, odes can be written in a more private, personal vein, as in the reflective way that Thomas Hardy writes this one. The title of a poem speaks volumes about it, because through it, the poem must convey the mood and tone of the poem in a very precise and economic way. Stanza 2 The second stanza continues the model of the former, if anything in even stronger terms. The imagery in this stanza continues and enlarges on the motif of death contained in the first. This is achieved in an undramatic, almost quiet, manner with a slow build-up to a terrifying vision of death, driven largely by natural images. The alliteration in this stanza intensifies the atmosphere of gloom and death. Everything is seen in terms of death: It seems that it is not just the death of the old century that Hardy is describing, but the death of the pulse of life that vitalizes and energizes him and other people, the death of hope. Stanza 3 In the third stanza, at the nadir of the poem, the sudden hurling out of its song by a thrush might be seen as the injection of a rather fatuous optimism into the poem. The choice of bird here is what makes Hardy one of the finest poets: He chooses an old, frail, thin, scruffy-looking thrush, not the nightingale of Miltonic and Romantic tradition. Three run-on lines take us at full tilt to its message: Hardy is careful not to be sentimental about the thrush. Hardy can see no cause for joy, but he can hope, that the thrush can see something he himself is unable to perceive. *The Darkling Thrush* is thus finely balanced. It suggests there may be hope, and the very sound of the thrush and its defiance of the prevailing moods shows at the very least the existence of a tragic hope; life maybe threatened, its physical existence at risk, but its spirit is indomitable and cannot be crushed. This regular rhythm, seems to have a slow, joyless effect and makes the pace slow. The tight rhyming gives strength and authority to the poem, but the metre is more relaxed, giving a natural and free-flowing feeling to the lines. The musing tone, use of natural imagery to create and represent human moods and feelings and the simple rhyme scheme are unobtrusive and powerful.

### Chapter 3 : Analysis of The Darkling Thrush by Thomas Hardy

*Thomas Hardy has 0 ratings and 0 reviews: Published by Elektrohas, pages, Hardcover.*

A poem is tremendously honest in its expression. It is a poem that readers can relate to. Most of us have experienced the pain of getting rejected by someone we loved. Thomas Hardy was a nineteenth century poet and novelist. He was born in England in 1830. He was a realist and was greatly influenced by Romanticists, especially William Wordsworth. The poem is about a woman for whom he strongly felt but she did not return his love. The poem addresses the woman who has left him and the fact that she does not love him is what upsets him the most. The poem is about realities and rejections that surround romantic love. The poem does not talk about any particular appointment but their relationship in general. He describes how long he has waited for her. He was grieved at the discovery and as the hour of his hopeful wait ended, he realized that his love did not come. The first stanza shows the woman lack of interest towards the poet. Therefore, she was not loyal. This was the time when he was in need of someone. This poem can also render references to the second marriage of Hardy to a woman who was much younger to him. This shows that Hardy was in desperate need of a friend, a support even if it was not romantic. The poem has two stanzas each consisting of eight lines. The first and last lines of each stanza are identical short four syllable phrases, while the others are ten syllables long. The rhyme scheme of the poem is aabcaa eedfdfee.

**Chapter 4 : GCSE Poem analysis: Neutral Tones by Thomas Hardy | Tutorfair**

*Thomas Hardy is reputed to have written The Darkling Thrush on New Year's Eve, , at the dawn of a new century. It commences in the personal, subjective mode, but the poet's feelings and mood are suggested by his observations of nature, rather than by direct statements.*

So Hardy followed his advice and he did not try further to publish it. He subsequently destroyed the manuscript, but used some of the ideas in his later work. Wessex had been the name of an early Saxon kingdom, in approximately the same part of England. Far from the Madding Crowd was successful enough for Hardy to give up architectural work and pursue a literary career. Over the next twenty-five years Hardy produced ten more novels. Then in , they moved for the last time, to Max Gate , a house outside Dorchester designed by Hardy and built by his brother. Its subtitle, A Pure Woman: Faithfully Presented, was intended to raise the eyebrows of the Victorian middle classes. Jude the Obscure , published in , met with an even stronger negative response from the Victorian public because of its controversial treatment of sex, religion and marriage. Some booksellers sold the novel in brown paper bags, and the Bishop of Wakefield , Walsham How , is reputed to have burnt his copy. The reader is forced to reconsider the conventions set up by society for the relationships between women and men. Nineteenth-century society had conventions, which were enforced. In a novel structured around contrasts, the main opposition is between Swinnow and Lady Viviette Constantine, who are presented as binary figures in a series of ways: Far From the Madding Crowd is an example of a novel in which chance has a major role: In Hardy published his first volume of poetry, Wessex Poems , a collection of poems written over 30 years. While some suggest that Hardy gave up writing novels following the harsh criticism of Jude the Obscure in , the poet C. Sisson calls this "hypothesis" "superficial and absurd". Thomas Hardy wrote in a great variety of poetic forms including lyrics , ballads , satire, dramatic monologues , and dialogue, as well as a three-volume epic closet drama The Dynasts  08 , [32] and though in some ways a very traditional poet, because he was influenced by folksong and ballads , [33] he "was never conventional," and "persistently experiment[ed] with different, often invented, stanza forms and metres, [34] and made use of "rough-hewn rhythms and colloquial diction". They had been estranged for twenty years and these lyric poems express deeply felt "regret and remorse". Holst also wrote the orchestral tone poem Egdon Heath: A Homage to Thomas Hardy in Although his poems were initially not as well received as his novels had been, Hardy is now recognised as one of the greatest twentieth-century poets, and his verse has had a profound influence on later writers, including Robert Frost , W. Auden , Dylan Thomas , and, most notably Philip Larkin. He was baptised at the age of five weeks and attended church, where his father and uncle contributed to music. As a young adult, he befriended Henry R. Bastow a Plymouth Brethren man , who also worked as a pupil architect, and who was preparing for adult baptism in the Baptist Church. Hardy flirted with conversion, but decided against it. The irony and struggles of life, coupled with his naturally curious mind, led him to question the traditional Christian view of God: Once, when asked in correspondence by a clergyman, Dr A. Grosart, about the question of reconciling the horrors of human and animal life with "the absolute goodness and non-limitation of God", [50] Hardy replied, Mr. Hardy regrets that he is unable to offer any hypothesis which would reconcile the existence of such evils as Dr. Grosart describes with the idea of omnipotent goodness. Grosart might be helped to a provisional view of the universe by the recently published Life of Darwin and the works of Herbert Spencer and other agnostics. He also showed in his writing some degree of fascination with ghosts and spirits. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

*Most of Thomas Hardy's poetry is riveted with loss. It is clear from his poetry that he experienced loss and abandonment in his life. This poem, Where the Picnic Was, like many of his others, describes a sense of loneliness that comes with the changes he could not avoid in his life.*

**Total Shares Background** Thomas Hardy is best known as a novelist and this fame has long overshadowed his reputation as a poet. Written in 1896, this poem was part of an anthology called *Wessex Poems* that was published in 1897. The *Wessex Poems* are marked by a lack of adornment; they are generally bleak like the countryside that forms the background to most of these poems. The recurring theme in this anthology is disappointment in love and life; here in *Neutral Tones* it is the end of a relationship that was at one time full of love. In *Neutral Tones*, Hardy carefully examines a dying relationship that once a source of delight. A state of melancholia is invoked in the reader by using the somber and cold environment as an objective correlative. **Summary** At the heart of the poem lies a failed relationship. The environment mirrors this death like situation. The sun lacks its characteristic golden warmth and the ground is frosty and starving. The only colors that the poet describes are white and grey. The ash stands bare; its last grey leaves flutter down. The man and the woman have very little to speak; what they do utter, hastens the death of their love. **Analysis** **1 Stanza** The first line uses mostly monosyllabic words marking the lack of any movement. The man and the woman are inert; they merely stand by the pond. It is cold yet they are out in the open. The second line sets forth this scene: It looks as though it has been censured by God. The third line adds more to the description of the depressing scene. The earth appears to be starving; it lacks life giving moisture and is frosty perhaps. A few leaves lie scattered on the hard soil. The fourth line introduces an element of dark humor. The leaves are from an ash and so they are grey colored. They are also grey because they are dead leaves. In the second line we know what it is. The woman does not look at the narrator with love or affection. The expression in them is one of boredom which would be aroused if one were to scan tedious riddles that have already been solved. There is no life, no interest left in them. Some desultory conversation was exchanged by them but these too lacked vigor and life. The fourth line says that the words that were exchanged served only to kill the little love that lingered between them. The smile is not a vibrant thing that transports the narrator to joy but it is dead. It has no significance or meaning being dead. In words filled with irony, the narrator says that the smile had only enough life to make the effort to die! The metaphor used has shades of an oxymoron as life is not generally associated with death. A smile is a gesture connected with happiness and joy but here it is death. The smile was transformed into a horrible bitter grin; it seemed to sweep over her face. The fourth line compares the grin to a flying bird that portends death and destruction, may be a raven or a vulture. This line hints that the woman is evil and capable of bringing harm to the narrator. **Overall Impression** The poem is suffused with despair but nowhere is the tone of neutral melancholy really broken. Though the poem is in first person and it speaks of the bitterness that comes after a failed relationship, the narrator sounds strangely detached "as though he realizes that there is nothing left to grieve for. Though he speaks unflatteringly of the woman, he does not seem to blame her for the breakdown. The ABBA rhyme scheme that the poet uses does not permit any escape. The inconsistent and stumbling rhythm of the lines indicates that the relationship has no life left in it. The poem begins and ends with the pond conveying the lack of any positive movement.

**Chapter 6 : Thomas Hardy: The Poetic Structure - Jean R. Brooks - Google Books**

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Part of the problem is the immense amount of his verse—nearly a thousand poems in eight substantial volumes. The other problem is the inevitable comparison between his poetry and his fiction and the tendency to prefer one or the other, instead of seeking continuities in his work. This is an unavoidable problem with a poet-novelist, particularly with a novelist as accomplished as Hardy, whose fiction is better known than his poetry. Hardy began his career as a novelist rather than as a poet. He turned to poetry later in life, publishing little before. Here, however, chronology can be misleading. Hardy began composing verse early in life and continued to write poetry throughout the years when he was publishing his Wessex novels and tales. To a certain extent, economic pressures early led him to relegate poetry to a secondary place in his career. Once he had abandoned architecture, he turned to fiction to earn a livelihood. Had the means been available to him, he might have remained primarily a poet. Yet even during his most productive years as a novelist, Hardy was putting aside verse that he would later publish. The genres were fluid to him, and he moved easily from one to the other. There is a timeless quality in his verse, both early and late, with no discernible falling off in his creative power even in the late poems. Between 1896 and 1930, Hardy published eight volumes of lyrical poetry and two lengthy verse plays, which—even without the prior achievement of his fiction—would have made for an impressive literary career. *A Drama of the Napoleonic Wars* pb. For his last volume, *Winter Words in Various Moods and Metres*, published posthumously, he wrote an unused preface in which he boasted that he was the only English poet to bring out a new volume of verse on a birthday so late in life. Yet these poems are not the serene and mellow harvest of a successful literary career. Hardy turned to poetry in mid-career after the hostile critical reception of *Jude the Obscure*; after that, he resolved to write no more novels. Instead, his poems extend and concentrate the often bitter and fatalistic tone and mood of his fiction. His verse reflects the weariness and discouragement of his Wessex characters, who have faced the worst that life can offer and cherish no illusions about what the future may bring. Many deal with love entanglements and marital difficulties. Others are cynical poems about human failings or brooding meditations on aging, loss, and death. Even his nature poems are elegiac in tone, presenting a Darwinian view of harsh competition for survival in a brutal and indifferent world. Hardy had an instinctive sense of the emotional basis of all good poetry. He had a keen emotional memory, and even late in life, he could recall the poignancy of incidents that had occurred a half century earlier. His range of topics may have been limited to a purview of Wessex, but he selected his poetic incidents or anecdotes on the basis of their emotional appeal and concentrated on evoking the essence of a mood or feeling. The emotion must come by nature, but the measure can be acquired by art. Although he experimented with a variety of stanzaic forms—the villanelle, triolet, and sapphic—he was partial to the ballad form and the common measure of hymn stanzas. Hardy is thus paradoxically the last of the great Victorians and the first of the moderns—at once traditional in style and modern in thought, attitude, and feeling. He laments the passing of the timeless relation of the countryman to the soil in his native Wessex and anticipates the confusion and bewilderment of the characters in his poems, who think in new ways but continue to feel in the old ways. Like Robert Frost, he writes of a diminished world, in which science has undercut traditional ways of thinking and believing. He shares much with the Georgian poets, who were younger than himself; their subdued lyricism, their dread of the Great War, their nostalgic pastoralism, and their sense of undefined loss and privation. What is unique in his vision is the compassion that he expresses for the victims of this changed world:

**Chapter 7 : Poetic Forms: Sound and Structure**

*Form and structure Form. The poem takes the form of a dramatic monologue in the voice of the returned soldier. It has five stanzas [stanza: The arrangement of lines to form a section in a poem.*

Thomas Hardy was an established English novelist and poet when war broke out. At age 74, he was also a half-century older than many of the men who would fight and die on the Western Front. He grew up in an isolated cottage on the edge of open heathland. Though he was often ill as a child, his early experience of rural life, with its seasonal rhythms and oral culture, was fundamental to much of his later writing. He spent a year at the village school at age eight and then moved on to schools in Dorchester, the nearby county town, where he received a good grounding in mathematics and Latin. In he was apprenticed to John Hicks, a local architect, and in , shortly before his 22nd birthday, he moved to London and became a draftsman in the busy office of Arthur Blomfield, a leading ecclesiastical architect. Driven back to Dorset by ill health in , he worked for Hicks again and then for the Weymouth architect G. Though architecture brought Hardy both social and economic advancement, it was only in the mids that lack of funds and declining religious faith forced him to abandon his early ambitions of a university education and eventual ordination as an Anglican priest. His habits of intensive private study were then redirected toward the reading of poetry and the systematic development of his own poetic skills. The verses he wrote in the s would emerge in revised form in later volumes e. In 1868 he wrote the class-conscious novel *The Poor Man and the Lady*, which was sympathetically considered by three London publishers but never published. In his next novel, however, the brief and affectionately humorous idyll *Under the Greenwood Tree*, Hardy found a voice much more distinctively his own. In March Hardy had been sent to make an architectural assessment of the lonely and dilapidated Church of St. She actively encouraged and assisted him in his literary endeavours, and his next novel, *A Pair of Blue Eyes*, drew heavily upon the circumstances of their courtship for its wild Cornish setting and its melodramatic story of a young woman somewhat resembling Emma Gifford and the two men, friends become rivals, who successively pursue, misunderstand, and fail her. The resulting novel, *Far from the Madding Crowd*, introduced Wessex for the first time and made Hardy famous by its agricultural settings and its distinctive blend of humorous, melodramatic, pastoral, and tragic elements. The book is a vigorous portrayal of the beautiful and impulsive Bathsheba Everdene and her marital choices among Sergeant Troy, the dashing but irresponsible soldier; William Boldwood, the deeply obsessive farmer; and Gabriel Oak, her loyal and resourceful shepherd. Middle period Hardy and Emma Gifford were married, against the wishes of both their families, in September. At first they moved rather restlessly about, living sometimes in London, sometimes in Dorset. His record as a novelist during this period was somewhat mixed. *The Hand of Ethelberta*, an artificial social comedy turning on versions and inversions of the British class system, was poorly received and has never been widely popular. *The Return of the Native*, on the other hand, was increasingly admired for its powerfully evoked setting of Egdon Heath, which was based on the sombre countryside Hardy had known as a child. The serious illness which hampered completion of *A Laodicean* decided the Hardys to move to Wimborne in and to Dorchester in . It was not easy for Hardy to establish himself as a member of the professional middle class in a town where his humbler background was well known. He signaled his determination to stay by accepting an appointment as a local magistrate and by designing and building Max Gate, the house just outside Dorchester in which he lived until his death. *Wessex Tales* was the first collection of the short stories that Hardy had long been publishing in magazines. *Tess Durbeyfield*, the erring milkmaid, and *Jude Fawley*, the studious stonemason. She has an illegitimate child, suffers rejection by the man she loves and marries, and is finally hanged for murdering her original seducer. Poetry Hardy seems always to have rated poetry above fiction, and *Wessex Poems*, his first significant public appearance as a poet, included verse written during his years as a novelist as well as revised versions of poems dating from the s. *Poems of the Past and the Present* contained nearly twice as many poems as its predecessor, most of them newly written. Some of the poems are explicitly or implicitly grouped by subject or theme. His best poems can be found mixed together with inferior verse in any particular volume, and new poems are often juxtaposed to reworkings of poems written or drafted years

before. The range of poems within any particular volume is also extremely broad—from lyric to meditation to ballad to satirical vignette to dramatic monologue or dialogue—and Hardy persistently experiments with different, often invented, stanza forms and metres. The Dynasts as a whole served to project his central vision of a universe governed by the purposeless movements of a blind, unconscious force that he called the Immanent Will. The sudden death of Emma Hardy in brought to an end some 20 years of domestic estrangement. In Hardy married Florence Emily Dugdale, who was 38 years his junior. In his ninth decade Hardy published two more poetry collections, *Late Lyrics* and *Earlier and Human Shows*, and put together the posthumously published *Winter Words*. Following his death, on January 11, , his cremated remains were interred with national pomp in Westminster Abbey, while his separated heart was buried in the churchyard of his native parish. Equally important—particularly in terms of their suitability to film and television adaptation—is their nostalgic evocation of a vanished rural world through the creation of highly particularized regional settings.

**Chapter 8 : The Convergence of the Twain - Wikipedia**

*Thomas Hardy was born at Higher Bockhampton, Dorset, on June 2, in He was the first of four children born to Jemima () and Sr. Thomas Hardy (), who was builder and stonemason. From his father, he gained an appreciation of music and from his mother, an appetite for learning and the delights of the countryside about his.*

Tutorfair is a website where you can find and book a local tutor. Every lesson supports our mission to make tutoring fair. Neutral Tones is a love poem, but focuses on the sadness of the end of a relationship rather than the joy of sharing love. It has a tone of tenderness mixed with deep regret and even bitterness, packing poetic devices and original imagery into the four short stanzas to make a powerfully emotional piece of poetry. Neutral Tones by Thomas Hardy 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. Your eyes on me were as eyes that rove Over tedious riddles of years ago; And some words played between us to and fro On which lost the more by our love. The smile on your mouth was the deadest thing Alive enough to have strength to die; And a grin of bitterness swept thereby Like an ominous bird a-wing Since then, keen lessons that love deceives, And wrings with wrong, have shaped to me Your face, and the God-curst sun, and a tree, And a pond edged with grayish leaves. After he was better known for his poetry, which shared these major themes, but he had been writing verse all his life. This poem was written in when he was 27 and is likely to have been based on his own experience. Tone The title gives a clue that this poem is not full of exuberant emotion or traumatic heartbreak: One of the ways Hardy achieves the "neutrality" of tone is by giving details to the setting in short, simple phrases that build up a picture without giving details or describing the person he addresses. For example, after the first line, which sets a very plain scene on a day that the poet expects his listener to recognise "that day" , Hardy adds a detail like an afterthought, "And the sun was white", and then another, "And a few leaves lay on the starving sod". He uses in-specific determiners like "a few" and "some" to show that he did not care enough to count, or remember the details - or perhaps the memory is too painful for him to try to remember the details? Yet these were the words that brought an end to their love, when they both discussed which of them had "lost the more by our love". Natural and Colour Imagery Another of the meanings of the title is "weak colours" and if we list the colours in the poem we find simple colours drawn from a very restricted palette: Hardy is rightly famed for his power of observation. The leaves of ash trees, when they fall, are indeed grey, not brown. Not only does this complete his rhyme scheme and continue his colour scheme but it proves that he is readier to remember the details of the surroundings than the content of the conversation. It is described as "the deadest thing Alive enough to have strength to die". Not only is this smile fake, but it seems to sap the life from the things around it. Language The poet uses several words which have old-fashioned meanings. Hardy was very interested in the origins of words and the history of language. He could add overtones to his writing by using these meanings. For example, in the fourth stanza he explains that since the walk by the pond, he has experienced "keen lessons that love deceives". By using slightly archaic verb forms like this, Hardy can elevate the tone of his poem to sound more timeless and more serious. Drawing God into the telling of this reminiscence does the same thing, and when he refers to God it is exclusively as a judge: God "chides" the sun and has "curst" the sun. There was no way back from "starving", just as there is no way back for this relationship. He only remembers a few details and they have been "shaped" by hindsight and his cynicism. This means that when he returns to his visual imagery at the end of the poem, it has only become harsher. Now the sun is "curst", not just "chidden". Form The poem has four stanzas of four lines - quatrains. Hardy was certainly aware of the best-selling elegy, but he has adapted the form: All through his career he was a considerable innovator of metrical forms, often experimenting with new patterns and rhythms to see what effect they would have on his writing. In the case of Neutral Tones, the arch-rhyme scheme of ABBA borrows the sombreness of an elegy while the rhythmic pattern similar to long metre helps tell a story in simple language.

**Chapter 9 : BBC Bitesize - GCSE English Literature - Neutral Tones by Thomas Hardy - Revision 4**

## DOWNLOAD PDF THOMAS HARDY: THE POETIC STRUCTURE

*Thomas Hardy: Thomas Hardy, English novelist and poet who set much of his work in Wessex, his name for the counties of southwestern England. His most notable novels include Far from the Madding Crowd, The Return of the Native, The Mayor of Casterbridge, Tess of the d'Urbervilles, and Jude the Obscure.*