# 제 2 주 자연주의와 토머스 하디

제 1 강: 자연주의란 무엇인가?
제 2 강 토머스 하디의 <테스>

I. What Is Naturalism?
1. six types of naturalism
1) philosophical naturalism: any of several philosophical stances wherein all phenomena or hypotheses commonly labeled as supernatural, are either false or not inherently different from natural phenomena or hypotheses
‣ methodological naturalism: science is to be done without reference to supernatural causes. It can also be a methodological assumption in the philosophy of religion that observable events are fully explainable by natural causes without reference to the supernatural. Finally, it can mean that philosophy has the same basic aims and methods as natural science
‣ metaphysical naturalism: the cosmos consists only of objects studied by the natural sciences, and does not include any immaterial or intentional realities
2) ethical naturalism: the theory that ethical terms can be defined in non-ethical terms, namely, descriptive terms mainly from the natural sciences
3) humanistic naturalism: emphasises scientific reasoning as a basis for humane behavior
4) sociological naturalism: the view that the natural world and the social world are roughly identical and governed by similar principles
5) political naturalism: a politic and legal system based on the belief in the existence of a fair natural law
6) literary naturalism
2 literary naturalism
1) literary movement: from 1880s to 1940s; the outgrowth of literary realism, a literary movement that seeks to replicate a believable everyday reality, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment; influenced by Charles Darwin's theory of evolution
‣ realism seeks only to describe subjects as they really are
‣ naturalism attempts to determine "scientifically" the underlying forces (e.g. the environment or heredity) influencing the actions of its subjects
‣ Émile Zola: frankness about sexuality along with a pervasive pessimism. Naturalistic works exposed the dark harshness of life, including poverty, racism, sex, violence, prejudice, disease, corruption, prostitution, and filth
2) worldview: determinism (<—> free will)
‣ biological determinism: DNA, heredity
‣ socio-economic determinism: social conditions, environments
‣ psychological determinism: trauma
3. Romantic elements of naturalism: "a form of romanticism, not an inner circle of realism" (Frank Norris)
4. naturalism in England and the United States
England: Thomas Hardy

U.S.A.: Abraham Cahan, Stephen Crane, Ellen Glasgow, David Graham Phillips, John Steinbeck, Jack London, Edith Wharton, Frank Norris, Theodore Dreiser. (The term naturalism operates primarily in counter-distinction to realism, particularly the mode of realism codified in the 1870s and 1880s, and associated with William Dean Howells and Henry James)

II. Timeline of the Life of Thomas Hardy

1840: Thomas Hardy born on June 2nd, in Higher Bockhampton.

1848: Hardy begins attending Julia Martin's school in Bockhampton.

1849: Begins playing violin locally.

1853: Hardy's education becomes intensive — he studies Latin, French and begins reading widely.

1856: Hardy is articled to the local architect John Hicks. The office is next to Barnes' school. Around this time Hardy meets and studies with Horace Moule, going through the Greek dramatists under his tutelage. Hardy witnesses the execution of Martha Browne in August.

1862: Hardy travels to London to work under Arthur Blomfield. While finding his way in London he attends the Exhibition. He explores the cultural life of London, visiting museums, attending plays and operas, and begins writing poetry in earnest.

1865: Hardy publishes his first article, "How I Built Myself a House."

1867: Hardy returns to Dorset and works for Hicks. Hardy begins considering writing as a profession and writes the unpublished novel: *The Poor Man and the Lady*.

1869: Hardy works for Crickmay.

1870: Hardy travels to St. Juliot to work on the restoration of the church. Here he meets Emma Lavinia Gifford.

1871: *Desperate Remedies* published.

1872: *Under the Greenwood Tree* published.

1873: *A Pair of Blue Eyes* published. Hardy now relinquishes architecture as a career to write full-time. Horace Moule commits suicide in Cambridge.

1874: *Far From the Madding Crowd* appears serially. In September Hardy marries Emma, travels to Paris, and sets up house in London. He moves around a bit and eventually settle s in Sturminster Newton.

1876: *The Hand of Ethelberta* published.

1878: *The Return of the Native* published. With it Hardy publishes a map. Hardy moves again and with the success of this novel, begins to experience life as a celebrity. He jo ins the Saville Club.

1880: *The Trumpet-Major* is published -- it is one of Hardy's earliest treatments of the Napoleonic war.

1881: *A Laodicean* is published. It was written while Hardy was bed-ridden. Hardy moves back to Dorset.

1882: *Two on a Tower* published.

1883: Hardy designs and supervises construction of his Dorchester home, Max Gate.

1886: *The Mayor of Casterbridge* published soon after Hardy moves into Max Gate.

1887: *The Woodlanders* published. Hardy tours the continent. When they return, he begins habit of visiting London for "the season."
1888: *Wessex Tales,* Hardy's first collection of short stories, is published.
1891: *A Group of Noble Dames* published. There is a small uproar after the publication of *Tess of the d'Urbervilles.*
1892: Hardy's father dies. He begins serialization of *The Pursuit of the Well-Beloved*.
1893: Meets Florence Henniker.
1894: *Life's Little Ironies*, Hardy's third collection of short stories, is published.
1895: Osgood-McIlvaine begins bringing out the first collected edition of Hardy's works. The set includes the first edition of *Jude the Obscure*.
1897: *The Well-Beloved* appears in volume form after extensive revisions.
1898: Hardy's first volume of poems, *Wessex Poems*, appears in an edition of only 500 copies. He is now, officially, an ex-novelist.
1902: *Poems of the Past and Present*, Hardy's second volume as a poet, is published.
1903: Part One of *The Dynasts*, Hardy extended verse-play about Napoleon and the clash of powers he brought about, appears. Hardy inends it as his masterpiece.
1906: *The Dynasts: Part Two* appears.
1908: *The Dynasts: Part Three* is published, thus concluding Hardy's epic trilogy.
1909: *Time's Laughingstocks*.
1910: Hardy receives the Order of Merit and the Freedom of Dorchester.
1912: A "definitive" edition of Hardy's works, the Wessex Edition, is published. It is a chance for Hardy to thoroughly revise his body of work. The year ends on a low note, though, as Emma suddenly dies on November 27.
1913: Hardy's final book of short stories, *A Changed Man*, is published. Hardy makes a pilgrimage to the sites of his and Emma's early love.
1914: *Satires of Circumstance* is published. It contains the "Poems of 1912-13," written in memory of Emma.
1914: Hardy marries Florence Dugdale. World War I breaks out, contributing to Hardy's pessimism.
1917: *Moments of Vision.*
1922: *Late Lyrics and Earlier*.
1923: *The Famous Tragedy of the Queen of Cornwall*.
1925: *Human Shows.* These later years see Hardy working on his autobiography, published posthumously under Florence's name.
1928: *Winter Words* is published posthumously: Hardy died on January 11. His ashes are buried in Poet's Corner, Westminster Abbey, and his heart is buried in Emma's grave. *The Early Life of Thomas Hardy* is published under Florence's name.
1930: *The Later Years of Thomas Hardy* published under Florence's name.

III. Hardy's Literary World

1. fictional/imaginary world: Wessex, Casterbridge <-- Dorchester

- James Joyce: Dublin, Ireland
- Sherwood Anderson: Winesburg, Ohio

‣ William Faulkner: Jefferson, Yoknapatawpha
‣ Korean writers:
‣ from local to universal
2. Hardy's naturalism: "Immanent Will", elements of Greek tragedy (free will vs. determism), pessimism
3. Hardy as a poet
IV. *Tess of the D'Urbervilles* (1891)
1. initially appeared in a censored and serialized version, published by the British illustrated newspaper, *The Graphic* (originally titled "Daughter of the d'Urbervilles)
*2.* subtitle: "a Pure Woman as Faithfully Presented"
3. responses:
4. settings:
1) geographical setting: impoverished rural Wessex
2) temporal setting: during the Long Depression
3) climatic setting
5. genre: naturalist novel
6. point of view:
7. plot:
8. Major characters
Tess Durbeyfield:
Angel Clare: the third son of a clergyman; Tess's husband and true love. He considers himself a freethinker, but his notions of morality turn out to be fairly conventional
Alec Stoke-d'Urberville: libertine son of Simon Stokes and Mrs. d'Urberville. Jack Durbeyfield (Sir John d'Urberville): Tess's father, a carter in Marlott, a lazy alcoholic
Joan Durbeyfield: Tess's hardworking mother who has a practical outlook on life.
9. themes:
1) critique of organized religion: slogans, local minister
2) attack against patriarchal systems: Angel's double standards
3) negative influences industrialism
4) roles of parents:
5) fate:
<u>From the Text (1): Chapter 5</u>
For a moment — only for a moment — when they were in the turning of the drive, between the tall rhododendrons and conifers, before the lodge became visible, he inclined his face towards her as if--but, no: he thought better of it, and let her go. Thus the thing began. Had she perceived this meeting's import she might have asked why she was doomed to be seen and coveted that day by the wrong man, and not by some other man, the right and desired one in all respects--as nearly as humanity can supply the right and desired; yet to him who amongst her acquaintance might have approximated to this kind, she was but a transient impression, half forgotten.
In the ill-judged execution of the well-judged plan of things the call seldom produces the comer, the man to love rarely coincides with the hour for loving. Nature does not often say "See!" to her poor creature at a time when seeing can lead to happy doing; or reply "Here!" to a body's cry of "Where?" till the hide-and-seek has become an irksome, outworn game. We may wonder whether at the acme and summit of the human progress these anachronisms will be corrected by a finer intuition, a close interaction of the social machinery than that which now jolts us round and along; but such completeness is not to be prophesied, or even conceived as possible. Enough that in the present case, as in millions, it was not the two halves of a perfect whole that confronted each other at the perfect moment; a missing counterpart wandered independently about the earth waiting in crass obtuseness till the late time came. Out

of which maladroit delay sprang anxieties, disappointments, shocks, catastrophes, and passing-strange destinies.

From the Text (2): Chapter 46

"Tess--I couldn't help it!" he began desperately, as he wiped his heated face, which had also a superimposed flush of excitement. "I felt that I must call at least to ask how you are. I assure you I had not been thinking of you at all till I saw you that Sunday; now I cannot get rid of your image, try how I may! It is hard that a good woman should do harm to a bad man; yet so it is. If you would only pray for me, Tess!"

The suppressed discontent of his manner was almost pitiable, and yet Tess did not pity him.

"How can I pray for you," she said, "when I am forbidden to believe that the great Power who moves the world would alter His plans on my account?"

"You really think that?"

"Yes. I have been cured of the presumption of thinking otherwise."

"Cured? By whom?"

"By my husband, if I must tell."

"Ah — your husband -- your husband! How strange it seems! I remember you hinted something of the sort the other day. What do you really believe in these matters, Tess?" he asked. "You seem to have no religion — perhaps owing to me."

From the Text (3): Chapter 51

"Has any letter come for me lately?" he asked. "I received the last you sent on by the merest chance, and after considerable delay through being inland; or I might have come sooner."

"It was from your wife, we supposed?"

"It was."

Only one other had recently come. They had not sent it on to him, knowing he would start for home so soon.

He hastily opened the letter produced, and was much disturbed to read in Tess's handwriting the sentiments expressed in her last hurried scrawl to him.

> *O why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you--why have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands. -- T*

"It is quite true!" said Angel, throwing down the letter. "Perhaps she will never be reconciled to me!"

"Don't, Angel, be so anxious about a mere child of the soil!" said his mother.

"Child of the soil! Well, we all are children of the soil. I wish she were so in the sense you mean; but let me now explain to you what I have never explained before, that her father is a descendant in the male line of one of the oldest Norman houses, like a good many others who lead obscure agricultural lives in our villages, and are dubbed 'sons of the soil.'"