CHAPTER V
CONCLUSION

5.1 Introduction
The chapter is mainly devoted to the main findings of the present research. It takes the review of the preceding chapters. It also states the pedagogical implications of the study. Towards the end of the chapter, an effort is made to suggest further scope for research in the related area. The results of the study of the five selected novels of Thomas Hardy are highlighted.

The main aim of this research was to approach the five most famous novels of Thomas Hardy from the viewpoint of sociolinguistics. The view is that linguistics can determine the sociological background of a speaker through various speech habits and patterns. The approach is meant to find out the social background of Hardy’s characters and the correlation to Hardy’s method of language use. The use of dialects by the characters makes the novels of Hardy realistic, which eventually leads to establish the authenticity of the incidents and the characters. The description becomes lively with the flavour of the dialects of the characters belonging to different socio-economic classes.
The major findings and the conclusions of the present research are as follows:

5.2 Major Findings
1. The first chapter of this thesis discusses mostly the life and works of the author, Thomas Hardy. A brief biographical sketch of Hardy has been included therein. The researcher talks about Hardy’s works in general and his life in the rural areas in which he lived and certain aspects of it, such as the dialect(s); and his philosophy of life and how it influenced his writing. As an established course, writers generally write about the people and places familiar to them; so, Hardy wrote entirely about the people, especially the older people, of Dorset where he was born and he grew up. As the thesis concerns the relationship between language and society, the researcher has emphasised the language/dialect(s) of his native place and its relationship to rural society.

2. The background of Hardy’s novels as selected by the researcher is a detailed study of the major and minor characters of the selected novels with emphasis on their speech habits. Since the perspective is sociolinguistics, the researcher has detailed the sociological background of the major and minor characters of each novel, in sequence, beginning with *Far From the Madding Crowd*. Hardy’s base was his home territory of Dorcetshire, in the South western part of England.
3. Education stands as a major social factor because, throughout English literature of the Victorian-late Victorian period, the educated characters of English novels spoke with the standard language, whereas the less educated or uneducated characters used a dialect. The rustics of Hardy and the regional characters of Eliot and Emily Bronte spoke in dialects; furthermore, Dickens’ cockneys and Jews spoke with a variation of English.

4. Age of characters is also represented through the plot of English novels by their use of language or dialect. Examples of age difference are seen in Hardy’s *Far From the Madding Crowd* and *Tess*. For instance:

‘I don’t know, but I think so. They sometimes seem to be like the apples on our stubbard-tree. Most of them splendid and sound—a few blighted. (*Hardy, Tess, UBSPD, p.42*)

“I’ve got a pen-nee!” said Master Coggan. (*Hardy, FMC, UBSPD, p.78*)

5. The prevalent theory among sociolinguists was that speech/language determined the social class. As the rustic and the lower class, the character had a different social class than the educated character or the upper class in the novel, his/her social position was demonstrated by his/her speech.
6. Differences in gender in the English novel are demonstrated more by content and by specific usage, usually in reference to marriage or sexual relations, as that was prevailing in the time of the writer. e.g., “Who is that?” said Izz Huett to Marian. She had at first addressed the inquiry to Tess, but the latter could not hear it. “Somebody’s fancy-man, I s’pose,” said Marian laconically. “I’ll lay a guinea he’s after Tess.” “Oh no. ’Tis a ranter pa’son who’s been sniffing after her lately; not a dandy like this.” (Hardy, Tess, UBSPD, p.346)

Gabriel Oak to Bathsheba Everdene: ‘I shall do one thing in this life-one thing certain—that is, love you, and long for you, and keep wanting you till I die.’ (Hardy, FMC, UBSPD, p.39)

7. Ethnic factor is shown most commonly through difference in pronunciation or vocabulary. As demonstrated through the character of Donald Farfrae (Mayor of Casterbridge). However, Hardy gave an explanation in the preface of his novel that he did not intend to show any more than what a Scotchman appears to be to British citizens. For instance:

My name is Donald Farfrae. It is true that I am in the corren trade—but I have replied to an advairrtisement, and arranged to see no one. I am on my way to Bristol – from there to the other side of the warrld.’ (Hardy, MC, UBSPD, p.60)
8. Culture is expressed in the material aspect, such as the Stonehenge or Roman rings (amphitheatres) of the area, or the fairs, in *Mayor of Casterbridge* primarily; so the researcher mentions this novel as a source. There is also the speech of one of the characters at the start of the novel about their history, and Farfrae’s singing in Scottish dialect. However, the culture is more a source of the dialect rather than an influence.

9. Hardy changed the pronunciation of English speech to illustrate the concept of rustic dialect in his novels. Chapter IV has given special attention to this and to the features, which follow. Elliott and Chapman, among scholars, have paid careful attention to this. e.g., *nothen* for ‘northern’ and, a frequency form *p’ason* for ‘parson’.

10. Hardy’s English as determined by his characters and by scholars on the subject stems from various sources—old languages such as Middle English, Teutonic, etc. The adjectives used by Hardy’s characters show that while some comparatives and superlatives were used more and most respectively, his characters used the suffixes of *-er* and *–est*. In standard modern English, this is not permitted in the case of the former type of adjectives:

‘More aware’ but not ‘awarer’
‘More beautiful’ but not ‘beautifuler’

However, in Hardy’s novels, the researcher finds the following: Grandfer Cantle says *most gallantest* (RN), Tess says *prosperer* (Tess).
11. Syntax is the subject of sentence structure. As that is a school subject and not taught at home, it is revealed through the dialogues of Hardy’s novels that characters who have not been educated resort to ungrammatical syntax, or syntactic variation, in contrast with standard grammatical syntax of the educated. Tess Durbeyfield is an exception because she uses both dialectic forms and standard speech in the novel. e.g., ‘Ye don’t ought to count.’ (Jacob Smallbury, _FMC_); ‘That’s where my misery do lie.’ (Tess Durbeyfield, _Tess_)

12. Major characters or protagonists and antagonists include, on one hand, Gabriel Oak/Bathsheba Everdene, Clement Yeobright/Thomasin Yeobright, Michael Henchard/Elizabeth Jane Newson, Jude Fawley/Sue Bridehead and Tess Durbeyfield/Angel Clare; and on the other hand, Francis Troy, Damon Wildeve/Eustacia Vye, Donald Farfrae/Lucetta Templeman, Alec Stokes-D’Urberville and Arabella Donn. Characters who had received some education, such as Tess, Angel Clare, Jude and Sue Bridehead spoke some Standard English for social reasons, as mentioned in Chapter III and IV.

Minor characters are the rustics who supported the action or even added to its effect, such as the skimmity ride in _Mayor of Casterbridge_. Indubitably, the rustics knew and spoke only the dialect and Hardy portrayed them as such. Chapter III has described and discussed these characters in details.
5.3 Pedagogical Implications

The use of both Standard English and dialect in Hardy’s novels serves two purposes as the researcher has found in this research. Standard English occurs when a character is educated to some extent and/or desires to improve, such as Tess Durbeyfield, Jude Fawley, or Sue Bridehead. Dialect is prevalent as Hardy attempted to show the characters as they were in his awareness and acquaintance. He has been quoted as saying that earlier in the thesis.

In addition, Page (1973), whose ideas the researcher has cited in this thesis, has held this belief:

‘Novelists face ‘divided loyalties’ as writers because the endeavor to represent speech literally and accurately assumes second place to the author’s ‘overall fictional purposes.’ (p.8)

Scholar Blake (1981) has analysed the use of nonstandard language in a way which fits Hardy’s use of dialect in the novels studied. Because non-standard language is not usually used extensively, it is often given to minor characters, such as taxi drivers [or rustics], (brackets are researcher’s) who naturally have little to say in the work as a whole. Since the standard language is an educated language, non-standard language has almost always been regarded as uneducated and unsophisticated…Hence non-standard language has been a marker of class and of comedy, for we are generally sufficiently self-satisfied to laugh at those who cannot match our
own educational attainments and who reveal this through the way they speak.

5.4 Scope for Further Research
Since there are certain limitations of the research, the researcher suggests that further research be conducted in other works of Thomas Hardy, such as his other novels like Laodicean, Hand of Etherlberta, and his poetry. The researcher also suggests that, in so far as it is possible, future independent study in further sociolinguistic factors such as education, age, social class, gender, ethnic factor can be conducted either at micro level or exhaustively. Further study may also be possible on a comparative basis, such as comparing Hardy’s dialectics with that of Sir Walter Scott or the Brontes, Charles Dickens etc.

The ultimate aim of this research is to illustrate the close relationship between society and language, as the core issue of sociolinguistics, as presented in five selected novels of the English novelist and poet, Thomas Hardy. Hardy was born in the region that he portrays in his novels and is familiar with customs and dialect to present them accurately in these novels. His characters and their speech have been presented as realistically as fiction may allow, with only names and places changed. Historical correlations exist for many of the places cited in the novels.
The researcher has relied closely upon both the material of the novels themselves and the accompanying research and criticism from various sources cited throughout this thesis. The material and criticism have been presented as suitable in this project.