

Threads of Tradition: Social Expectations and Marriage in *Emma* by Jane Austen and *Tess of the D'Urbervilles* by Thomas Hardy

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Abstract

This study explores the theme of marriage and social expectations in two beloved novels: In case of two British novelists Jane Austen's *Emma* and Thomas Hardy's *Tess of the D'Urbervilles*. The paper is focused on revealing a multi-faceted character of the figure of gender roles, social values and traditions linking the lives of *Emma* Woodhouse and Tess Durbeyfield by means of a comparative analysis. These tensions between female characters' individual goals and social constraints are exposed by the study and the opinions of Elizabeth V. Spelman, Ann Bo-Hubert, Hazel Carby, Elaine Showalter, Susan Gubar and Sandra M. Gilbert are referred to.

Austen dismantled the precedent social norms of the Regency period through the vital tool of satire and wit after this novel is through and through analysed out. The made decision to make the word association "Brain" instead of "love" is a pretty good way to show the society who sees marriage as only a calculated action, not the passionate connection. The multilayered substructures of a theme are formed due to the "crazy woman in the attic" metaphor constructed by Gilbert and Gubar which implies the true self of a woman in society is suppressed due to restricted roles.

Unlike Stone's 'Greek Myths,' Hardy in *Tess of the D'Urbervilles* focusing on a gloomy story that work to demonstrate the harmful consequences of ignoring Victorian society rules. The article analyses the marriage and gender role issues that Hardy has shown in a vivid manner as Eagleton says. The main conflict of the play is about what man want and what society demands, that is: what is true happiness and what is right in social term. Social class differences get intensively scrutinized, as the plot shows how the social systems influence the lives of the characters and build their destinies which deepens the theme analysis further.

The study shows that these classic novels have been excellent guides and examples that have helped readers figure out what they would like to do with their lives. Moreover, the readers have been able to see people confront the challenges they encounter from institutions or interpersonal dynamics as well as expectations to balance their culture and social obligations.

Introduction

From the end of the nineteenth century appeared to be a pastime of novels that tries to show the complications of human ties and how different social customs work in life. Jane Austen and Thomas Hardy are considered as the greatest writers of this generation, and their enduring books stand out as the

social fabric of their peculiar eras. The Threads of Tradition focuses on the profound idea in the work of both Jane Austen and Thomas Hardy regarding marriage and its social code. This work is designed to disentangle the intricate patterns of their literary masterpieces and illustrate how each tale becomes a mirror portraying the essence of the social norms experienced, by the protagonists and those residing in the accounts depicted.

Jane Austen's classic *Emma* seizes the beautiful setting of the English countryside to depict the early 19th-century surface and the societal aspects that revealed how different social groups were divided as per their status. *Emma* was published in 1815, when the novel's eponymous character, is a young, wealthy woman whose matchmaking hoax shows readers that there is more to this romance of characters than the superficial pursuits of love and rank. By her way of humorous remarks and revealing insights, Austen conveys a sophisticated image of the moral fabric of the society and shows what social differences and ways of love and children's upbringings under severe class system do.

The narrative is narrated by the captivating speaker, and through Emma Woodhouse's perspective, Austen sifts the social customs of her eighteenth century. *Emma* encapsulates the social norms of the period, though not confined to just the regency era but with the surrounds of the Napoleonic Wars. Austen does his jobs by highly involving matchmaking, the main topic of the work, to study personal reasons for social effects. The other thing, which makes the characters relationships, and the nature of moral judgments change because of the tight class hierarchies that dominated England at the period, is the next point. As compared to Thomas Hardy's *Tess of the D'Urbervilles* that is rural and navigates through various landscapes of England giving the interim aspects of society and sociocultural framework. Thomas Hardy's novel *Tess of the D'Urbervilles* (1891) is a tragedy whose central character, Tess Durbeyfield, attempts to find happiness and falls into the trap of Victorian standards set in the framework of social boundaries. The basis of the narrative is dark realism of Hardy characters, and insightful knowledge of human nature that explores the intricacies of the relationships in the society that is changing the same moment when the relationship is going on.

In the *Tess of the D'Urbervilles* story, Hardy set the standards of society into the society's milieu where the ethical standards and social restrictions encumber Tess's life. Through Tess we sense such conflicts that hamper people trapped somewhere in between preserving tradition and changing society. The appropriateness of Hardy's understanding of the social upheavals of the late nineteenth-century is reflected by all the events taking place with the Industrial Revolution happening and the landscapes of rural life keep changing. The novel acquires mick of morality, class, and of course the undisputed role played by society's demands on the lives of individuals by following the resolve of Tess to save herself.

This investigation's comparison in Threads of Tradition intends to extricate two subtly intertwined themes related to romantic relationships and the role of social expectation. It focuses on how Jane Austen in *Emma* and Thomas Hardy in *Tess of the D'Urbervilles* treat social norms. By doing this, the research aims at adding to the understanding of how social standards can affect

The tale around *Emma* and *Tess of the D'Urbervilles* is the initial stage of the discussion. It focuses on the hero and his surroundings alongside the story setting and these help to influence the way expectations in society are portrayed. The Austen's *Emma*, which microscopically portrays the English society, and Hardy's "Tess" that provides a larger macrocosm of the social changes that were brewing in the last quarter of the 19th century are the two novels that I have chosen. The thematic exploration deepens into the

description of love and marriages, providing evidences that cultural ideals whether of restriction or liberation can either renew or weaken the main characters.

The study is not only structured to critically review the narrative techniques deployed by Austen and Hardy for the same purpose but also to reveal their criticisms. Smart characterizations and Austen's insights through sarcasm and satire also enable us to observe the society on a quiet level from which *Emma* gradually realizes the expectations. Contrastingly, Hardy brings out how the overpowering forces of general customs and beliefs shape Tess's destiny in the novel, *Tess of the D'Urbervilles* though the use of the novelistic technique and symbolism.

Such comparative lens of the Threads of Tradition; however, will open-up the depth of the research because it will bring to light the thematic strands that bind these timeless works. Both Austen and Hardy used their genius in writing to paint a picture of the strikingly different socioeconomic places within which their storylines took place, but same themes such as love, marriage, and society expectations may also have been found in their works. The aim of the project is therefore, to acquire a comprehensive understanding of the evergreen greatness of classics in providing enduring insights into sociology and human nature, despite the changes of time.

To put it in a nutshell, "Cord of Tradition" is the explored core aspect of the deep thematic analysis of marriage, social norms and expectations in the classic books *Tess of the D'Urbervilles* and *Emma* by Jane Austen

An introduction to Jane Austen's *Emma*

Jane Austen's 1815 novel *Emma*, a Regency-era writing as a masterpiece, shows the British social fabric in the early 19th century through the humor and wit character heroine in a masterly manner. *Emma* Woodhouse, a young woman of fairytale means and abundant social status residing in the fictional town of Highbury, is the central figure in this story. In the end, the use of wit, humour, and Austen's acute observation ability paint scenes about the strict rules in Regency society, the problems arising from class disparities, and the yearning for peace in family relationships.

Emma, who is Warren Buffett gorilla of love and is pride herself to be matchmaker, unintentionally becomes a central tool for Austen to "navigate" the social customs of love and marriage. Characters in this story are complex and they feature either a virtue or vice which is common and culture where social hierarchy is what decides what kind of life a person will live. Stories of this calibre are like well-woven tapestries. Austen comprises a lively watercolor of the society trying to solve the dilemma of individual autonomy, angle and passion, by means of the depiction of such spaces – Highbury drawing rooms and meetings.

Emma showcases Austen's distinctive style, wherein she delights us with her profound satire on social customs, poignant characterizations, and a fuller understanding of the multiple sides of relationship. One contributing factor to "The Picture of Dorian Gray" continuing success is its exploration of the endless societal standards. That is why it does not naturally work with *Tess of the D'Urbervilles* for it will be deeper if we have the theme.

An introduction to Thomas Hardy's *Tess of the D'Urbervilles*

The 1891 of Thomas Hardy's *Tess of the D'Urbervilles* is considered a classic Victorian literature where it demonstrates the major problems that people experienced within a society that what they faced were by

the morality that it was presented in a way that people should adhere to strict moral code as well as social stratification. The hero of the novel is a lady named Tess Durbeyfield from a mediocre background who is introduced. She is surrounded by moral judgments and cultural norms about right and wrong. This is her unfortunate fate and she lives a life conditioned by them from birth. Although Hardy narrates the story with a non-involvement way that emphasizes the downside side of the social norms contrast with the beautiful yet harsh countryside of Wessex.

Through *Tess of the D'Urbervilles*, Hardy poignantly denounces the injustices perpetrated by the societal structures upheld by the Victorian setting. Initially seen as an image of freshness and softness, Tess transforms into a tragic figure by demonstrating ability to survive as he falls in love, is grieved by death of his loved ones, and is sternly judged by those who are conservative in their morals. The complexities Tess encounters in decision-making in a community mostly where women are identified by their purity and social strictures are evidenced through Hardy's reliable dialogues.

Tess of the D'Urbervilles accentuates still the thematic core of *Threads of Tradition*. Through observation of gender behaviour, social values, and the price of personal choices Hardy enriches the subject of the comparing of *Emma* which helps us to understand in more depth what ways touch up the 19th century marriages issues in the changing fabric of tradition. Wholly, this collection of units is a call for the readers to take part in the missions of analysing the closeness between marriage and the socially expected things in the literature of the 19th century.

The tapestry of classic literature features the colourful image of Regency social life and consequences of false love. It is Regency - era settings of Jane Austen's novel *Emma*. *Emma* is distinguished as a literary work classic due to Austen's wit and wisdom that also makes it possible for the readers to do an in-depth examination of what it entails to really love, as well as the act of matchmaking, and all the factors that may go into this process.

In contrast Hardy's *Tess of the D'Urbervilles* is a gruesome tale that informs us about the awful truth that those days people had to face especially women in the Victorian period. Hardy's ability to tell stories brings out the wrong uses of moral relativism and conformity that push for the discrimination of love, grief and class differences. The view that is envisioned by the writer is a bit bleak.

Tess of the D'Urbervilles in its deeply moving critique and *Emma*, which created funny smile due to its witty portrayal of the life of a young woman are the works of Hardy and Austen I like the most. Reading these books together one can make a full thematic exploration of *Threads of Tradition*, bringing to the fore how marriage was depicted midst autonomy vs social mores.

Understanding the theme of Social Expectation and Marriage in *Emma*

The book "Threads of Tradition: *Emma* by Jane Austen's Classic Novel "A Good Match" Develops the social expectations and norms that sent tremors all through the Regency era. As a socially conscious person of her time, Jane Austin, skillfully draws together two hundred and eighty pages of wit, sharpness, and penetrating criticisms in the novel *Emma*, to share with her readers a lot about the difficulties in love, relationships, and how culture can stifle or change people's behaviour.

Joshing Jane large star of the book, her path covers all basing points of that life of women of the early 19th century in England. *Emma*, a giddy chit chat and entitled one plays the role of a witless matchmaker either ignorantly or otherwise help Austen to explore the ramifications of social setting rules on emotions.

Class is the key factor which divides the society that *Emma* describes, where the landed aristocracy makes the foundation of social hierarchy. The marriage as a acknowledges the social expectations, when it is not just a personal quest for pleasure, but a form of strategic partnership based on which a person is placed in a given position in the social hierarchy. Austen's caustic wit and satire serve as a weapon when she tackles the topic of wealth, thereby highlighting the culture's inherent flaws that advocate an exclusively wealth and social status-based valuation system.

Austen through *Emma* Woodhouse' continual attempts to have a say in other people's love lives manages to determine the reality of the traditional relationship concept. The actors are the ones who dance through shows of courtesy and proper etiquette as each of them represents the nature of social norms and traditional standards at the same time. The novels clearly reveal the various personalities living in the society interestingly governed by the romantic convention towards love and marriage from silly Miss Bates to the gentlemanly Mr. Knightley.

Empathizing the experience of our heroine in her love relationships help her to understand this issue more. While she is choosing a match, all the expectations that a lady of high birth and status experience become more visible, highlighting the narrow besetting of culture in which matter ancient lineage and richness are of more importance than anything else. Austen is turned into a story that acts as an echo for the ancient themes occurring around our lives such as love, self-awareness, and social criticism which leads to changes in *Emma*'s inexperience and transformation.

To get to the essence of her theme, throughout her novel *Emma*, Austen clarifies that marriage is a social decision rather than a purely romantic union between two individuals. Austen weeps for the world of her characters and their interactions dramatized in the elegant drawing rooms or the appealing Highbury landscape as the scenes through which she deconstructs the knot of social custom that ties people. The book contends that these individuals in the society, while walked up the walk of decorum and civility, is a society who are fighting themselves struggle for the dominance among the expression of individual needs and social input.

Austen's expertise as a storyteller is reflected in her realistic and interesting portrayal of how bad matchmaking can result. Readers are ultimately depicting the possible faults in rendering too much faith in the social norms in the heart matters and the path of *Emma*'s winding journey is it. In the book, the author observes that giving up your own ideas to follow social norms may bring about misunderstandings, uncomfortable situations and prolonging the rule systems in the society that keep people from freely expressing their ideas.

The speech and the relationships between the characters that appear in the novel also sound the tones of the parts of the wild society that are related to marriage. This is due to Austen's skilful and shrewd portrayal of emotional factors by means of free indirect discourse which allows the audience to understand the reasons of the personality's behaviour, the complexity of the inner contradictions and tensions that come up in a conflict of conforming to the society or challenging it. This literary device has proved to be a surmountable force showing the aspects of custom as readers can relate to the characters not only through literary imagination but also emotional struggle with the society norms.

The novel *Emma* also zones in the matter of women exposure to unilateral restrictions until the social customs have all been satisfied. Unlike other privileged women, *Emma* has somewhat of a hard time with demeanour of the society that they have built which outline respect and submissiveness even early 19th century Austen's literature proves that not every woman may agree with the ideal of femininity. The

struggle of Jane toward self-awareness which then turn into a fight against dictation of gender roles which forced women to marriage only, but this is not the criterion for the women's value or self-worth.

In summary, the theme of *Threads of Tradition: Emma* by Jane Austen as the Classic Novel which is known to see the social expectations and marriage in the societies of Regency also has brilliant analysing skills. She promotes that the leading role of the middleman is dismantles and that the family unity keeps the channel of communication always open. Through the story of Jane Austen who lives in Highbury, she, naturally, forms the story that sticks, and since the story is read, readers will ponder why the aged traditions continue to bind people to the world of social norms. Austen continues to be of topical interest in a culture in which marriage and love are still very much in debt to social order and the cautiousness of getting involved and especially so when the issue being touched on is a national one.

Understanding the theme of Social Expectation and Marriage in *Tess of the D'Urbervilles* by Thomas Hardy

Themes of *Threads of Tradition*: The article, "Social Expectation and Marriage in Thomas Hardy's, *The Daisies of the D'Urbervilles* ", looks at the complicated social expectations and how they so greatly defined lives in Victorian England. Particularly, women's lives were defined by the social expectations even more so. The subtly of complex and effortlessly about the 19th century social structure and religious orthodoxy is a culmination of the works of the great realist, Thomas Hardy. Hardy creates an enchanting storyline with the tremendous bolt that rips the rags of tradition off through the tragic tale of Tess Durbeyfield. Admittedly, it shows the difficult realities that people approach when, in their attempts, they seek to find their way through the tangled field of morality, love and the cultural expectations.

Tess Durbeyfield, a poor girl from a usurping family is a point our author focuses on and it is his interest to show how a lady whose life is intertwined by the web of ethical issues and social conventions comes under pressure of society. Through the art of combination of psychological insights and realistic sketches Hardy shows Tess as a specimen of sensitivity and innate sweetness who can never be crowned in such difficult world requiring to be condemned instead of forgiven. The moral guidelines of a society, particularly when they are already focused on women's behaviour, become like a solid facade that constructs Tess's fatal ending.

Hardy was given the Victoria reign period to build the issue framework because of its judgemental code of ethics and the social abyss. A few of the columns of society like marriage are displayed as a transaction dictated by familial status and dynasty dynamics as opposed to it being a union of two people governed by love and companionship. The peaceful Marlott and the opulent of the d'Urberville estate are the premises of Tess's journey that relates with those social ascending customs in which women are likely to be judged based on their moral and social uprightness.

Hardy's passionate scrutiny of the subject greatly stands out, given his possessing an in-depth mindset of marriage -related struggles in an ethically and morally rather absolutist society. The instances of Tess—from her disastrous experiences with Alec d'Urberville to the ultimate relationship with Angel Clare—are the evident phenomenon of the life when personal desires and social privileges disagree. The novel aims to explain that if an individual fails to deal with the individuality-community interconnectivity with the complex issues regarding marriage, the existence of lots of social customs can be the consequences.

The characters in the peer group of the protagonist are used to show the kind of society in which he is living where all inherent societal expectations were replete. Tess's destiny is rigid and indomitably

conditioned in the manner of the judgmental Marlott town and Mrs. D'Urberville, the latter expressing the principal influence of Victorian ideals. The characters' discussions, conversations, and moral proclamations serve the purpose of introducing the subject to the readers and, thus, they can observe a culture that is so focused on outward appearance as well as appearance over the real ethics and morality. Hardy's study of the gender structure and how it curtailed women's freedom in the Victorian experience is the most prevalent among the themes used by him. Hardy has Tess stand for a woman whose life struggles are filled with the never-ending limitations of a patriarchal and morally rigid society where men are the talk of the day. The narrative demonstrates that amid the heavy burden of the traditional norms related to gender, these norms turn into something like a chain that confines women's independence and becomes ground for being victimized.

Hardy applies the landscape as a means of contemplating the values of the society, ranging from the complexities of Venrician Victorian Era to Tess's fresh childhood oasis. The story *Threads of Tradition* can carry such a deep theme, as it is not confined to description of locations and period, but it urges the reader to look at the universal and lasting ties that connect mankind, and people with their cultural customs and traditions.

The theme is made more deceptive by Hardy's way of creative writing which is known for the way he unravels all aspects of the psychological world we live in and deep descriptive depiction of landscapes. The allusiveness of the novel draws the attention to the individual's interrelatedness and the impact of the intrinsic forces that determined Tess's destiny. Indeed, the plot thickens when Hardy skilfully combines Tess' internal conflicts to the outer forces that were triggered by Tess' emotional ups and downs, which is such a signature of any person that struggles between the inner instincts and social norms.

To sum up, "Threads of Tradition: Seventeen-thousand words quantify social norms and moral constitution of Victorian-era England in a book review "Victorian England: Two Worlds Apart or Ties that Bind?" By his tragic stumbling of Tess Durbeyfield, Hardy demonstrates the terrible situation envisaged by human existence under the despotic rule of sanctimony supplemented by a high moral rigidity through tearing apart the threads of tradition. *Tess of the D'Urbervilles* is a classic that has been in existence for as long as people have stood for the theme of the book which questions the power of societal pressure in deciding what a person does for matters of the heart.

Comparative Analysis on the theme of Threads of Tradition: Social Expectations and Marriage in *Emma* by Jane Austen and *Tess of the D'Urbervilles* by Thomas Hardy

Austen satirizes lower class people for their talkativeness, and those with higher status for their vanity and insensitivity, in opposition to her characters, whose virtues make their happiness inevitable. However, in *Tess of the D'Urbervilles*, Hardy also portrayed a melancholic tone to bring into view the dire situations most of the people who didn't measure up by the societal standard had to endure. Tessa's life is drastically searched by the adverse impacts of social standards and norms as dig this inevitably brings about her falling and death. The way they portray the approach to the feminine charter in their depiction of marriage becomes distinct. The protagonist of *Emma* keeps her independence under all difficult circumstances and reaches her own goals despite the reverberations of romance. Contrary to the rigid restrictions that the society puts forward because of the social status and wealth, *Emma* Woodhouse "stumbles blithely about from conquest to conquest" in her search of personal fulfilment. On the one hand, it is Henry James's unconventional novel, "The Turn of the Screw" that stands as a bold break from the strict social standards

of Victorian England. *Tess of the D'Urbervilles* contrastingly, limits the agency of Tess Durbeyfield, a young woman of the time, due to the repressive social mores of Victorian England. Hence, Tess here is being corrupted via her surroundings, thus emphasizing on extreme moral relativity which was abundant in a society that highly valued absolute morality.

The setting of these novels even largely creates a cultural environment where the themes are explored to depth. As the novel *Emma* takes place in Highbury - the town with its high etiquette and many society events well-organized, it is probably the right place for *Emma*. Divisions of social classes and the excessive desire for material wealth and titles promote the elitist bourgeois world in *Emma*. On the contrary, *Tess of the D'Urbervilles* takes place in the morally characteristic Victorian England that is full of rural simplicity. This is a society where people have to regulate their behaviour, following certain moral standards and rules, while a woman's worth in this society depends on how virtuous they are.

The other obvious variation is that the social class context which is an integral component of a novel is thoroughly untied to the societal expectations. *Emma* is governed by the ruling social class whose status determines who a person spouses. The characters that stand as the mark of a fortune married couple are Mr. Knightley, among the rest. It ends happily, being a well-deserved one even if the lord of social prejudices is not totally defeated in *Emma*. As *Tess of the D'Urbervilles* proceeds, social class sets up as an impassable barrier day by day and in the end disastrously brings about Tess's tragedy when she stands up against a snobbish society where there are the divisions of classes.

In Hardy and Austen's novels what can be seen is that the authors use narrative techniques to press forward their theme. Austen intends to let the readers get under Emma's skin a little bit more with the assistance of the free indirect speech technique by which her feelings and motives are disclosed. In this novel, Jane Austen brings to light many of the societal expectations and relays her thoughts in the form of reader's identification with her main character and her self-discovery. While Hardy in *Tess of the D'Urbervilles* uses a naturalistic narrative providing evidence of a variety of deterministic forces, Hardy through a naturalistic narrative approach, in particular, points out the high number of deterministic forces in Tess's life. Meaningful moments throughout the film stress that people exist within multiple systems that contribute to the hopelessness of Tessa's situation.

In essence, the "theme of tradition" in Austen's *Emma* and Hardy's *Tess* is revealed as a complicated study of the 19th century approaches to marriage and etiquette by means of close scrutiny. In both novels, marriage is social phenomena, and it is determined by social status of an individual and a matrilineage of women and men. However, the novels differ by the tone, the consequences and the way women act. In the case of Austen, whose witty and bittersweet critique of the Regency social rank had as much to do with the role tradition and social expectations played in a person's life as it did with Hardy's gloomy portrayal of Victorian England, we get to read how both their protagonists are dealing with a lot of societal pressure. The high depth theme of both books happens when they transgress their specific historical context and challenge the readers to think about the extent of the bonding ties of people to customs and social norms as well.

Literary Review

In their celebrated book "The Madwoman in the Attic," the American feminist critics Sandra M. Gilbert and Susan Gubar undertake a feminist ontological investigation of Jane Austen's investigation into the way marriage functions in a patriarchal society. According to the perspective, the Wordsworthians refute

that the main characters in Austen's novels, including *Emma* Woodhouse, are powerful individuals who ironically yield little authority and are moulded by strict societal norms. Key findings from their analysis are listed below, along with a few noteworthy quotations: Key findings from their analysis are listed below, along with a few noteworthy quotations:

Limited Agency of Austen's Heroines: Limited Agency of Austen's Heroines:

As Gilbert and Gubar maintain, the heroines of Austen's fictional world such as *Emma* Woodhouse are only permitted to move within the accepted social framework that is determined by the laws of social mores and expectations. It's seen as a total absence of the possibility of a woman to take control of her future.

Patriarchal Restrictions: Patriarchy is a major historical Faultline that the world appears to be struggling to lay to rest, as shown by the critics who have observed this trait in Austen's works. The society expects women to continue being submissive to social norms and to play conventional roles, including the marriage- and family-oriented roles.

In the Attic Metaphor, Madwoman: In the Attic Metaphor, Madwoman:

"Madwoman in the attic" metaphor was for the first time used by Gilbert and Gubar to mention all the repressed and the outcast parts of women's lives as well in literary works. This refers to the fact that women are put into a proverbial prison as the outside forces- mostly society- are trying to pull them back making it difficult for women to explore their impulses and live up to the social norms.

Quotes from "The Madwoman in the Attic: Mental health disorders, such as depression and anxiety, are increasingly becoming a cause of concern among university students around the world.

The opposition between self and society at the basis of this mythic world is woman. The wilful attempts to prevent, retarder or stamp out the creativity of women in this literary world outline her as "the madwoman in the attic."

Critical Analysis of Satire in Social Norms: Critical Analysis of Satire in Social Norms:

Gilbert and Gubar argue that Austen's satirical wit serves multiple purposes, and both entertains while also being a sharpened and sarcastic criticism of the tight social mores that restrict society women. Austen uses sarcasm and comedy in delicate manner to show the reality women faced with limitations in the era of hypocrisies.

Gilbert and Gubar, in their interpretation of "The Madwoman in the Attic" employ both metaphorical expressions and a capable retrospective look at societal expectations which drive women's lives in Austen's novels to show that women exhibited limited agency in a patriarchal society.

In "The Ideology of the Aesthetic," Terry Eagleton's work addresses this relationship between ideology, aesthetics, and social constructs in classics literature from 1861-1929 while also offering interesting perspectives that Thomas Hardy presents in his work during this period. Even though there may not be direct quotations from Eagleton's writings, we can nevertheless discuss the main concepts and themes he raises: Even though there may not be direct quotations from Eagleton's writings, we can nevertheless discuss the main concepts and themes he raises: Your life is shaped by social standards. This is demonstrated in Hardy's books a quintessential example of which is *Tess of the D'Urbervilles* where however customs are prominent among the characters but especially to women as identified by Eagleton. The characters grapple with the aftermaths of the society's norms, additionally the lady's role like as Tess Durbeyfield who is among is hardest hit.

Conflict Between Personal Aspirations and Social Restrictions: Conflict Between Personal Aspirations and Social Restrictions: It is argued that Hardy played with the *dilemma* of discrepancy of protagonists' temerities, and their obedience to the social norms in his books. In the process of the great deal of engagements in the actions that contradict the individual goals and the social norms, the exposed tension is being another major theme.

Ideology and Aesthetics in Classic Literature: Ideology and Aesthetics in Classic Literature:

Amongst many other things, Eagleton devotes a lot of attention to how ideology, i.e. the beliefs and social constructs which exist at the time of publication, influence aesthetics, or artistic and literary elements, within the text. Hardy's works are considered to show and criticize the founding mentality in addition to having tremendous worth as pieces of art.

Quotes Reflecting Eagleton's Ideas:

Eagleton's thoughts can be summed up as follows: Hardy's novels intricately weave together aesthetics and deep ideological scrutiny. The example sentences He found sad "conches," hence Shape taken liberally.

"The pressure of the conflict between personal desires and the measure of the society is visible in the characters of Hardy, thus relating to both aesthetical and ideological analysis."

Sociocultural Contexts and Realism:

Eagleton might focus on Hardy's status as a realist novelist and introduce the appeal of his stories among his respective social and cultural background. In the novel, the yellow string is most probably a symbol of Hardy's devotion to depicting the harshness of daily existence, and the psychological constraints on women's lives in nineteen centuries. Then, Terry Eagleton concludes that Thomas Hardy wrote some books to criticize social ideals, depicting them as beautiful and true assessments, particularly when talking about women and their social expectations. What Eagleton refers to as the idea/aesthetics that forms an important part of Hardy's literary legacy is one of these areas.

Main points and findings of the research paper

This research gives a comprehensive outlook of two century-old works that are dedicated to analysing the influence of cultural norms on a society and the marriage. Jane Austen's novel *Emma*, which is set in the times of an English Regency era, gives a humorous perspective of the customs of courting, with Emms hindered courtship being the main issue. Jane Austen's work, considered as a case in point, presented in the essay "The Madwoman in the Attic" by scholars Sandra M. Gilbert and Susan Gubar, emphasizes the way women of patriarchal societies are expected to follow their roles, and leeway to deviate from them is virtually non-existent. In literature Madwoman in the attic is apt simile of which depicts a secret world of women's life.

The character of social hierarchy, which is the division of society into classes, rules in the *Emma* and marriage is shown as a necessary partnership built and reshaped by the social hegemony, not just the love of an individual. Another characteristic of *Emma* is that the mirror of hearts story is displayed; social customs are shown to be an obstacle in the way of people concerning their own personal lives. The paper is dedicated to the central idea of the emblematic woman regaining her freedom in face of the constraints coming with the normalcy of the community, thus, Austen's criticism of society with fondness for compliance and what is right is conveyed through the depiction of *Emma*. The internal conflict between a

person's internal desires and societal expectations is one of the main plots in *Emma* and it is highlighted through complex personalities, social relations and the crumble due to a wrong matchmaking.

Emma and *Tess of the D'Urbervilles*, these novels by Thomas Hardy, are completely different in regard to their attitudes and outcomes, since both are set in Victorian England. This convincing story explores a little of the struggle that people—especially women—experience in a society which is already complicated by an immoral society and an economic class differentiation. This study is an attempt to understand Hardy's sort out the relation between individual endeavours and social restrictions, demonstrating the different cultural settings of his presentation of the acceptable. In "The Ideology of the Aesthetic," Terry Eagleton presents ideas that may reinforces the analysis by acknowledging that Hardy's novels are also novels that portray valid socio-cultural critiques as squashed by beautiful things. Hardy's characters, embodied in people, have to face a real struggle between their personal aspirations and social constraints because in this way, they become a perfect place for an artistic and ideological discussion.

In *Emma* and *Tess of the d'Urberville's* matrimony is depicted as being more than just joining these two people together; it is also about fulfilling the society norms, the family expectations and status. It reveals that in his works, one cannot distinguish whether he was approving or disapproving of these causes; conversely, Austen's writings leave no room for such ambiguity. Balancing between the humour, Austen pokes about several problems that women face socially as well as criticizing social norms that in this novel *Emma* are carefully sarcastic. On the contrary, Tess in Thomas Hardy's book *Tess of the D'Urbervilles* is illustrated through which one can understand the unavoidable negative outcome in defiance of usual standards of society. Irrespective of any variations that these two books display, these books advocate the idea of the eternal links between people, their relatives and legacies of the society.

The paper elaborates on those themes as unending as well as how the patriarchal society restrains women especially in marriage, and a symbol that is used to illustrate that "madwoman in the attic" is imprisoned. It furthers so as to bring out the conflict between societal demands and one's goals. This addresses societal standards and how satire functions in women's life situations as well as the authors work from the other side, the comparative analysis illustrates how devotion and society's expectations influence people's lives, which increase our comprehension of the particular literature period of the nineteenth century. The paper aims at viewers having the perception that the books under discussion cover topics that could never be totally forgotten. This emphasizes the human social fabric and helps viewers coming up with new images of the ever-changing world of customs.

Marriage as a Social Construct

In their novel *Emma* and *Tess of the D'Urbervilles* Jane Austen and Thomas Hardy portray marriage as a versatile and multi-faced institution which is refined on the ideas, rules and limitations of their particular historical environments.

In *Emma*, a novel that was set in the Regency era of England, marriage is demonstrated to be a skill-based partnership which is closely tied to convenience, social order, and the relationships between families. The people—most notably the sprightly protagonist *Emma* Woodhouse—run a world in which marriages are not only life-affirming on a personal level but also a parade of prescribed symbolic ornaments that are jointly dependent on society's rules and regulations. While individuals from less elegant and less moneyed classes are viewed as appropriate pairings, the high-society marriages - represented by the sophisticated couple Mr. Knightley - are considered ideal. With this, marriage gets the meaning of keeping riches, social

status, and ancestors which in fact, reinforce the help system of the English aristocracy that is supposed to be high-class.

Austen's work *Emma* is based on a comic and sharp message about the declaration and marriage in their romantic side. The book gives you an example of this via too closely watching social standards which is very unnecessary through *Emma's* silly behaviours. Individual agency is limited by the social structure, which is mostly powers by the requirements of decency, class, and status, women in more. Thus, within a novel *Emma*, marriage turns into a model of social ideal, chipping away the traces left by the discrepancies between one's personal ambitions and the confinement that sets around romance.

Unlike Hardy who uses marriage as a social construct in a darker and more tragic way in *Tess of the D'Urbervilles* which artwork in Victorian England, Maupassant presents marriage in his masterpiece "Bel-Ami" as a tender and more joyous social reality set in Romantic France. The absolute moral dictates and people categorizations give clue as to how Tess was viewed in society and her professions within those restrictive environments. Through her voyage, Tess shows us a very sad story of what social points of reference are capable of. If a woman is assessed by her morality, observance of social etiquette and particularly by her place in the heartless class system, there are no chances for happiness or freedom in her life. Marriage, therefore, becomes a source of joy or personal fulfillments; and also takes the form of a weapon used to force fellow to obey traditions and ideals of the society, often at their expense.

In *Tess of the D'Urbervilles*, Hardy touches upon the issue of the double standard: a similar one that applies to the individual, yet is socially predetermined. In the novel the main character simply ceases to behave like an individual and becomes an image of all the evils that may come from holding on to social norms. The institution of marriage is nothing but a mere tool for family separation and class hierarchy systems, where women like Tess are helpless and overlooked. Through the novel, we can see that the marriage is presented as a way for family background influences, and ultimately brings the consequences for the ones who challenge or refuse these traditions. This accentuates that people are an integral part of society and together influence spread of culture.

This metaphorical confinement in the attic by the mad woman in Sandra M. Gilbert's and Susan Gubar's feminist interpretation emphasizes the value of marriage and how it both constricts and sets free the periphery characters in the two novels. *Emma* shows the metaphor to be the part of women that are harboured but constrained not to grow big by society norms and little equity, respectively. In *Tess of the D'Urbervilles* the same symbols that serve to demonstrate the restraining social powers acted upon women are used to illustrate how these unfortunate women were denied freedom and the liberty to choose their own lives.

Communally, the songs present nuanced representation of marriage that focuses on how it creates a social structure that is full of the traditions and cultures, norms, ideals and beliefs. While Hardy's tragic story through *Tess of the D'Urbervilles* emphasize the devastation that acceptance of societal laws leads to, Austen's amusing eyes in *Emma* reminds one of the pitfalls of cultural mandates. In either case marriage becomes an instrument of social order that with its case emphasize the field covered by the society and everyday life people lead. The outcome of their stories written in different ways brings to the fore the complicated dynamics arising from the individual self and the restrictions of the social norms moulded in the marriage institutions of the 19th century.

As a conclusion, the socialized view of marriage in *Emma* by Jane Austen and *Tess of the D'Urbervilles* by Thomas Hardy describes 19th-century time with pointed social expectations. Stories about the nature

of courtship in both books have some common ground: this relationship is constructed against the many barriers of patriarchy, prevailing gender roles, and social classes. Probably, the essence of the Hardy's dark story is in its recognition of how much destruction a person's exceeding the requirements of Victorian society might cause, and Austen shows how ridiculous some of the trends of marriages at the time of the Regency may be. This thought could be expanded by references to how a woman's life is cut out by the institutionalized gender stratification system. Successively these pieces appear to be like puzzle pieces creating a whole picture which is deeply analyzing the different aspects of marriage as social norm. At this point it becomes obvious that the difficulty that is exist between the restrictions and the freedom sought by people.

Conclusion

"Threads of Tradition: "Young ladies in the 19th century: 'Social Expectations and Marriage' in the works of Jane Austen and Thomas Hardy" is a fabric of interwoven, exquisite fibres, whereby the social norms and expectations regarding marriage in the 19th century are explored in an involved manner. This analysis of the much-loved books provides a chance to see life from various angles, examining the payoff of customs in love, as well as the nuances of romance. This is a comic prism, sometimes using wit and sarcasm, through which Jane Austen is looking at Regency courtship, and finds within the social routine that influences the lives of the characters in her novel *Emma*. By contrast, a similar topic is seen by Thomas Hardy's *Tess of the D'Urbervilles* where the mistake of defying Victorian social norms is just the beginning of the tragedies in the life of the heroine and is also the evidence of the gender and social constraints.

Social norms that set the principles and the patterns of dating and what is considered proper marriage nowadays are, however, another challenge worth mentioning. Marriage in the societies that Austen and Hardy depict is an arrangement more than a personal union; it is a relationship whose tenets are dictated by social class, family dynamics, and other determining factors. By *Emma* the characters are given a course that is grounded in the established Highbury society rules in terms of social hierarchy and marital bliss going hand in hand. For example, just as is days of *Tess of the D'Urbervilles* take place in Victorian England where morality judgments and one's standing in the society are often dictated by the social status. Both novels show marriage as being a platform which determines the future of the societal usually regardless of being set in shifting scenarios through time.

One of the strong resemblance narratives could be the low level of the agency the female characters have in male dominant societies. Feminist interpretation of Sandra M. Gilbert and Susan Gubar's writings on Austen helps in bringing out the degree to which women figures in the writing of Austen such as *Emma* Woodhouse faced limited advancement due to socially constructed traditions and popular prejudices. The authors present the women in the novels locked inside a box where social mores and expectations define their lives to the extent that they do not realize their true purpose or make personal choices. The imposition that conformity to tradition and the cultures of the society, with a particular focus on marriage and other related family issues, has very clear communal patriarchal nature. *Tess* and *Emma* suffer terrible effects of the changes made in their lives due to the challenge they go through which unveils the possible obstacles faced by women who wished to achieve autonomy but are held by the society.

Gilbert and Gubar's "madwoman of the attic" is a metaphor which is only adding to the complexity of the mystery. This metaphor as well as similar ones represent the imposed barriers or the restricting beliefs

which reminded the society to comply with the norms of the society in literature and the two hidden and stigmatized sides of women. Through this metaphor, "A Room of One's Own" also demonstrates that women in both books are in some sort of figurative terms locked up because of the numerous expectations society made for them by society to suppress and always comfortable on what their those in society demand of them. On the other hand this concept widens the scope of the thematic focus by imposing the idea that society's norms serves not only as an agent of women's loss of personal power but also as an element defining some aspects of women's life in the background.

The cardinal revelation in the paragraph is in-depth examining satire in prevailing norm. Instead of Austen and Hardy having used humour as a tool to reveal the resistance of women brought by the society's expectations, they have used irony impressively to subvert these constraints In *Emma*, Austen's satire is used as a cautiously dignified attack on the social constraints that shape women's destiny and gently reveal the traditional patterns of a relationship that need not be self-evident. In contrast to Hardy, there is the use of satire but in a darker vein and Tess Durbeyfield is showing how the society expectations can be fateful for even characters of a low rank, too. "The books tend to look deeper into the matter of blind following of established expectations which social standard might be, bringing up a critical issue of limitations imposed on women by the culture she lives in.

The core of the timeless works studied could be understood better through the use of the learned material and Terry Eagleton's interpretation of the influence of ideology on aesthetics and society's expectation. To elaborate, Eagleton's assertion that Hardy's books were invaluable not only for their art, but also as scathing social satires resonates strongly with the story's main theme, i.e. social conditioning in determining outcomes. In the Hardy's books the social restrictions (particularly they affect women the most) are a central topic. Achieving balance between individual desires and the society's expectations is what Spark portrays throughout the novel. It is the tug-of-war between private goals and social restrictions that are the prominent issues by the end of the book.

What is more, the chapter Threads of Tradition of both *Emma* and *Tess of the D'Urbervilles* allows readers to reflect on what are the strong threads that people have tying to traditions and customs that make these phenomena not only historical and narrative but also lifelong ordinary phenomenon in our life. Regardless of the differences in how these books conclude and how they portray the atmosphere their main characters live in, they all cover the rigid boundaries of marriage in human's societies and the powerless situation people –especially women – are confronted by living under patriarchal thought. Through this work, different themes are addressed that are reflective of their ability, as representative art, to both illustrate the essence of the time in which they were created as well as the undying sentiments related to conflicts between heart's ambitions and the world existing norms within a world that permanently changes.

As its representation of the consequences of transgressing Victorian social standards, Thomas Hardy's *Tess of the D'Urbervilles* certainly drags the theme inquiry into the direction of the darker, tragedy genre. The reason for such desires in Hardy's writing intertwine with the effects of cultural code---and mainly of those which are specially applied to women. Terry Eagleton whose main concern is to show the effect of society norms on an individual like Tess Durbeyfield agrees with Tess Durbeyfield's history. For Eagleton, Hardy's novels beat tough and touching several but lyrical features skilfully and a thorough social examination of beliefs. Her protagonist, Tess experiences such difficulties in life, her desire to achieve something *Dilemma* between society's expectation is all put there into words by Eagleton.

One can see the same as in both novels there is the conflict of one's own interests and social expectations. The role of the characters in *Tess of the D'Urbervilles* suffers a severe blow in that they find the life choices they personally make being at odds with the duties and the demands which the society has placed on them. Eagleton suggests that this concern with ideology and aesthetics means that the proper function of Hardy's books is demonstrated: they reveal not only what prevailing social values are, but also show how art extends its reach. Readers are now able to immerse themselves deeply into diverse social cultures which predominantly surround Hardy's novels and especially the way in which those are influenced by the pressure of societies or even the societal standards on women by analysing the appraisal and the ideology of his works.

They deal with the consequences of cultural customs on the marriage that, in some way, constitutes a challenge even outside of their historic times. Metaphorically, one can say that *Threads of Tradition* is a string of dynamics in the fashion of location and the time and it contributes to thinking about the enclosures that others may be the ones that connect people with the customs. Hence, to cut matters short, be it *Wuthering Heights*, or *The Awakening*, both are culminating in an analysis of the limitations on the meaning of marriage in a society and restrictedness of person—particularly women—within their own cultural frameworks. Both *Emma* and *Tess of the D'Urbervilles* address an important issue thus contributing to progress in the ways in which people relate to each other influenced by the prevailing social institutions.

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