This article discusses the notion of architectural space in two novels by Jane Austen and Thomas Hardy. Hardy was for a time an architectural draughtsman and a member of the AA (his name was removed from the membership list in 1872 after he defaulted in his subscription) Austin's primary interest was in people. As Peasner says in his pioneering essay, 'The architectural setting of Jane Austen's Novels' (Journal of the Warburg and Courtauld Institutes volume 31 1968, pp.404-22) 'she is without exception vague, when it comes to describing buildings.'

Julienne Hanson's essay is based on a study carried out at University College London, under the direction of Bill Hillier and Adrian Leaman.

to history; they reproduce mechanically the effects which are the reason for their existence. Society is not galvanised by any concept of evolution or progress, but on the contrary, social investment is made in preserving established procedures and practices. Time exists through a spotlighting of social events, as opposed to an historical continuum. Similarly, the social organisation is the model for the spatial organisation, and exists as a reproduction of it. Tribal space is defined with the help of a conceptualised topography. Just as 'primitive' societies are surrounded by the substance of history, yet remain oblivious of it, so Austin suppresses the historical and temporal context of her novels, and concentrates upon the social context. Pride and Prejudice is typical of Jane Austen's novels in that it is set in an aspatial rural locality, in Hertfordshire. The reader has the suspicion that any location would suffice, provided it were approximately 40 miles from London. Within this anonymous locality, is scattered a network of villages and country houses which constitutes the socially acceptable community. The village of Longbourn, for example, derives its sole importance from the fact that the Bennets are the principal (and so far as the reader is aware, the only) inhabitants. No further details of the spatial qualities of Longbourn are furnished. Similarly, Meryton, one mile from Longbourn (in any direction) is significant only because it acts as the focus for social relations, such as the monthly assemblies. Neighbours are not the people who live in the same village, but those who are socially recognised, and thus may be visited. Across her undifferentiated background Austen scatters a series of nodes, Lucas Lodge, Netherfield Park, Longbourn, Meryton. The remainder of the space is simply not seen, and is therefore not described.

Towns are likewise aspatial; they are symbols rather than physically-experienced places. Watering places, and seaside resorts appear as socially evil influences. All Austen's elopements and affairs take place in such resorts as Bath, Lyme or Southend; Ramsgate is the scene of Miss Darcy's projected elopement, and Brighton that of Lydia's actual elopement, in Pride and Prejudice. London is seen as an ambiguity, symbolic, on the one hand as the source of refinement, culture and Society whilst on the other, it is 'at war with all respectable attachments' and the source of vice and evil. Both aspects are balanced, perhaps cancelled out, in Pride and Prejudice. Darcy, as the arbiter of good taste, has a house in Town, (the 'correct' part of Town, Grosvenor Street), and the advantages of London tutors are sought for Miss Darcy, Miss De Bough, and Miss Bingley. Unfortunately, as well as being a resort of polite society, London is also a place of trade. One of Elizabeth Bennet's misfortunes is her low connections in Cheapside, in the form of an uncle in trade, who lives within sight of his warehouses. This paradox is mediated formally in society, by the regulation of visits

Julienne Hanson

It is possible to trace major structural changes in the form of the novel; Williams notes that one such development occurred in the 1840s, between the era of Austen and Hardy, which he relates to new forms of consciousness within society. Barthes traces similar developments in French literature of the period. One of the most striking of these changes, is the emergence of milieu. From playing an insignificant part, time and space become manifest and significant to the narrative. It is proposed to explore the abstract issues regarding novels as social artifacts by focusing upon the more concrete problem of contrasting the categories of space and time in two novels by Austen and Hardy respectively, in the light of the hypothesis that Austen's novels appear to be 'mechanically solid' in the Durkheimian sense, (the space/time continuum is suppressed) whilst those of Hardy appear to be 'organically solid' (the space/time continuum is highlighted).

Pride and Prejudice

A case study in mechanical solidarity?

In his introduction to The Elementary Forms of the Religious Life Durkheim explores in detail the spatio-temporal and social implications of mechanical solidarity in 'primitive' societies. These societies are characterised by a lesser development of individuality. A similar homogeneity is experienced in the external circumstances of the group. Mechanically solid societies display a minimum of difference or variations, with a characteristic intellectual and moral conformity. All grounds for dissent are removed or deliberately suppressed. People behave in a similar way, even to stereotyped movements. Participation in culture and social ritual is collective; all is egalitarian, uniform and simple. Conformity of conduct and of thought tend to result in the repression of the individual and the dominance of the collective. Everything is reduced to the indispensable - mechanical solidarity results in a society of essences.

Mechanically solid societies tend to be impervious
between fashionable and impure areas of town. Here, space serves as a social insulator. Informally, the paradox is mediated through the demonstration of Mr. Gawdine’s moral worth, which enables Darcy to sustain the connection with Felicita. In Projective Landscapes, Lounge describes as ‘full’ or ‘thin’, denoting not a scattering of settlement, but a density of public society.

The exception to this aspatiality is Darcy’s country house at Pemberley, which is a boundless zone of internal complexity, in the form of an idea, as opposed to a real estate. Pemberley House resolves a typical neo-classical problem of combining man’s art in improving and correcting nature’s faults, with his taste in following and enhancing nature’s qualities. Every room is well-proportioned, lofty and handsome, each prospect is an object of delight, all the furnishings are tasteful. ‘Elizabeth was delighted. She had never seen a place where nature had done more, or where natural beauty had been so little counteracted by an awkward taste’.

Small male in the landscape formed by Lucas Lodge or Longbourn has a shrubbery, or wilderness, to ‘wander in’ accordance with the principles of good taste. The word ‘contrived’ is used here advisedly, for in all Austen’s novels, nature is subverted to social purposes. Man-nature relations are transformed into man-man relationships, through the concept of improvement. It must be remembered that land is seen here primarily as an index of wealth and status. It is not only the foundation of wealth, but the improvement of country houses absorbs much of the increase in wealth of the land-owning oligarchy, derived from the enclosure of estates, agricultural improvements, fortunes made in trade, or from military success.

In Austen’s countryside, there is no such thing as a natural landscape. Even the countryside between sides is subverted to social purposes, taking the form of an opposition between the picturesque landscape, which is unrelated to the situation, and the utilitarian, which is naturally ordered. Apart from serving as a focus for aesthetic disputes, the country is merely a place to walk, a source of ‘novelty and amusement’ as a focus for social outings to view the scenery of the Lakes or the Peak District during the last few centuries.

The countryside of Austen is not the place which is farmed. This is striking, in view of the social unrest resulting from the Parliamentary Enclosures, composition of estates, the obliteration of whole villages to form new prospects, the disappearance of common land, the introduction of crop cultivation in Kent, Spennymoor, the increase in vagrancy, Poor率, fluctuating grain prices, incendiary and rioting, and rural depopulation.

The careful reader is aware that Mr Bennet has a farm, and Mr Darcy of Pemberley manages domestic fowl, but the running concern of farms is introduced to stress the tenants who do not exist socially. The poor exist merely as objects to be pitied. Austen transforms the working substructure of the productive process into a superstructure of social improvement, which is thus isolated and focused in minute detail.

The suppression of contemporary political and social life renders Austen’s novel atemporal (as well as aspatial). The action of Pride and Prejudice is unshaken by the arrival of Mr Bingley at Netherfield Hall, and is concluded once her heroine has been stove to marriage, as a settled plane of absolute and infinite bliss. Within the novel, a series of social events are spotlighted within the unfixed stream of time, Jane’s visit to Netherfield, Mr Collins’ visit to Longbourn, Mr Bingley’s party, Elizabeth’s visit to Mr Darcy’s house, Elizabeth’s visit to Pemberley, Lydia’s stay in Brighton, Lady Catherine’s call to Longbourn, Darcy’s visit and proposal.

Each social event moves the action towards the inevitable conclusion. Social time is constructed from two ‘seasons’. On the one hand, the ‘social season’ regulates the passage of rituals, the length of time of visits, the correct measure of constancy and affection, and the appropriate times for social relief from oppressive situations. On the other hand, the ‘natural seasons’ regulate the passage of sentiments presenting an idealised picture of the man-nature relationship.

The repression of actual physical space and time leads to a highlighting of social space and time, which is regulated by rituals to which all the participants in the action conforms. Boundaries are drawn in the social space of Austen’s novels, which all her characters recognise and respect. Precise rules of etiquette dictate who may be introduced to whom, a problem which preoccupies Mrs Bennet at the opening of Pride and Prejudice. Those who transcend the correct forms of social behaviour are ostracised. Mr Collins, taking advantage of his socially ambiguous position as a clergyman, dares to introduce himself to Darcy, and is consequently snubbed. Lady Catherine De Bough, equally nice in her regulation of social space, stops her carriage at the gate of Humford Parsonage, but rarely deigns to descend or enter the house, except with the air of one who is conveying a great privilege. In Austen’s society, the movement of a chair may be employed to signify sympathy or withdrawal. In a clearly stratified class society, there are invisible restrictions, boundaries and charms, which the property and social a different person will not traverse. Elizabeth is certain there is ‘a gulf fixed’ between her and Mr Darcy after the departure of Lydia and Wickham. All physical contact is minimised, emotion is conveyed by a look or a blush. Inevitably the social takes precedence over the individual; consequently the social space is repressive. Elizabeth takes refuge in her room, ‘so that she might think with freedom’. Mr Bennet forms a sarcastic space in his library, to which he retires from the interminable rituals of the family and society. Conventional devices, such as low conversations in public places disguised by music or other social behaviour, alleviate the repression. To advance the plot, these are often overheard, or misinterpreted. Eiven the forms of social ritual conducted within social space are remarkably similar to those of mechanically solid societies—dances, dinners, evening entertainments—which are ceremonies and celebrations of the values of the community.
All this serves to define and regulate a kind of elabo-
rate "kinship system" for the management of wealth and
income, within a small section of society, high bourgeois
society, and the landed country families and minor
aristocracy. The yeoman farmers, define the lower end of
this "knowable community", and the rank of "highnessesa"
defines the upper limit.1 Within this limited social group,
minute differences of propriety and connections are
observed with scrupulous accuracy. It is a matter of some
moment just who may be "connected" to whom, and the
settlement and resolution of parodies is made with
precision by Jane Austen, through a series of marriages,
false-marriages, false-marriages, secret engagements, and
contracts, in which actual wealth and moral virtues are
accurately balanced. These moral settlements, removed
from any real social, spatial or temporal basis, appear to
have the vaxency of eternal laws, particularly since the
reader is able to apprehend the beginning and the end of
the novel simultaneously. Pride and Prejudice is a novel of
essenices, both at the level of the plot, and at the level of
characters, many of whom are distantly into caricatures.
The paradox of Pride and Prejudice is the achievement of
a unity if tone, of a settled and confident judgement,
of a highly distant management of events, in an era which
was actually full of change and threat. By the date of
publication of Pride and Prejudice the transformation of
society from a mechanically solid state, to that of organic
solidarity, was well under way. Austen's contemporaries
were faced with challenges offered by a mortality of
improvement, both of external circumstances and of
oneself. The problem of how to absorb the best aspects of
the new bourgeois without succumbing to the worst
manifestations, was inextricable in the world. Austen's
achievement is to realise through her novels a solution to
these contradictions, which is both static and progressive.2

Jude the Obscure

A Reappraisal of "organic solidarity"

In the chapter entitled "The Process of Organic Solidarity" in
The Division of Labour in Society, Durkheim explores in
detail the spatio-temporal and social implications of
organic solidarity in "advanced" societies.3 The differences
between mechanically solid and organically solid societies
relate both to the size of organisations and to their
completeness. Organically solid societies are characterised
by differentiation of social systems, each of which performs
specialised functions within the society. Not only are all
the social elements not of the same nature but they are not
arranged in the same manner, being co-ordinated and
subordinated to a source of central control. In general,
division of labour is by occupation rather than by lineage.
Organically solid societies are further characterised by
the greater development of individuality, and choice, with
differences and variations assumed as natural and appro-
priate. Participation in culture is individual, and relates
directly to the society at large. Frequently those who
produce and evolve cultural artifacts are at variance with,
and rejected by, the rest of the community. Organically
solid societies are subject to social disciplinism and latent
antagonism, creating both order, through relations of
producing and distribution, and enmity, in the form of
social conflict.4 Such societies are dynamic as opposed to
static and depend on a process of evolution and change.

Jude the Obscure is the most mature of Hardy's novels, set typically in Wessex, a part of
England with which Hardy was intimately.5 This reflective sense of identity is intrinsic to Hardy's work,
even to the naming of places, Christminster, Aldbitcham, Kingsborough-Greenfield, Musbury Knapp and of people, Jude Fawley, Richard Phillimore, Clym Yeobright, Eustacia Vye, Damon Widdlese.

In the novels, space and time are manifest and powerful, not supposed or stereotyped
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upon the shaling floor. The oppression of Sue's body and the depression of her spirits is echoed by the oppression she feels in the house. Hardy recognizes this as a repressive awareness of landscape, and not as environmental details.

In Jude the Obscure the symbolic properties of space are highlighted. Mareggies appears to Jude himself, is stripped of her history, tradition is ousted by utility, and the profit motive replaces culture and sensibility. Christminster is buried under history, the repulsive to the physical fabric and the bolstering of the social fabric draining the productive life of working labourers, and Aldbrickham is the source of superficiality, the veneer of culture, and artificial air and graces. 'The more you have the better Aldbrickham, which is a finer town than all your Christminsters.' Shaston is the resting place of kings, the ironically the resting place of the kidnapped folk during the winter months.

Equally important, is the organically solid concept of spatial relativity and relationships. The idealized picture built-up by young Jude on his pilgrimages to the Brown House, depends on his being within sight, but not within reach, of Christminster, while the fact that the city lies to the north-east of Martyn's, across the field where Jude confronts Farmer Thwaite and is, in itself, significant in arousing a mixture of curiosity and dread in Jude's mind. The distant, effete view of the city sustains that initial curiosity. giving it a tangibility and a permanence. The very street lamps seem to young Jude to represent 'the more thoughtful and mentally shifting ones therein'. Having thus idealized the distant city, Jude uses mechanically solid principles to crystallize his initial impressions. Word-of-mouth plays a significant part in the crystallisation, from the carter who himself distributes second-hand intelligence, and from the quick Vivbert. Cultural objects are seen as impregnated with the spirit of Christminster in the form of Latin grammars which reinforce the impression of scholasticism. Jude himself becomes a stone-mason as a direct result of his ideas about city life. The more sterile and barren actual life is, the more the ideal it generates will be twisted into disembodied illusions.

As it is realised, he takes to the city mechanically solid conceptions of how culture is transmitted - based on a tradition which is non-literary, verbal (vocalized and folk-song), place-based and full of social ritual, (harvest-home, club walking) - on the assumption that simply being in the place one becomes suffused with it. This mechanically solid view does not work in Christminster but is at some time, not until after he becomes aware of the failure of Phillotson to achieve his aims, before Jude begins to make practical enquiries.

He saw what a curious and cunning glimmer the neighbourbhood of the place had exercised over him. To get there and live there, to move among the churches and halls and become imbued with the genius loci, had seemed to his dreaming mind, as the spot shaped its charms from its inhabitants, so its spirit was not to be defined upon the spot. We do... It would have been better for him in every way if he had not come within sight and sound of the delusive precints, had gone to some busy commercial town with the sole object of making money by his wits, and thence surveyed its plan in true perspective. 11

It is at this point that Jude, as a isolate deprived of class and him, sees the global order which separates him from the power and class structure which belongs on the far side of a literal, as well as figurative, wall. It is many years before Jude realises the full significance that his early dream of becoming a bishop has, in organically solid terms of the class struggle. 11

Contemporary social problems of the mobility of labour, differentiation and specialisation, education as a means to social advancement, alienation and frustration, class prejudice and social solidarity, rural and national economics, and the clash between the still mechanically solid rural communities and the organically solid sections of society, are all powerfully present in the works of Thomas Hardy.

The symbolic nature of Christminster permeates Jude the Obscure: it results in a number of powerful descriptions of the city, including those of Jude's impressions on arrival, the view from the college library, the irony of situation of Jude, Sue and their children on Remembrance Day, the oppressive aspect of the college to Further Time, and the circumstances of Jude's death, which are too many to discuss in detail here. One of the most vivid of paradigms which Hardy raises is that of Jude, the stonemason and builder of colleges committing an act of vandalism, by writing on the walls of the colleges with a lump of workman's chalk. Another is that of the worker-in-stone for posterity, creating images of Christminster in dough, for immediate consumption; lovingly deposing the very thing which he idolises. Such paradoxes are imbued, and intrinsic to Hardy's novels, but they are not resolved; as the characters are faced with, and attempt to solve one problem, new orders of problems and paradoxes are created out of the solution. If anything, Hardy's emphasis, not solves the problems of the world, thus challenging the social mores. Not only is the symbolic properties of space made manifest and powerful in Hardy's novels, so also are the symbolic properties of time. Hardy's characters are portrayed as part of an historical continuum, through both artifacts in the landscape and through architecture. In Jude the Obscure the medieval colleges of Christminster are seen as imbued with the spirits and knowledge of past scholars, with which Jude is unlikely linked across the ages. However, in reconstructing the damaged mouldings of the colleges, Jude discovers that his historical continuum is not with dead souls of scholars, but with the tradition of craftsman whose physical effort had built the edifices which surround him. While the historian finds some temporary identity, as part of an historical tradition. What Jude does not see is that his labour-power is exploited to prop up the structures which exclude him, and that his work is directed towards the reinstatement of the old world rather than the production of a new social order. These ideas are also explored by Sue, who attempts
to discard the influences of history, but substitutes one form of ideology for another. Hardy demonstrates that it is possible neither to escape from history nor to create history where none exists. This awareness of the continuum of time (like the notion that a man may be behind or ahead of time) and of the relational nature of time (like Jude's lament that a moment's weakness can upset a lifetime's plans), or Philologia's realization that a life of effort may end in a 'return to zero' permeate Hardy's writings. His novels are essentially infinite structures; the reader is drawn into a continuum in which a number of significant events have already occurred; and his novels do not end with all the problems solved and all the knots untangled. Hardy does not suffer from the 'happy ever after' illusion of religion or fairy tale.

Hardy exploits the symbolic properties of time to add irony to the passage of events. All Jude's misfortunes, and his eventual death, in Christminster, are highlighted by Remembrance Day. 'Remembrance Day, #Humiliation Day for me', to which the ' Pastor of St. Sime' seems irrevocably drawn, Jude deliberately returns to Christie Minster with Sue and his family on Remembrance Day, being reflexively aware of the stark contrast between his failure to realise the dream of becoming an academic, and the success of the newly-graduated Doctors emerging from the colleges in process, and 'passing across the field of Jude's vision like inaccessible planets across an object glass.' Even the simple which Hardy uses is one of the planetary cycle, indicative of a reflexive awareness of predictable and sought-for events, on another plane. Jude's death takes place on the day of the Remembrance Games', the final irony being added by the tunic, occasioned by the conferring of Honorary Degrees on members of the aristocracy, floating into the room in which the corpse of Jude is being laid-out. It must be stressed that this use of coincidence by Hardy is not like that of Jane Austen, who uses providence to manipulate the action. Here, coincidence merely alleviates or reinforces events which have already occurred as the result of rational action, and provides no way of determining their happening.

The result of this exploitation of both space and time is to produce a dynamic tone. Paradoxes are not resolved, and conflicts are continually created. Just as the mechanically solid novel relies largely on social ritual to achieve a cool and measured tone, so here the organically solid novel emphasizes or challenges the effects of social ritual.13 Hardy's characters, far from exhibiting mental and moral conformity, are exposed as individuals, each of which having a dominant personal history and psychology which influences and individual in his social relations both personal and social conflicts. Hardy is more often concerned with non-conformity than conformity, with the breakdown of social ritual rather than its reinforcement, and with the possibility of social change rather than with the continuity of established customs and proceedings. He appears concerned with a substantive description of action, and the possibility for the future creation of social uncertainty.

The social use of myth and art

It is argued in this paper that Austen's novels are mechanically solid, and produce a normative description for action, whilst those of Hardy are organically solid, and offer a substantive description of action. Whilst this statement offers a more complete description of the novels of Austen and Hardy, it contains little explanatory power. It is possible to suggest alternative definitions for the novel; it explores the potentials and possibilities of any given theory of reality, or the novel looks at descriptions of the world in order to discover its structures. It is reasonable to link these alternative suggestions with the nature of the novel, to the wider descriptions of myth and art offered by Claude Levi-Strauss in The Savage Mind: 'The creative act which gives rise to myths is in fact exactly the reverse of that which gives rise to works of art. In the case of works of art, the starting point is a set of one or more objects and one or more events, which aesthetic creation unifies, by revealing a common structure. Myths travel the same road, but start at the other end. They use a structure to produce what is itself an object consisting of a set of events (for all myths tell a story). Art thus starts from a set of objects (a set +event) to the discovery of its structure, Myth starts from a structure, by means of which it constructs a set (object + event).'

Thus the novels of Austen may be seen as myths, whilst those of Hardy appear to correspond to works of art in the sense of Levi-Strauss, as opposed to the socially understood meaning of 'art' which is embodied in a gallery or museum, and is often closer to myth. Both myth and art, as defined above, are third world objects. Thus, whilst novels are unfashionable, in the Popperian sense, they are third world representations of social mores.

Myth is characterised by the suppression of historical commitment and specific quality. In the 'Overture' to The Rain and the Cooked, Claude Levi-Strauss discusses an analogy between myth and music, as 'instruments for the suppression of time.'14 This timeliness and spacelessness is also noted by Lévi in Genesis as Myth: 'Myth itself finds a chronology in any strict order of the word, for the beginning and the end must be apprehended simultaneously: significance is to be discerned only in relations between component parts of the story: sequence is simply a persistent rearrangement of elements which are present from the start.' Similar features, which have already been discussed in this paper, are discernible in the novels of Jane Austen, which endow them with a synthetic form, and prevent
their disinhibition into a confusion of paradoxes. Again, myth is a normative model for action, which describes how things should be done, rather than how things are. It is a mediator of paradoxes: sacred-profane, blasphemy-superhuman, mortal-immortal, male-female, pure-impure, good-bad, life-death.

Mediation is non-rational and frequently providential. Auster's novels share with myth this characteristic of mediation: sense-sensibility, precluding-resolutely, in-dependence-conformity, individual-society. Play, regulation, order-disorder, and she introduces the traditional mythological devices of coincidence and providence to mediate binary oppositions. In Pride and Prejudice, most of the action depends on providential meetings of the characters. This is not to deny the occurrence of chance, but simply to suggest that in the novels of Jane Austen the workings of providence are not random. The acquisition of a large fortune or a title from unexpected sources is a frequent device by which characters constrained by lack of wealth or connections, may be set free to marry without disapproval. Such things do occur in reality, hence the popularity of the lottery, otherwise the myth would not be credible. In Mythologies, Barthes suggests that the function of myth is to distort reality, not to make it disappear. In myth, the odds are stacked!

Paradoxically, it is the non-rationality of myth which renders it resilient to dislocation. Failure of the normative model in reality is believed to be 'caused' by the incorrect application of the forms of ceremonial surrounding the myth, not the failure of the myth itself. This is the case with the novels of Jane Austen, since failure of the model she offers may be blamed on incorrect etiquette or impudent conduct. The efficacy of myth, and of the novel as myth, lies not in its nature as a system of signs, but in the fact that the myth-consumer, or reader, takes significance from the facts. The anonymity of myth is of great importance, for from the moment that the myth is recognized as such, it exists only as an element in a tradition, and no longer as an expression of truth. Jane Austen is a 'successful' myth-maker, in that her myths are recognized as such by her contemporaries. In this paper that Auster's novels, far from being relevant to twentieth century society, are of value as historical intelligibility.

The social order of which novels transmit has been succeeded by new mythological forms, such as the romance and the thriller. If myth transmits an existing social order, art attempts to discover, and even challenge, the boundaries of meaning within existing systems of representation. This challenge to the boundaries is described in Radical Perspectives in the Arts by Stella Stroppa.

"The widening of the authority of representation in the arts is to be witnessed in every sort of version. Poetry has tended to become 'contex-tive', almost wholly graphical. The novel is in an experimental stage where both time and space can be characterized are subjected to shuffling and diving, where the plot and narrative have scarcely kept a hand held. Theatre has turned towards ritual spectacle and happenings. Art is characterized by the exploitation of space and time, even by the revolution of a Russian view of the world. A similar reflexive awareness of time and space is found in the novels of Thomas Hardy, in which paradoxes are transformed into higher orders of paradoxes without being resolved.

Art, provides a subversive model of action by looking at things and events in an attempt to discover their meaning. It is a process by which paradoxes are created: art non-art, art-life, a well-known example is the work of Man Ray, whose 'ready-mades' are not common objects to use, although they are presented as an attempt to transcend the separation of art from life, since the objects he endorses are deliberately trampled of their functions. Hardy's novels share with art the characteristics of creating new paradoxes with each attempt to solve the old antitheses. The reader's interpretation adds yet more problems and paradoxes to the structure, he is driven into the attempt to mediate, and thus revel in new forms, irrecusable opposites. In other words, every work of art actually occurs by a collaboration of the artist and the art-consumer, which is reflexive in nature.

While art aims the potential for the destruction of what constitutes a work of art, every negation of art is itself a work of art. Revolutionary art may be seen as residing outside the realm of everyday life, requiring mediation in the form of myths about art, to restore it to society, particularly those based on systems of exchange value. Interestingly Hardy who was initially outside society, is now in the process of being reinstated, thus the mediation of myths about Hardy. These include the view of Hardy as a traditional Wessex chronicler, or an environmental determinist. Both art and myth are systems of representation and systems of communication. On the one hand, art, which starts from a structure, by means of which it constructs a set, object → event, resolving or suppressing the paradoxes into a static model which is non-rational, distills to essences, providential, and non-reflexive. Myth is mechanically solid, space and time are suppressed, and is a normative description for action. The novels of Jane Austen may be described as myths. On the other art, which starts from a set, object → event, to the discovery of its structure, restating the paradoxes in new forms, or creating higher orders of paradoxes in a dynamic model which is rational, elaborated, random and reflexive. Art is organically solid, space and time are exploited, and is a substantive description of action. The novels of Thomas Hardy may be described as art. The power of art lies in its ability to revolutionise the social order; the strength of myth, including myth about art, lies in its ability to reinforce the existing social order. Once a myth becomes oppositional it is cemented into the ultimate paradox, whilst representations may either reinforce or alleviate the existing social order, they cannot discover realities.
References


One major novel, *Fides* and *Præsidium*, in the case of Austen, and *Jude the Obscure* in the case of Hardy, will be discussed in depth, but wherever possible, additional relevant material from other works by the same authors will be drawn upon.

This concept of mechanical solidarity is obviously generalized—

it is realized by different societies in a variety of ways. Furthermore, the conditions for both mechanical and organic solidi-

darity exist within all societies and are brought together in a
stable relationship by each society. It is possible, similarly, to

trace a generalized concept of mechanical solidarity in the
output of Jane Austen, or of organic solidarity in the works of

Hardy, which are realized in different ways and to varying
extents in individual novels.


*We live in so different a part of town, all our communities are so different, and as far as we know we got so little, that it is very improbable that they (Jane and Bridget) should meet us at all, unless he really comes to see her."

Again, the sociopolitical insulating properties of London are explored by Lydia and Wickham, on the occasion of their visitation.

Property relationships, furniture and interior settings are observed and classified in minute detail in a similar way to the classification of the natural environment by 'primitive' societies.

The mutability of improvement plays a significant part in all Austen's novels, and is perhaps encapsulated by Henry Crawford in Mansfield Park.

See the discussion on the pictureque by Edward Ferrers in *Some Aspects of Sensibility*, or on the composition of a picture by Henry Tilney in *Northanger Abbey*.

'Exquisite' is mentioned by Austen only once: in *Sense and Sensibility*. Mr. Dashwood complains that the easel of Norland Common is creating a drain on his income.

*Northanger Abbey* in particular fulfills the regular duties and convolutions which are necessary to a member of polite society.

"Duchamp" op. cit.


*Such has been made of this love of Weise, which this paper suspects an actual concern for ethnographic detail which might be expected from an unusually solid writer. Hardy makes a point of revisiting the Yeatian scenes which he depicts in *Jude* in 1896, before announcing to write.*


John Berger describe similar attitudes by contemporary peasant societies in *A Second Met Pilgrim*, 1972.

Hardy, op. cit.

While Hardy's immediate concern is with a small section of society—small tradesmen, farmers, shopkeepers, professionals—(certainly that section of society which is too poor to 'know' or insufficiently poor to be patronised in the novels of Austen), their changing way of life is consistently related to the wider power structure.

Hardy deploys the physical process of change and mutation in the fabric of the *clergy*, the patching and capping carried out in deference to an historical medium, the novels of age in converting unsuspecting buildings to visions of aesthetic value, the role of the professionals in determining village vernacular, and the multifaceted style, into neo-Georgian and neo-Camian.

In *Jude Hardy* challenges the social ritual of marriage, as an institution which is always liable to break down. In *Fee and the Un Visitation* the sacrament of baptism is scrutinised, and in *The Hand of Richts and Hardy* Hardy explores the social rituals surrounding the DNA system and police society.

Levi-Strauss, op. cit.

As the possibilities for both mechanical and organic solidarity exist in any society, it is feasible to suggest that the potential for social myth and social anxiety in any novel. This may explain both the narrative context of Austen's novels, and the way approach to environmental descriptivism exhibited in the novels of Hardy.


For example, *The Girl*, a household laundry iron with nubs glued to it by their heads to the ironing surface, so that they protrude, a solution of the "ready-made" state of either compo-

nent in the overall synthesis.

*Du Champs*, *Stockhausen*, *Joyce*. 

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*References:*

3. One major novel, *Fides* and *Præsidium*, in the case of Austen, and *Jude the Obscure* in the case of Hardy, will be discussed in depth, but wherever possible, additional relevant material from other works by the same authors will be drawn upon.
4. This concept of mechanical solidarity is obviously generalized—it is realized by different societies in a variety of ways. Furthermore, the conditions for both mechanical and organic solidarity exist within all societies and are brought together in a stable relationship by each society. It is possible, similarly, to trace a generalized concept of mechanical solidarity in the output of Jane Austen, or of organic solidarity in the works of Hardy, which are realized in different ways and to varying extents in individual novels.
7. *We live in so different a part of town, all our communities are so different, and as far as we know we got so little, that it is very improbable that they (Jane and Bridget) should meet us at all, unless he really comes to see her.*
8. Again, the sociopolitical insulating properties of London are explored by Lydia and Wickham, on the occasion of their visitation.
9. Property relationships, furniture and interior settings are observed and classified in minute detail in a similar way to the classification of the natural environment by 'primitive' societies.
10. The mutability of improvement plays a significant part in all Austen's novels, and is perhaps encapsulated by Henry Crawford in *Mansfield Park.*
11. See the discussion on the pictureque by Edward Ferrers in *Some Aspects of Sensibility*, or on the composition of a picture by Henry Tilney in *Northanger Abbey*.
12. 'Exquisite' is mentioned by Austen only once: in *Sense and Sensibility*. Mr. Dashwood complains that the easel of Norland Common is creating a drain on his income.
13. *Northanger Abbey* in particular fulfills the regular duties and convolutions which are necessary to a member of polite society.
16. *Such has been made of this love of Weise, which this paper suspects an actual concern for ethnographic detail which might be expected from an unusually solid writer. Hardy makes a point of revisiting the Yeatian scenes which he depicts in *Jude* in 1896, before announcing to write.*
19. Hardy, op. cit.
20. While Hardy's immediate concern is with a small section of society—small tradesmen, farmers, shopkeepers, professionals—(certainly that section of society which is too poor to 'know' or insufficiently poor to be patronised in the novels of Austen), their changing way of life is consistently related to the wider power structure.
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29. For example, *The Girl*, a household laundry iron with nubs glued to it by their heads to the ironing surface, so that they protrude, a solution of the "ready-made" state of either component in the overall synthesis.
30. *Duchamp, Stockhausen, Joyce.*