ACADEMIC GYMNASIUM № 56



**ANALYSIS OF THE INTERACTION OF DIRECT AND FIGURATIVE MEANINGS OF WORDS ON THE EXAMPLE OF THE POEM “THE CONVERGENCE OF THE TWAIN”**

**BY T. HARDY**

Research work

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**The goal of this project is**

To find out how authors create an image and semantic shades on the example of the poem of Tomas Hardy “ The Convergence of the Twain”.

**Objectives :**

To examine the poem “ The Convergence of the Twain”

To find out what literary devices the author uses and what is hidden behind them ( the hidden meaning).

To explore the meanings of them.

To explore the semantic shades that they create.

**The method :**

Parsing and analysing the poem.

**INTRODUCTION**

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Literature has always played an important role in human life.

English literature helps a person to delve into the language to understand the moral and ethnic foundations of society, it’s traditions, learn more about the peculiarities of the mentality of people, about the works that inspire them and about the authors. It helps to unveil the specifics of English speech and it’s niceties.

As well as Russian literature, English assumes the presence of means of expressiveness that increase the expressiveness of the text and gives it a lot of hidden meanings.

Based on this fact, the object of our work will be the figurative and direct meaning in English works and means of expressions.

In our research, we will analyze such fundamental works as The convergence of the Twain and try to identify the means of expression used in these works and how they influenced the meaning of this poem. The value of our work is in the systematization of knowledge about means of expression in the works of Thomas Hardy as the writer of the end of 19th - beginning of 20th century.

As the author of the poem we chose to analyze is Thomas Hardy, here is some information about him.

**CHAPTER 1**

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**Thomas Hardy**

**Thomas Hardy** (2 June 1840 – 11 January 1928) was an English novelist and a poet. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, including the poetry of William Wordsworth. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain, such as those from his native South West England.

While Hardy wrote poetry throughout his life and regarded himself primarily as a poet, his first collection was not published until 1898. Initially, he gained fame as the author of novels such as Far from the Madding Crowd (1874), The Mayor of Casterbridge (1886), Tess of the d'Urbervilles (1891), and Jude the Obscure (1895). During his lifetime, Hardy's poetry was acclaimed by younger poets who viewed him as a mentor. After his death, his poems were lauded by Ezra Pound, W. H. Auden and Philip Larkin.

Many of his novels concern tragic characters struggling against their passions and social circumstances, and they are often set in the semi-fictional region of Wessex; initially based on the medieval Anglo-Saxon kingdom, Hardy's Wessex eventually came to include the counties of Dorset, Wiltshire, Somerset, Devon, Hampshire and much of Berkshire, in the southwest and south-central England. Two of his novels, Tess of the d'Urbervilles and Far from the Madding Crowd, were listed in the top 50 on the BBC's survey The Big Read.

### **The Convergence of the Twain**

"**The Convergence of the Twain (Lines on the loss of the *Titanic*)**" is a poem by Thomas Hardy, published in 1912. The poem describes the sinking and wreckage of the ocean liner Titanic. "Convergence" consists of eleven stanzas (*I* to *XI*) of three lines each, following the AAA rhyme pattern.

Hardy was asked to compose a poem to be read at a charity concert to raise funds in aid of the tragedy disaster fund. It was first published as part of the souvenir program for that event. The poem reflects the memory of those who lost their lives in that tragic incident.

**“The Convergence of the Twain” is a Statement of Sorrow:** The speaker compares human vanity and pride to the powerful sea. According to him, the sea is a quiet place. After discussing the sea, the speaker turns toward the wreck of the Titanic and presents a graphic detail of the changes that occurred in different parts of the ship. He talks about different things one can find on the wreckage such as the jewellery and costly mirrors of wealthy passengers. Sadly, they were lying purposelessly in the dark with fishes and worms to see them.  
Later, the speaker attempts to explain the circumstances that led to this disaster. He says that both, the ship and the iceberg took appropriate time to grow. Although no mortal eye would determine how they would meet, yet upon the supernatural call, they came together forcefully and left a profound impact on Europe and the United States. The poet emphasizes about the useless materialistic approach of mankind despite such disasters and tragedies.

**CHAPTER 2. Analysis**

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**Main topics observed in the poem**

**Fate**

“The Convergence of the Twain” centers around the idea that fate acts as a determining factor for all events on earth. The first few stanzas center on the tragic destiny of the Titanic. However, rather than mourning this as loss, the poem disregards the people who died in the crash by focusing on the crash itself. The speaker describes the iceberg and the ship as soulmates, or as two celestial bodies on a collision course. Both of these strategies reject the tragic, human dimensions of the crash in favor of a detached narrative of inevitability. Throughout the poem, Hardy takes advantage of the reader’s foreknowledge of the crash to create dramatic irony, as the builders of the ship don’t realize that their project is doomed. This tension between our knowledge and the knowledge of the poem’s subjects amplifies the cynical, detached tone of “The Convergence of the Twain” by ensuring that the reader, rather than empathizing with the humans, feels separate from them because we are aware of their fate. Ultimately, Hardy argues that, rather than feeling heartbreak over the sinking of the Titanic, we should see it as a lesson on fate’s omnipotence over the unfolding of events.

**Human Vanity**

Hardy contrasts the omnipotence of fate with the vanity of humans. In the first stanza, he personifies this vanity by referring to the “Pride of Life.” This literary device allows the speaker to paint the poem’s conflict as one not between man and nature, but rather between man’s pride and natural fate. Vanity thus becomes not an attribute of people, but rather an independent actor within the poem. Later, the fish see the sunken ship and ask “What does this vaingloriousness down here?” Rather than associating the ship with splendor, or the wreck with tragedy, the fish perceive both glamorous ship and disastrous collision as products of the same “vaingloriousness,” the human pride which justified such an extravagant vessel, and which assumed it was unsinkable. Hardy critiques this human self-regard by suggesting that it is ultimately misguided, as it fails to perceive that all human accomplishments are ultimately subject to the power of fate.

**Cynical View of Marriage and Love**

Throughout the “The Convergence of the Twain,” Hardy employs an extended metaphor in which the Titanic is portrayed as a bride, and the ship as its groom. On one hand, this metaphor suggests that the collision was less tragic than an inevitable, even right and lawful, “consummation” between two beings destined for one another. On the other hand, portraying the tragic sinking of the Titanic as akin to a marriage also suggests a negative view of marriage overall. In this poem, love and sexuality are portrayed as controlled by fate, rather than desire, and the eventual meeting of two lovers not as a beautiful moment, but rather as a tragic or disastrous one. The poem seems to suggest that marriage poses a threat to the individual integrity of both parties, but it also casts marriage as an inevitability dictated by fate, which hence cannot be avoided.

**Analysis**

The poem "The Convergence of the Twain" was written just two weeks after the disaster and soon - on May 14 - was published. The Titanic died on April 14. In other words, violent controversies over the causes of the disaster, a lawsuit against the shipping company, horrifying stories of survivors, etc. - all this at the time of writing the poem was still ahead. That is, in general, it was an “animal” reaction on the part of our poet. Moreover, in the first publication, the text was preceded by a heading: "Improvisation on the death of the Titanic."

What string in Hardy's soul was affected by this disaster? Typically, representatives of the critical workshop interpret "The Convergence of Two" either as the poet's condemnation of the illusions inherent in modern man about his technical omnipotence or as a song about retribution for human vanity and the desire for excessive luxury. The poem undoubtedly contains both. The Titanic itself was both a miracle of modern technology and a show. However, our poet is interested in the iceberg no less than the ship. And it is the characteristic triangular shape of the iceberg that determines the stanza pattern of the poem. The inanimate nature of the Ice Form plays the same role in relation to its content.

It should be noted that the triangular shape evokes associations with a ship, resembling the usual image of a sail. In addition, given the architectural past of our poet, this form may have been associated for him with a church building or with a pyramid. (After all, there is a mystery in every tragedy.) In a poem, the base of such a pyramid would be a hexameter, where the caesura divides six feet into equal three-foot links: this is practically the longest dimension, and Mr. Hardy had a special affection for him - maybe because I learned Greek on my own.

While his love for figurative poetry (which came to us from the Greek poetry of the Alexandrian period) should not be exaggerated, his entrepreneurial spirit of stanza was significant enough for him to pay attention to the visual aspect of his poetry when he took it. Be that as it may, the stanza pattern “Convergence of two” is clearly deliberately chosen, as shown by two tricycles and one hexameter (usually conveyed in English by just two tricycles - this is also a “convergence of two”), fastened by а triple rhyme.

The Convergence of the Twain is the most real poem "in case" in the form of a public address. In essence, it is speech; there is a feeling that a preacher should pronounce it from the pulpit. The first line - “In a solitude of the sea” is extremely spacious, vocally and visually; it conjures up the infinity of the sea horizon and that degree of autonomy of the elements, which gives them the ability to feel their own loneliness.

But if the first line looks over this colossal space, then the second - “Deep from human vanity” leads even further from the human world, to the very heart of this completely isolated element. In fact, the second line is an invitation to an underwater journey, into which the first half of the poem turns - again a prolonged exposition! By the end of the third line, the reader is already a participant in a real underwater expedition.

Tricycles are a tricky thing. They are often euphonic fruitful, but they naturally limit the content. At the beginning of the poem, they help our poet to set the tone, but he is in a hurry to get down to what the poem is being written for. For this, he takes the third, very capacious hexametric line, in which he really shows an almost bloodthirsty efficiency:

**“And the Pride of Life that planned her, stilly couches she”**

The first part of the line is equally remarkable both for the heap of stress and for what it introduces: a rhetorical, abstract concept, which, moreover, is written with capital letters. Pride of Life, of course, is syntactically connected with human vanity, but this does little to help the cause, since, firstly, human vanity goes without capital letters and, secondly, it is still a more intelligible and familiar concept than Pride of Life. Further, the two “ns” in “that planned her” create the feeling of a tight, tense voice, more suitable for a newspaper frontline than for a poem.

No poet, being in his right mind, would try to fit all this in half a line: it is almost impossible to pronounce. On the other hand, as we have already noted, there were no microphones yet. In fact, the words “And the Pride of Life that planned her” can be read aloud, despite the danger of mechanical chanting, and as a result we get in some sense unjustified logical stress, but it is obvious that this requires an effort. The question arises why Thomas Hardy does this. Answer: because he is convinced that the image of a ship resting on the seabed, as well as the triple rhyme of the stanza, will be "taken out."

“Stilly couches she” is a really great counterbalance to the unwieldy accumulation of stresses that preceded it. Two “ll” - a “flowing” consonant sound - in “stilly” almost physically convey a slight wiggle of the ship. As for the rhyme, it finally affirms the feminine nature of the ship, already read in the verb “couches”. For a poem, this association is very timely.

What does his behavior tell us about the poet in this stanza and, above all, in its third line? That he is very calculating (at least he counts his stresses). And yet - that his pen is driven not so much by the feeling of harmony as by the main idea, and that his triple rhyme - only secondarily fulfills a euphonic function, first of all - is a structural device. If we talk about rhyme, then in the first stanza it is not amazing. The best thing that can be said about her is that she is highly functional and echoes the magnificent fifteenth-century poem sometimes attributed to Dunbar:

**In what estate so ever I be**

**Timor mortis conturbat me ...**

**“All Christian people, behold and see:**

**This world is but a vanity**

**And replete with necessity.**

**Timor mortis conturbat me ”.**

It is likely that these lines served as a source of inspiration for The Descent of Two, since this poem is primarily about vanity and necessity, and also, of course, about the fear of death. But what torments seventy-two-year-old Thomas Hardy is, first of all, necessity. The most important role in the stanza is of course the word “salamandrine”. In addition to mythological and metallurgical associations, this four-syllable, lizard-like epithet miraculously evokes in the mind the unsteady movement of fire - an element directly opposite to water. The fire has gone out, but it seems to continue to live in the flickering water.

The word “Cold” in the phrase “Cold currents thrid, and turn to rhythmic tidal lyres” emphasizes this transformation. But on the whole, the line is extremely interesting, because in it you can see a hidden metaphor of the process of creating this poem. On the surface - or, more precisely, below it - we have the movement of waves approaching the shore (or the bay, the bay), which looks like a curl of a lyre. Then the waves are sounding strings. The verb “thrid” - an archaic or dialectal form of the word “thread” - not only conveys the interweaving of sound and meaning, going from line to line, but also euphonically reminds of the triangular pattern of the stanza - the three-verse. In other words, the transition from “fire” to “cold” here is a technique that gives out the artist's reflection in general and, given the approach to depicting the great tragedy in this poem, our poet, in particular. For, frankly, “The convergence of the Twain” is devoid of “hot” emotions, which, perhaps, would seem appropriate if we remember the number of lost lives. It's a totally unsentimental thing, and in the second stanza, Hardy reveals some of his trade secrets.

**Over the mirrors meant**

**To glass the opulent**

**The sea-worm crawls - grotesque, slimed, dumb, indifferent.**

I think that it was precisely because of this phrase that the poem was considered socially critical. Here, of course, there is social criticism, but it is the least interesting. The Titanic was indeed a floating palace. The ballroom, casino, passenger cabins were grandiose incarnations of luxury, the decor was striking with splendor. To convey this, the author uses the word “to glass”, which at the same time doubles all this wealth and betrays its one-dimensionality: it is no deeper than mirror glass. However, in my opinion, in the picture that Mr. Hardy is painting here, he seeks not so much to condemn the rich as to highlight the discrepancy between intention and result. The sea worm crawling across the mirror does not embody the essence of capitalism, but the diametrical opposite of “the opulent”.

The string of negative epithets that describe this sea worm tells us a lot about Mr. Hardy himself. For to appreciate the power of a negative epithet, you must always try to apply it to yourself first. A poet and a novelist as well, Thomas Hardy must have done this more than once. Therefore, this sequence of negative epithets can and should be perceived as a reflection of his hierarchy of human evils, the heaviest of which is the last on the list. And the last of them, moreover put in a rhyming position, is “indifferent”. As a result, other qualities - “grotesque, slimed, dumb” - turn out to be the lesser evil. At least from the point of view of our author, this is exactly the case. And one involuntarily thinks that the severity of condemnation, which in this context refers to the word “indifferent”, is probably directed by the author towards himself.

**Jewels in joy designed**

**To ravish the sensuous mind**

**Lie lightless, all their sparkles bleared and black and blind.**

Probably now is a good moment to celebrate the cinematic - frame by frame - approach that our poet uses here, and yet he does it in 1912, long before cinema became a daily - well, nightly - reality. I think I have already said somewhere that poetry, not Eisenstein, invented the editing technique. The vertical arrangement of the same stanzas on the page is a movie. A couple of years ago the company trying to raise the Titanic made a documentary that was shown on television - the camera was very close to the things in question. Most interesting was the contents of the ship's safe, which, among other things, may have contained the manuscript of the just finished novel by Joseph Conrad, which the author sent to his American publisher on the Titanic, because, among other advantages, this ship was supposed to be the fastest carrier of mail ... Attracted by the scent of wealth hidden there, the camera circled endlessly over the area where the safe was located, but all in vain. Thomas Hardy does it much better.

**Steel chambers, late the pyres**

**Of her salamandrine fires,**

**Cold currents thrid, and turn to rhythmic tidal lyres.**

We really find ourselves here in the role of underwater travelers, and although the rhymes don't get better (our old friends “lyres” also meet here), this stanza is stunning in its pictoriality. We are undoubtedly in the machine room, and all this technique is visibly refracted in the shaky water.The phrase “Jewels in joy designed” practically sparkles with its “j” and “s”. The same can be said for the next line with its sibilant s. The most striking use of alliteration, however, is in the third line, where the enchanted sensual gaze dims as all the ls crack and explode in the word sparkles, transforming the gems in the bleared and black and blind chain into many bubbles rising to the end of the line. Alliteration literally self-destructs before our eyes.

To admire the poet's ingenuity here is much more rewarding than to “read” into this line a sermon on the ephemeral and destructive nature of wealth. Even if our author had set himself such a task, he would have focused on the paradox as such, and not on socially critical comments. If Thomas Hardy had been fifty years younger when he wrote this poem, perhaps he would have sharpened the socially critical note in “The Convergence of the Twain,” and even then hardly. But he was seventy-two years old, he himself was quite well off, and out of the 1,500 people who died with the Titanic, he knew two personally. However, during his underwater journey, he also does not try to find them.

**Dim moon-eyed fishes near**

**Gaze at the gilded gear**

**And query: "What does this vaingloriousness down here?"**

The phrase “Gaze at the gilded gear”, obviously, crept here only because of alliterative inertia (it is easy to assume that other combinations of words came to mind on the way to the last stanza, and this is just one of the side results), which again recalls the pomp of the "Titanic". We see fish as if through the side window - hence the effect of a magnifying glass that widens fish eyes and makes them look like the moon. Much more significant, however, is the third line in this stanza, which ends the exposition and serves as a springboard for the main idea of ​​the poem.

The line “And query:“ What does this vaingloriousness down here? ”” Is not just a rhetorical phrase, thanks to which the subsequent text of the poem becomes the answer to the question contained in it. This is, first of all, a return to the speaker's pose, which has lost its distinctness due to the prolonged exposure. To return to it, the poet raises the stylistic level of speech, combining the official-legal word “query” with the clearly churchly “vaingloriousness”. The bulky five-piece hull of this latter perfectly conveys the bulkiness of the ship on the seabed. In addition, however, both official and church words indicate a stylistic shift and a change in the angle of view.

**Well: while was fashioning**

**This creature of cleaving wing,**

**The Immanent Will that stirs and urges everything**

To begin with, the word “Well” here both disarms and signals a regrouping. This is a colloquial word that the author needs both in order to dull the audience's vigilance a little - if she was alert when she heard "vaingloriousness" - and in order to draw more air into the lungs, as he begins a long, extremely overloaded phrase. Somewhat reminiscent of the oratorical receptions of our fortieth president, “Well” here serves as a sign that the cinematic part of the poem has ended and the conversation begins in earnest. Apparently, the topic of conversation is not the underwater fauna, but Mr. Hardy's idea (and also poetry in general since the time of Lucretius) about causality.

The lines “Well: while was fashioning / This creature of cleaving wing” tell the public (and above all syntactically) that we start from afar. Moreover, the subordinate clause preceding the judgment of the Immanent Will is one hundred percent exploiting the grammatical gender of the word "ship" in English. There are three words in a row with a growing feminine connotation, and their closeness to each other reinforces the impression of deliberate underlining. The word "fashioning" could be quite neutral in the context of shipbuilding, if it did not turn out to be associated with the word "this creature" with the inherent connotation of love in this latter, and if this creature, in turn, did not have the word "cleaving" , which sounds more like “cleavage” than “cleaver”, which as a result, conveying the image of the movement of the bow of the ship through the water, also evokes an association with a white sail resembling a blade (jib). One way or another, the combination "cleaving wing" (and especially - it is the word "wing", put in a rhyming position) increases the style in this line so that the author can introduce a concept that is fundamental to his entire system of thinking - "The Immanent Will that stirs and urges everything ”.

**Prepared a sinister mate**

**For her — so gaily great —**

**A Shape of Ice, for the time far and dissociate.**

Here it becomes more and more clear that we are moving not so much towards the fact that a collision is a metaphor for a romantic union, but on the contrary: such a union is a metaphor for a collision. The feminine nature of the ship and the masculine nature of the iceberg are clearly defined. But it's not really an iceberg. The real sign of our poet's genius is shown in his allegory: “A Shape of Ice”. And its formidable power is directly proportional to the reader's ability to tailor this form in accordance with the negative potential of his own imagination. In other words, this allegory - actually speaking, one of its letters “a” - provokes the reader to actively participate in this poem.

The words “for the time far and dissociate” have almost the same effect. Yes, "far" as an epithet for time is a commonplace, as any poet might say. But only Hardy is able to insert a completely unpoetic “dissociate” into a line. This is a positive effect of the general stylistic negligence inherent in it, which we talked about above. There are no good, bad, or neutral words for this poet: they are either functional or not. Of course, this could be explained by his experience as a prose writer, if it were not for his so often proclaimed aversion to the smooth, “jewelry” line.

The word "dissociate" is, in general, as devoid of luster as it is functional. It speaks not only of the foresight of the Immanent Will, but also of the fragmented nature of time as such - and not in Shakespeare's, but in a purely metaphysical (that is, a very tangible, tangible, earthly) sense. This is what allows each reader to identify himself with the victims of the catastrophe, because it moves him to another area of ​​atomized time. Ultimately, the word “dissociate” saves, of course, that it rhymes and in addition gives the expected resolution in the third, hexametric line.

Generally speaking, in the last two lines the rhymes are getting better and better, that is, more and more impressive and unpredictable. To fully appreciate the word “dissociate”, it may be worth reading the rhymes of this stanza vertically, in a column. We get: “mate - great - dissociate”. This alone gives a shiver, and not without reason, since it is obvious that this chain arose in the poet's head even before the stanza was completed. Moreover, it was this chain that allowed him to complete the stanza, and complete it as it is completed.

**And as the smart ship grew**

**and stature, grace, and hue**

**In shadowy silent distance grew the Iceberg too.**

Thus, it turns out that we are dealing with a bride and groom. The feminine beautiful ship has long been engaged to the Ice Form. Man-made with natural. Almost a brunette with a blonde. Something that grew in the Plymouth shipyards gravitates towards an object that grows “In shadowy silent distance” somewhere in the North Atlantic. The muffled, conspiratorial tone of the words “shadowy silent distance” emphasizes the secret, intimate nature of this message, and the stress that almost mechanically falls on each word in the stanza is, as it were, an echo of the measured course of time - a move that brings the maiden and the groom closer to each other. For it is the passage of time that makes the meeting inevitable here, and not the individual traits of a given pair.

Their convergence is also made steady by the excess of rhymes in the stanza. In the third line, the word “grew” creeps in, resulting in four rhymes in the three-verse. And this could, of course, be considered a cheap effect, if not for the sound of this rhyme. The chain “grew - hue - too” is euphonically associated with the word “you”, and the repeated “grew” provokes in the reader a feeling of participation in this plot, and not only as an addressee.

**Alien they seemed to be:**

**No mortal eye could see**

**The intimate welding of their later history …**

In the euphonic context of the last four stanzas, the word “Alien” sounds like an exclamation, and its wide-open vowels are like the last cry of the doomed before surrendering to inevitability. It's like "I'm not guilty!" on the scaffold or "I don't love him!" at the altar: a pale face turned towards the audience. Yes, this is the altar, because in the third line the words “welding” and “his t ory” sound like homonyms of the words “wedding” and “destiny”. Therefore, “No mortal eye could see” is not so much the poet's bragging about his knowledge of the mechanism of causality, but rather the voice of such Father Lorenzo.

**Or sign that they were bent**

**By paths coincident**

**On being anon twin halves of one august event ...**

And again - not a single poet in his right mind (if he is not Gerard Manley Hopkins) will hammer into a string like a hammer. And even Hopkins would not have dared to insert the word "anon" like that. So maybe this is where our old friend Thomas Hardy's dislike for a smooth line begins to take on perverse forms? Or is it an attempt to obscure even more, with the help of the Middle English word “anon”, corresponding to the modern “at one,” the vision of the “mortal eye”, unable to discern what he sees - the poet? Lengthening perspective? Passionate about these concurrent paths? The only concession he makes to the conventional view of this disaster? Or simply raising the tone (as the word "august" does), in the light of the ending of the poem - to pave the way for the replica of the Immanent Will:

**Till the Spinner of the Years**

**Said "Now!" And each one hears,**

**and consummation comes, and jars two hemispheres.**

The aforementioned “everything” that is moved and impelled by the Immanent Will seems to include time. Hence - the new name of the Immanent Will: "Spinner of Years". This is, of course, too humanized for the abstract good of an abstract concept, but we can attribute it to the inertia of the church architect living in Hardy's soul. Here he is threateningly close to equating meaninglessness with malice, while Schopenhauer insists on the absolutely blind, mechanistic - that is, extrahuman - nature of this Will, whose presence is felt by all forms of existence, both animate and inanimate, in the form of overloads, stress, conflicts, or, as in this case, in the form of a disaster.

This is what ultimately lurks behind the widespread dramatic tendency inherent in Thomas Hardy's poetry. The transhumanity of the ultimate truth about the phenomenal world ignites his imagination, just as feminine beauty excites the imagination of many Lotharios. As a biological determinist, on the one hand, he, as we can see, willingly accepts the Schopenhauer concept not only because for him it becomes a source of completely unpredictable and otherwise inexplicable events (thus combining “far and dissociate”), but also explain your own "indifference".

Of course, he can be called a rational irrationalist, but that would be a mistake, since the concept of the Immanent Will is not irrational. Quite the opposite. She is uncomfortable, and even possibly frightening. But this is a completely different matter. Inconvenience should not be equated with irrationality, as well as rationality with convenience. One way or another, this is not the place for such subtleties. One thing is clear: for our poet, the Immanent Will corresponds in status to the Supreme Being and is related to the Prime Mover. Accordingly, her speeches are monosyllabic; accordingly, she says "Now".

However, the most appropriate word in this last stanza is, of course, “consummation”, since the encounter took place at night. With the word “consummation” the metaphor of the marriage union is carried through to the end. The word "jars" ("knocks"), which evokes associations with broken dishes, is more a remnant than a spread of metaphor. This is a striking choice of a verb that turns the two hemispheres that the Titanic's "virgin" voyage supposedly was supposed to connect into two colliding, convex vessels. One can suspect that it was the word “virgin” that first touched the string of our poet's “lyre”.

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## **Analysis of Literary Devices Used in “The Convergence of the Twain”**

The poem opens with the imagery of the sea that's holding the Titanic deep at the bottom. All of the steel chambers, mirrors, jewels and other pretty things are at the bottom too, only this time they're surrounded by curious fish and sea-worms that are none too impressed. But since they're in the sea now, those jewels aren't as pretty since they're lightless (no light at the bottom of the sea) and of no use to anyone. The speaker then goes on to tell the story of the Titanic's construction that was simultaneously underway while the iceberg was growing too. So the two are kind of cosmically connected, but not in a good way. When the two do eventually meet, these worlds collide with some awfully tragic circumstances.

| STANZA I | | | |
| --- | --- | --- | --- |
| WORD(S) | IDEA | SYMBOL // MEANING | DEVICE // ELEMENT |
| ***s****olitude of the* ***s****ea…*  ***s****tilly cou****ch****e****s******sh****e* | The ship is lying on the sea bottom | /s/ sounds are used to hint at the soft sounds of the waves | ALLITERATION |
| *Deep from human vanity* | Far from everything man-made | vastness of the ocean | EMPHASIS |
| *Pride of Life that planned her* | ambitious, overconfident engineers who built the ship | human plans for the future | PERSONIFICATION |
| STANZA II | | | |
| *the pyres // Of her salamandrine fires* | where the fires once burned that powered the ship | Combination of the structure on which a corpse is burned with one of the most unlikely forms of life | METAPHOR// PARADOX |
| ***C****old* ***c****urrents…*  *…* ***th****ird…****t****urn* ***t****o rhy****th****mic* ***t****idal lyres* | Water of the ocean replaces the fire | that paradoxical construction is extinguished by the music of waves | ALLITERATION |
| STANZA III | | | |
| *mirrors meant // To* ***glass*** *the opulent* | glamorous, wealthy passengers were meant to see their reflections in mirrors | “glass” is used as a verb, meaning to glaze or encase in glass. The mirror is thus metaphorically depicted as a vessel; it was meant to contain the wealthy, not just to reflect their faces. This is another way that renders the poem impersonal | (EXTENDED) METAPHOR |
| *The sea-worm crawls-grotesque, slimed, dumb, indifferent.* | slimy sea-worms crawl silently over those mirrors, completely undisturbed by the wreckage | the horrors below the sea illustrated in excessive detail embody the cold, unfeeling ocean, which stands opposed to the vain humans | OPPOSITION// EXAGGERATION |
| STANZA IV | | | |
| ***J****ewels in* ***j****oy designed //* ***L****ie* ***l****ightless…****b****leared* ***and******b****lack* ***and******b****lind.* | jewels that once belonged to passengers reflect no light, and lie colorless, beneath the dark ocean | human vanity and planning for the future in /j/ sounds. /l/ sounds indicate calmness and inactivity.  /b/ sounds and repetition of “and” makes the last line sound more final. That air of finality both marks the end of this section of the poem, and emphasizes the finality of the disaster itself. | MULTIPLE  ALLITERATIONS // REFRAIN |
| STANZA V | | | |
| In the first four stanzas of “The Convergence of the Twain,” Hardy establishes a distant, ironic tone partly through the absence of any human character or perspective. The speaker speaks from a distance, cooly evaluating the ship beneath the sea. In the fifth stanza, that distance breaks for the first time with the introduction of the fish. Now, the gaze of the speaker is mediated through their eyes; the personified fish even ask the poem’s central introspective question: ***“What does this vaingloriousness down here”?*** | | | |
| *Dim moon-eyed fishes … Gaze …And query* | drab fish with dull eyes look, as if they are asking themselves | The fish are no more sympathetic to the human loss represented by the wreck than the speaker is. The physical image of fish (they are cold, slippery, and wet), is in total opposition to warm human beings on the land | OPPOSITION |
| *“What does this vaingloriousness down here”?* | "What is this self-indulgent luxury doing down at the bottom of the ocean?" | The shift from distant narrator to judgmental fish prepares the reader for an even colder and more cynical tone towards the tragedy | METONYMIC SHIFT |
| STANZA VI | | | |
| *Well…* | a discourse marker, helping to guide the conversation | Indeed, at this crucial structural point, the content of the poem does shift as the speaker moves from setting the scene to answering a specific question. | STYLISTIC SPEECH SHIFT |
| *While was fashioning* | while people were building a ship | The verb “fashion” has a really “female” shade of meaning, as well as the following “creature” and “cleaving” being closer to “cleavage” than to “cleaver”, pointing at the female idea of the vessel | POLYSEMY |
| *This creature of cleaving wing,* | a ship that was meant to effortlessly pierce the sea's waves as it sailed | The word cleaving is a contranym, a word that means its own opposite, here both “to split in two” and “to stick fast to.” Hardy exploits this self-contradiction to build the dark irony of the poem; at once the iceberg cleaves the Titanic in two, and the Titanic cleaves to the iceberg | CONTRANYMIC POLYSEMY // IRONY |
| *The Immanent Will that stirs and urges everything* | a supernatural power, that sets in motion and directs everything that happens | This could be alluding to God and His absolute justice as He controls aspects of nature that destroy the sinful opulence of mankind | ALLUSION |
| STANZA VII | | | |
| *Prepared a sinister mate*  *For her — so* ***g****aily* ***g****reat —*  *A Shape of Ice, for the time far and dissociate.* | began creating an object that would match the ship in size: an enormous iceberg. These two closely matched objects would meet at a time far in the future, when no one expected them to meet. | Because the ship is identified throughout the poem as "she," the iceberg, her "[ship]mate," can be understood to symbolize the male half of the metaphorical marriage or love affair in the poem. The description of the iceberg is negative or threatening  **Ship-shape** opposition is obvious  Their meeting has been pre-defined | EXTENDED METAPHOR + VOCAL PARALLELISM + ALLITERATION |
| STANZA VIII | | | |
| *as the* ***s****mart* ***s****hip grew…*  *… in* ***sh****adowy* ***s****ilent**distan****c****e grew the I****c****eberg too.* | As the builders were making their impressive ship greater in size, … the iceberg, also, was growing larger | capitalization of "Iceberg" makes it into a proper noun — just like the Titanic. And by using the word “grew” in both lines, the poem suggests that the two are fundamentally similar. More specifically, the choice to describe both as growing suggests that, they are actually made in fundamentally the same way: through God or fate.    the repeated /s/ and /sh/ sounds similarly create a sinister hissing note revealing how the iceberg grows ominously in size. | CAPITALISATION +  LEXICAL PARALLELISM + ALLITERATION |
| STANZA IX | | | |
| *Alien they seemed to be;* | The ship and the iceberg would have seemed completely unrelated to anyone watching; | The stress on the first syllable of "Alien," breaks the iambic metrical pattern that the poem has used so far, further emphasizing just how unrelated the two seemed to be | EMPHASIS |
| *No mortal eye could see* | no human observer could have anticipated | here, the wreck is presented not as the result of human hubris but of supernatural power. It was the Immanent Will that planned this wreck. Human beings cannot anticipate the plans of this mysterious being who controls the world they live in, which makes human lives particularly vulnerable to disaster. | HYPERBOLE |
| *The intimate welding of their later history,* | how their futures would ultimately come to be closely intertwined | The word "intimate," describing the ship and the iceberg coming together, carries suggestions of a close romantic relationship, echoing the word "mate" from stanza VII. The word "welding" suggests an unbreakable physical joining, like the man and the woman cleaving together. The speaker represents the ship and the iceberg metaphorically as two partners, the ironic allusion to Adam and Eve's marriage in Genesis | ALLUSION |
| *Intimate welding* | Secret collision | The “intimate welding” literally refers to the crash of the ship and the iceberg. Yet the phrase also suggests the process through which the Titanic was built, because “welding” suggests mechanical construction. By describing the construction of the ship, in the VIII stanza, as a kind of growing, but the crash as “welding,” Hardy displaces the rationality and control of engineering from the human builders of the Titanic to the divine will which engineers its crash with the iceberg. | POLISEMY // CONTRASTING |
| STANZA X | | | |
| *Or sign that they were bent // By paths coincident* | Likewise, no human observer could find any clue that the paths of the iceberg and the path of the ship would ultimately cross, | “Paths coincident” suggests the paths of celestial objects through the sky, and, in that context, “sign” similarly implies an astrological omen, such as a comet or planet, which might be read as symbolic of some important event | ALLUSION |
| *On being anon twin halves of one august event,* | making them two equal participants in a single awe-inspiring occurrence. | The line is likely an allusion to Plato’s Symposium. According to the story, the gods decided to split humans down the middle, and they were left to spend the rest of time searching for their missing half. Through this allusion, the speaker suggests that the Titanic and the iceberg were originally part of the same whole, and, furthermore, builds on the myth by implying that with the crash, that broken whole was reunited. | ALLUSION |
| STANZA XI | | | |
| *Till the Spinner of the Years* | People only realized what would happen when the supernatural power, who determines how long each human life will last, | Here this power is not named "The Immanent Will," but rather "the Spinner of the Years." This name is an allusion to Clotho, one of the three Fates in Greek mythology. These supernatural entities controlled the lifespan of each human person. | ALLUSION |
| *Said "Now!"* | decreed that the ship and the iceberg would meet at this moment. | Stanza XI brings the poem to a dramatic conclusion. First, the stanza completes the sentence that began in line 25 with "Alien they seemed to be." The thought continued across stanzas IX and X before finally finishing in stanza XI, line 33, with "Now!" | ENJAMBEMENT |
| *And each one hears, // And consummation comes,* | Both the ship and the iceberg obeyed the decree, coming together in a collision that was both the inevitable outcome of the earlier chain of events and the most fitting and perfect conclusion to the ship's career. | another significant allusion to the Christian Bible. In the Gospels, Jesus Christ, is crucified on a cross. "When Jesus therefore had received the vinegar, he said, 'It is finished': and he bowed his head." The well-known Latin translation of "It is finished" is "Consummatum est." "Consummatum" shares the same root as "consummation."  One meaning of "consummation" is the fulfillment or achievement of a goal or intended purpose. The meeting of Titanic and the iceberg was this power's intended goal. | ALLUSION // ANTHROPO-MORPHISATION // POLISEMY |
| *and jars two hemispheres* | The collision physically shook the ship and the iceberg, the two halves that made up the whole event, and emotionally shook the two halves of the planet, shocking the entire world. | The final phrase of the poem, "and jars two hemispheres," reinforces this idea of aesthetic perfection. The image is of two half-spheres (echoing the phrase "twin halves") being jarred, or moved, until they come together and unite as one, whole, perfect sphere.  The phrase "and jars two hemispheres" could refer to the ship and the iceberg. But "hemisphere" most commonly refers to the two halves of the globe. The phrase could also mean that the two halves of the planet —in other words, the entire world — are jarred, or emotionally shaken, by the ship and the iceberg coming together. The global reach of the shock and trauma reinforces just how powerful and destructive the event was. It is a frightening prospect to live in a world controlled by a supernatural force powerful enough to shock the whole world and who apparently finds pleasure in doing so. | METAPHORIC DESCRIPTION |

Literary devices are modes that represent the writer’s idea, feelings, and emotions. It is through these devices the writers make their few words appealing to the readers. Thomas Hardy has also used some literary devices in this poem to make it appealing. The analysis of some of the literary devices used in this poem has been listed below.

**Assonance:** Assonance is the repetition of vowel sounds in the same line. For example, the sound of /ee/ in “This creature of cleaving wing” and the sound of /ai/ in “And the Pride of Life that planned her, stilly couches she” and the sound of /a/ in “In stature, grace, and hue”.

**Alliteration:** Alliteration is the repetition of consonant sounds in the same line in quick succession. The poem is rich with plenty of alliterations throughout the poem. For example, the sound of /w/ in “Well: while was fashioning”and the sound of /th/ in “Or sign that they were bent”.

**Consonance (coзвучие):** Consonance is the repetition of consonant sounds in the same line. For example, the sound of /m/ in “Deep from human vanity” and the sound of /ng/ in “This creature of cleaving wing**”.** «Prepared a sinister mate

For her — so gaily great —

A Shape of Ice, for the time far and dissociate.» - To completely appreciate the word “dissociate”, it may be worth reading the rhymes of this stanza vertically, in a column. We get: “mate - great - dissociate”. This alone gives a shiver, and not without reason, since it is obvious that this chain arose in the poet's head even before the stanza was completed. Moreover, it was this chain that allowed him to complete the stanza, and complete it as it is completed.

**Imagery (образы):** Imagery is used to make readers perceive things involving their five senses. For example, “A Shape of Ice, for the time far and dissociate”, “Lie lightless, all their sparkles bleared and black and blind” and “The sea-worm crawls — grotesque, slimed, dumb, indifferent.”

“And as the smart ship grewn stature, grace, and hue In shadowy silent distance grew the Iceberg too.”— The chain “grew - hue - too” is euphonically associated with the word “you”, and the repeated “grew” provokes in the reader a feeling of participation in this plot, and not only as an addressee.

**Personification:** Personification is to give human qualities to inanimate objects. The poet has a personified sea in the third line of the poem ; “And the Pride of Life that planned her, stilly couches she.” It is a part of symbolism but it surely can be referred to personification : “The convergence of the Twain”— the title of the poem is a representation of a man and a woman — a ship and a iceberg: the convergence of artificial and natural . It is very powerful comparison the whole poem is actually based on .

**Symbolism :** is using symbols to signify ideas and qualities, giving them symbolic meanings that are different from the literal meanings. Iceberg symbolizes destruction and the sheep is the symbol of man’s pride.

“And as the smart ship grewn stature, grace, and hue

In shadowy silent distance grew the Iceberg too.” — Thus, it turns out that we are dealing with a bride and groom. The feminine beautiful ship has long been engaged to the Ice Form. Man-made with natural. Almost a brunette with a blonde. That which grew in the Plymouth shipyards gravitates towards an object that grows “In shadowy silent distance” somewhere in the North Atlantic.

## **Analysis of Poetic Devices Used in “The Convergence of the Twain”**

Poetic and literary devices are the same, but a few are used only in poetry. Here is the analysis of some of the poetic devices used in this poem.

**End Rhyme:** is used to make the stanza melodious. For example, “bent/event”, “years/hears”, “mate/great” and “wing/everything.”

**Rhyme Scheme:** The poem follows the AAA rhyme scheme and this pattern continues till the end.

(Or sign that they were bent

by paths coincident

On being anon twin halves of one august event,

Till the Spinner of the Years

Said "Now!" And each one hears,

And consummation comes, and jars two hemispheres.)

**A stanza** is a poetic form of some lines. There are eleven stanzas in the poem with each having three verses in it.

**Tercet (трехстишие):** a three-lined stanza borrowed from Biblical Hebrew poetry. Here, each stanza is tercet.

## **CONCLUSION**

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**The Convergence of the Twain Summary**

“The Convergence of the Twain” begins at the end of its own story, with the *Titanic* sunk at the bottom of the ocean. There, distant from the pride which lead to the creation of the ship, “she” rests, her fires extinguished by the cold ocean water. Her stores of luxury goods are left to molder in the dark. When the fish encounter the ship, they wonder how such a proud thing came to sink to the bottom of the sea. The speaker answers that fate created both the ship and the iceberg at the same time. Thus, although people imagined that they were building a miracle of engineering, they were actually just working within a greater plan, one that doomed the *Titanic* to sink. Even when the two seemed completely separate from one another, the immortal eye of fate knew that the Titanic would sink. At the end of the poem, that prediction becomes reality as the whole world is jolted by the inevitable collision.

In our project, we analyzed the poem and reached our goals. You can find an analysis of the poem itself as a whole, tropes, means of artistic expression of language, literary techniques in our work . So, we can say that the research tasks have been completed and the goal has been achieved.

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