

## Jude The Obscure 5 Upper Intermediate B E Penguin Readers Level 5 Series

*This book examines Thomas Hardy’s representations of the road and the ways the archaeological and historical record of roads inform his work. Through an analysis of the uneven and often competing road signs found within three of his major novels - The Return of the Native, Tess of the D’Urbervilles, and Jude the Obscure - and by mapping the road travels of his protagonists, this book argues that the road as represented by Hardy provides a palimpsest that critiques the Victorian construction of social and sexual identities. Balancing modern exigencies with mythic possibilities, Hardy’s fictive roads exist as contested spaces that channel desire for middle-class assimilation even as they provide the means both to reinforce and to resist conformity to hegemonic authority.*

*This English literature classic tells the story of Jude Fawley, a stonemason who dreams of becoming a scholar, and Sue Bridehead, his cousin and also his central love interest. The novel is concerned in particular with issues of class, education, religion and marriage. Jude is a working-class young man who lives in a village in southern England who yearns to be a scholar at "Christminster", a city modelled on Oxford. As a youth, Jude teaches himself Classical Greek and Latin in his spare time, while working in his great-aunt’s bakery, with the hope of entering university. After a failed marriage, Jude moves to Christminster and supports himself as a mason while studying alone. There, he meets and falls in love with his free-spirited cousin, Sue, who also experiences failed marriage. The couple end up living together and have children, but they are socially ostracized and experience great deal of trouble. Thomas Hardy (1840-1928) was an English novelist and poet. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, especially William Wordsworth and Charles Dickens. Like Dickens, he was highly critical of much in Victorian society, though Hardy focused more on a declining rural society. While Hardy regarded himself primarily as a poet, initially he gained fame as the author of novels, including Far from the Madding Crowd, Tess of the d’Urbervilles and Jude the Obscure. Most of his fictional works were set in the semi-fictional region of Wessex. They explored tragic characters struggling against their passions and social circumstances.*

*This is a short story written by Thomas Hardy was published in Wessex. This tells of a woman, a wife and a mother who aspires to be a poet and who falls in love with a male poet she never meets. As a Victorian realist in the tradition of George Eliot, Thomas Hardy was influenced both in his novels and in his poetry by Romanticism. He was highly critical of much in Victorian society, though Hardy focused more on a declining rural society.*

*The Publishers' Circular and Booksellers' Record*

*Seeing Hardy*

*An Imaginative Woman*

*The Pessimism of Thomas Hardy*

*Language Awareness in the School Curriculum*

When Thomas Hardy’s Jude the Obscure appeared in 1895, it immediately caused scandal and controversy. Its frank treatment of Jude’s sexual relationships with Arabella and Sue, its scathing criticisms of late-Victorian hypocrisy, its depiction of the “New Woman,” and its attacks on “holy wedlock” and religious bigotry outraged numerous reviewers; one called the book “Jude the Obscene.” Others saw it as brilliantly progressive in its ideas and techniques. Vivid and complex, satiric and harrowing, this novel marked the culmination of Hardy’s development as a leading novelist of the cultural transition from the Victorian to the Modernist era. The Broadview edition restores the original, controversial 1895 text.

Whether you’re a long-time fan of Thomas Hardy’s works or a first-time reader who is curious about the author of such masterpieces as Tess of the D’Urbervilles and Far From the Madding Crowd, this collection of short stories offers a gratifying introduction to the renowned British naturalist’s literary talent.

Unlike many of his contemporaries, Thomas Hardy is not generally recognized as an imperial writer, even though he wrote during a period of major expansion of the British Empire and in spite of the many allusions to the Roman Empire and Napoleonic Wars in his writing. Jane L. Bownas examines the context of these references, proposing that Hardy was a writer who not only posed a challenge to the whole of established society, but one whose writings bring into question the very notion of empire. Bownas argues that Hardy takes up ideas of the primitive and civilized that were central to Western thought in the nineteenth century, contesting this opposition and highlighting the effect outsiders have on so-called ‘primitive’ communities. In her discussion of the oppressions of imperialism, she analyzes the debate surrounding the use of gender as an articulated category, together with race and class, and shows how, in exposing the power structures operating within Britain, Hardy produces a critique of all forms of ideological oppression.

Catalogues of Sales

A Novel

Historical Romance Novel

Easyread Large Bold Edition

Thomas Hardy and Empire

*Fascinating and comprehensive in scope, the Dictionary of Real People and Places in Fiction is a valuable source for both students and teachers of literature, and for those interested in locating the facts behind the fiction they read. In a single, scholarly volume, it provides intriguing insight into the real identity of people and places in the novels of over 300 American and British authors published in the nineteenth and twentieth centuries.*

*This book provides models for close analysis of Hardy, with particular focus on "Far from the Madding Crowd, The Mayor of Casterbridge, Tess of the d'Urbervilles," and "Jude the Obscure." Part one focuses on major themes and key passages, while part two includes background information on Hardy's life and career, a guide to leading critics, and to further reading.*

*Thomas Hardy's 'Poetical Matter', the last notebook to be published from among the few not destroyed by Hardy himself or his executors, is currently known to survive only in the form of a microfilm made for Richard Little Purdy in 1952. But that microfilm, as recently photographed and digitized, has provided an excellent basis for the meticulously edited and fully annotated text now prepared by distinguished Hardy scholars Pamela Datziel and Michael Millgate. Theedition importantly offers a rich and vivid demonstration of the ways in which Hardy, immensely creative even in his mid-eighties, worked persistently with ideas drawn from wide-ranging notes, both old and new, with prose outlines, with tentative verse forms, and then with actual drafts, towards theeventual production of so many of the poems gathered into the remarkable final volume, called Winter Words, that he did not quite live to see into print.*

*Jude the Obscure*

*Dictionary of Real People and Places in Fiction*

*Jude the Obscure (Third Edition) (Norton Critical Editions)*

*Key Concepts in Victorian Literature*

*Socialist Thought in Imaginative Literature*

The second collection of poetry from the author of such classics as Tess of the D’Urbervilles and Far from the Madding Crowd. Although well known for his novels, like Jude the Obscure, Thomas Hardy also wrote poetry throughout his life. Poems of the Past and the Present is Hardy’s second volume of poetry, originally published in 1901. This wide-ranging collection is divided into five sections: War Poems, Poems of Pilgrimage, Miscellaneous Poems, Imitations, Etc., and Retrospect. It features some of Hardy’s finest work, including “At a Lunar Eclipse,” “The Darkling Thrush,” “The Ruined Maid,” “The Self Unseeing,” “The Well-Beloved,” and “Drummer Hodge” (originally titled “The Dead Drummer”).

A disfigured musical genius who lives beneath the Paris Opera House falls in love with a beautiful soprano and, in his desperation to have his love returned, embarks on some terrifying means towards that end.

Forms of Speech in Victorian Fiction examines how Victorian writers used dialogue in the presentation of characters and the relationships between them, and its contribution to the work as a whole. Quoting over a hundred novels of the period, including all the major authors, many fascinating topics are discussed. The book also looks at the conventions which governed the writing and circulation of fiction, imposing certain restraints on the novelists. It also relates the dialogue used in Victorian fiction to evidence from other sources about the actual speech of the period. This book will be of great value to those studying the social history of the period, as well as literature, and will appeal to the general reader interested in Victorian fiction.

Preserving the Sixties

Tuberculosis and Disabled Identity in Nineteenth Century Literature

A Group of Noble Dames

Reading and Mapping Hardy’s Roads

The Bookman

*Explains the social reasons for Thomas Hardy’s consistent pessimism expressed in all his major works. The author contends that this came from the failure of bourgeois society to correct the anachronisms in the social machinery of the day.*

*Publisher’s description: Telling Tales offers new and original readings of novels by Charlotte Brontë, Anne Brontë, Thomas Hardy, Margaret Oliphant, and Mazy Elizabeth Braddon. It also presents new archival material on the lives and stories of working-class women in Victorian Britain. Finally, it sets forth innovative interpretations of the complex ways in which gender informs the abstract cultural narratives—like space, aesthetic value, and nationality—through which a populace comes to know and position itself. Focusing on the interrelations of form, gender, and culture in narratives of the Victorian period, Telling Tales explores the close interplay between gender as manifest in specific literary works and gender as manifest in Victorian culture. The latter does not reflect a shift away from form toward culture, but rather a steady concern of form-in-culture. Reading and analyzing Victorian novels provides an education for reading and interpreting the broader culture. The book’s several chapters explore and pose answers to important questions about the impact of gender on narrative in Victorian culture: How do women writers respond to themes and narrative structures of precursor male writers? What are the very real differences that shape a newly emerging tradition of female authorship? How does gender enter into the determination of aesthetic value? How does gender enter into the national imaginary 3/4the idea of Englishness? In exploring these key concerns, Telling Tales establishes a broad terrain for future inquiries that take gender as an organizing term and principle for analysis of narratives in all periods.*

*‘There are three kinds of strike I’d recommend: a housework strike, a labour strike, and a sex strike. I can’t wait for the first two.’ Things Are Against Us is the first collection of essays from Booker Prize-shortlisted Lucy Ellmann. Bold, angry, despairing and very, very funny, these essays cover everything – from patriarchy to environmental catastrophe to Little House on the Prairie. Ellmann calls for a moratorium on air travel, rages against bras, gives Doris Day and Agatha Christie a drubbing, and pleads for sanity in a world that – well, a world that spent four years in the company of Donald Trump, that ‘tremendously sick, terrible, nasty, lowly, truly pathetic, reckless, sad, weak, lazy, incompetent, third-rate, clueless, not smart, dumb as a rock, all talk, wacko, zero-chance lying liar’. Things Are Against Us is electric. It’s vital. These are essays bursting with energy, and reading them feels like sticking your hand in the mains socket. Lucy Ellmann is the writer we need to guide us through these crazy times.*

*Film and Television Adaptations of the Fiction of Thomas Hardy*

*JUDE THE OBSCURE (World's Classics Series)*

*Under the greenwood tree*

*Forms of Speech in Victorian Fiction*

*Collected Classics*

Until the nineteenth century, consumptives were depicted as sensitive, angelic beings whose purpose was to die beautifully and set an example of pious suffering – while, in reality, many people with tuberculosis faced unemployment, destitution, and an unlovely death in the workhouse. Focusing on the period 1821–1912, in which modern ideas about disease, disability, and eugenics emerged to challenge Romanticism and sentimentality, Invalid Lives examines representations of nineteenth-century consumptives as disabled people. Letters, self-help books, eugenic propaganda, and press interviews with consumptive artists suggest that people with tuberculosis were disabled as much by oppressive social structures and cultural stereotypes as by the illness itself. Invalid Lives asks whether disruptive consumptive characters in Wuthering Heights, Jude the Obscure, The Idiot, and Beatrice Harraden’s 1893 New Woman novel Ships That Pass in the Night represented critical, politicised models of disabled identity (and disabled masculinity) decades before the modern disability movement.

Re-examining the long-held belief that the Sixties in Britain were dominated mainly by 'youth' and 'protest', the authors in the collection argue that innovation was everywhere shadowed by conservatism. A decade fascinated by itself and, especially, by the future, it also was tormented by self-doubt and accompanied by a fear of losing the past.

This Reader’s Guide analyses the critical history of two of Hardy’s major tragic novels, from the time of their publication to the present. Simon Avery traces the changing critical fortunes of the texts and explores the diverse range of interpretations produced by different theoretical approaches.

Wessex Poems and Other Verses

Things Are Against Us

Gender and Narrative Form in Victorian Literature and Culture

The Thomas Hardy Year Book

Thomas Hardy’s Jude the Obscure

Nick Vitale, devilishly handsome, forbidding - and heir to a billion dollar fortune. Keyonna Hayes, beautiful, success-driven and ripe for love and passion beneath her ambitious shell. Blackmailed into marriage to the insufferably rich and gorgeous, Nick Vitale, Keyonna is determined to teach him a thing or two about love which he so despises. Only things never really go as expected... Soon intrigue, heartbreak and betrayal ensue and Nick and Keyonna fight to regain a love that was always destined to be theirs.

"Great authors" are increasingly being encountered by general audiences and critics thanks to films and television programs that have been adapted from their best-known works. Thomas Hardy is one of those authors. His work has inspired filmmakers from the silent age and modern times. This book is the first book-length study in what has become a growing field of interest in film adaptations of Hardy’s novels. Part One of this book analyzes the popular image of Hardy and his work, the reproduction of this image in film adaptations, and critical stereotypes about him and his fiction. Part Two juxtaposes Hardy’s Far from the Madding Crowd and Schlesinger’s adaptation, Hardy’s Tess of the d’Urbervilles and Polanski’s adaptation, and Hardy’s Jude the Obscure and Winterbottom’s adaptation. Each discussion of the novel and adaptation in question considers the novel itself, the critical history of the novel, how it has been adapted to film, and how the individual filmmakers have struggled with problems inherent in Hardy’s novels. Part Three analyzes adaptations of The Woodlanders, The Scarlet Tunic, and The Claim, all of which have scarcely been seen in the United States or which were not distributed in the United States, and four television movies and miniseries that were based on Hardy’s work.

Key Concepts in Victorian Literature is a lively, clear and accessible resource for anyone interested in Victorian literature. It contains major facts, ideas and contemporary literary theories, is packed with close and detailed readings and offers an overview of the historical and cultural context in which this literature was produced.

Telling Tales

Invalid Lives

Essays on Poetics, Politics, and Portraiture

The Journal of the Publishing Industry

The Representation of Imperial Themes in the Work of Thomas Hardy

This Third Norton Critical Edition of Hardy’s final novel has been revised to reflect the breadth of responses it has received over the last fifteen years. The text of the novel is again based on Hardy’s final revision for the 1912 Wessex Edition. The Norton Critical Edition also includes: Expanded footnotes by Ralph Pite, further drawing out Hardy’s web of allusions and comprehensively indicating the material culture in which he embeds this narrative. A selection of Hardy’s poems—four of them new to the Third Edition—that emphasizes the biographical contexts from which parts of Jude the Obscure arose. Eighteen critical responses, including eleven modern essays—eight of them new to the Third Edition. Simon Gatrell, Michael Hollington, Elaine Showalter, Victor Lufgig, and Mary Jacobus are among the new voices. A Chronology and revised and expanded Selected Bibliography.

Writing the Woman Artist is a collection of essays that explore the ways women writers portray women painters, sculptors, writers, and performers.

A collection of eight critical essays on Thomas Hardy’s last major novel, arranged in chronological order of publication.

British Books

Poems of the Past and the Present

A Pair of Blue Eyes

The Phantom of the Opera

Thomas Hardy