[PDF] Social Transformations In Hardys Tragic Novels Megamachines And Phantasms

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Social Transformations in Hardy's Tragic Novels - D. Musselwhite - 2003-09-16
Drawing on the theoretical work of Deleuze and Guattari and that of Jean Laplanche - particularly his major and as

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Thomas Hardy - Julian Wolfreys - 2009-09-30 No other major author of the nineteenth century has arguably produced as much critical activity as Thomas Hardy. This timely addition to the Critical Issues series explores the various philosophical views of critics, with close textual analysis of Hardy's novels and with reference to his poetry.

Thomas Hardy - Harold Bloom - 2010 Critical essays examine Thomas Hardy's poetry and fiction.

Hardy, Conrad and the Senses - Hugh Epstein - 2019-11-12
This book reads the highly descriptive impressionist writings of Hardy and Conrad together in the light of a shared attention to sight and sound.

**Hardy, Conrad and the Senses** - Hugh Epstein - 2019-11-12

Through original essays from a distinguished team of international scholars and Hardy specialists, *A Companion to Thomas Hardy* provides a unique, one-volume resource, which encompasses all aspects of Hardy's major novels, short stories, and poetry. Informed by the latest in scholarly, critical, and theoretical debates from some of the world's leading Hardy scholars, it reveals groundbreaking insights through examinations of Hardy's major novels, short stories, poetry, and drama. Explores Hardy's work in the context of the major intellectual and socio-cultural currents of his time and assesses his legacy for subsequent writers.
The Return of the Native - Thomas Hardy - 2013-03-13
The Return of the Native was a radical departure for Thomas Hardy, ushering in his tragic literary vision of the world. Though set in a small space (Egdon Heath in the fictional county of Wessex) and short time (the main action spans a year and a day), the novel addresses the broad social and intellectual upheavals of the Victorian age. Much of this turmoil is embodied in the character of Eustacia Vye, the novel’s wilful female protagonist. A complex, independent young woman, Eustacia is a sympathetic but ultimately tragic figure, the epitome of what the narrator calls the “irrepressible New.”

The appendices to this Broadview edition place the novel in the context of Hardy’s career and the scientific and social ideas of the time. Documents include contemporary reviews, related writings by Hardy, and materials on biology, geology, and the "Woman Question."
social-transformations-in-hardys-tragic-novels-megamachines-and-phantasms

economic life more efficient, include contemporary reviews, related writings by Hardy, and materials on biology, geology, and the “Woman Question.” Illustrations from the original serialization in Belgravia magazine and Hardy’s performance text of the mummers’ play are also included.

**Dickens to Hardy, 1837-1884** - Julian Wolfreys - 2007-01-01

**Victorian Time** - Trish Ferguson - 2013-01-17

Victorian Time: Technologies, Standardizations, Catastrophes is a collection of essays that reflect on how the literature of the Victorian era engaged with new ways of thinking about time. These essays examine how Victorian fiction registers the psychological adjustment involved in keeping pace with industrial time as time-saving technologies aimed at making signalling the dawn of a new age of accelerated time. Examining canonical realist novels, popular literature and science fiction, these essays reveal an often ambivalent and complex response to the onset of "industrial time" and the birth of a modern time-consciousness. Documenting the era's literary responses to the impact and rate of industrial progress and the potentialities of technology these essays trace the Victorians' radical shift in time perception from industrial novels at the onset of industrialization through to fin de siècle narratives of dystopia and apocalypse.

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**Jude the Obscure (Third International Edition)**

*(Norton Critical Editions)* - Thomas Hardy - 2016-04-15

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 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 Luftig, and Mary Jacobus are among the new voices.
- A Chronology and revised and expanded Selected Bibliography.

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The Mayor of Casterbridge
- Thomas Hardy - 2008-12-30
In Hardy's classic novel, an ambitious man discovers that the blind energies and defiant acts that brought him to power can also destroy him. Revised reissue.

The Lost Girls - Andrew D. Radford - 2007
The Lost Girls analyses a number of British writers between 1850 and 1930 for whom the myth of Demeter's loss and eventual recovery of her cherished daughter Kore-Persephone, swept off in violent and catastrophic captivity by Dis, God of the Dead, had both huge personal and aesthetic significance. This book, in addition to scrutinising canonical and less well-known texts by male authors such as Thomas Hardy, E. M. Forster, and D. H. Lawrence, also focuses on unjustly neglected women writers – Mary Webb and Mary Butts – who utilised occult tropes to relocate themselves culturally, and especially in Butts's case to
loss and eventual recovery of forgotten legacy, the myth of matriarchal origins. These novelists are placed in relation not only to one another but also to Victorian archaeologists and especially to Jane Ellen Harrison (1850-1928), one of the first women to distinguish herself in the history of British Classical scholarship and whose anthropological approach to the study of early Greek art and religion both influenced – and became transformed by – the literature. Rather than offering a teleological argument that moves lock-step through the decades, The Lost Girls proposes chapters that detail specific engagements with Demeter-Persephone through which to register distinct literary-cultural shifts in uses of the myth and new insights into the work of particular writers. The Lost Girls - Andrew D. Radford - 2007 The Lost Girls analyses a number of British writers between 1850 and 1930 for whom the myth of Demeter's her cherished daughter Kore-Persephone, swept off in violent and catastrophic captivity by Dis, God of the Dead, had both huge personal and aesthetic significance. This book, in addition to scrutinising canonical and less well-known texts by male authors such as Thomas Hardy, E. M. Forster, and D. H. Lawrence, also focuses on unjustly neglected women writers – Mary Webb and Mary Butts – who utilised occult tropes to relocate themselves culturally, and especially in Butts's case to recover and restore a forgotten legacy, the myth of matriarchal origins. These novelists are placed in relation not only to one another but also to Victorian archaeologists and especially to Jane Ellen Harrison (1850-1928), one of the first women to distinguish herself in the history of British Classical scholarship and whose anthropological approach to the study of early Greek art and religion both influenced – and became transformed by – the
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Realist Critiques of Visual Culture - Edward Barnaby - 2018-05-10
Have industrial-age technologies and visual discourses transformed us into spectators of the real, and can realist fiction make that transformation visible to us? This book brings Situationist Guy Debord’s Society of the Spectacle and an array of cultural criticism into dialogue with novels by Hardy, Forster, Woolf, Rushdie, Carey and Barnes to foreground literary realism’s critique of visual culture, including Gothic architectural revival, neoclassicism, tourism, historical pageantry, postcolonial cinema and photography, museums, and artisanal neo-folk movements. Barnaby advances the concept of meta-spectacle to distinguish realist fiction that engages ethically with visual discourses from realist-ic fiction that reproduces the visible veneer of reality for aesthetic consumption. He highlights the limitations of artistic critiques of spectacle, considers their resilience toward a culture industry that continuously repackages iconoclasm as iconicity, and reflects upon the process of reorienting the reader to comprehend realist gestures. By heightening the capacity to recognize our own immersion within objectified representations of the real, Realist Critiques of Visual Culture demonstrates how literary realism remains vital within a society that is so deeply invested in visually replicating and archiving lived experience.

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**Fathers in Victorian Fiction**
- Natalie McKnight - 2011-08-08
This book examines the changing roles of fathers in the nineteenth century as seen in the lives and fiction of Victorian authors. Fatherhood underwent unprecedented change during this period. The Industrial Revolution moved work out of the home for many men, diminishing contact between fathers and their children. Yet fatherhood continued to be seen as the ultimate expression of masculinity, and being involved with the lives of one’s children was essential to being a good father.
the nineteenth century as expectations of fathers and the growing disillusionment with other paternal authorities such as church and state yielded memorable portrayals of fathers from the best novelists of the age. The essays in this volume explore how Victorian authors (the Brontës, Dickens, Gaskell, Trollope, Eliot, Hardy, and Elizabeth Sewall and Mary Augusta Ward) responded to these tensions in their lives and in their fiction. The stern Victorian father cliché persisted, but it was countered by imaginative, involved, albeit faulty fathers and surrogate fathers. This volume poses fathering questions that are still relevant today: What does it mean to be a good father? And, with distrust in patriarchal authorities continuing to increase, are there any sources of authority left that one can trust?

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**Liberalizing Contracts** - Anat Rosenberg - 2017-07-20
In Liberalizing Contracts Anat Rosenberg examines nineteenth-century liberal thought in England, as developed through, and as it developed, the concept of contract, understood as the formal legal category of binding agreement, and the relations and human practices at which it gestured, most basically that of promise, most broadly the capitalist market order. She does so by placing canonical realist novels in conversation with legal-historical knowledge about Victorian contracts. Rosenberg argues that current understandings of the liberal effort in contracts need reconstructing from both ends of Henry Maine's famed historical progress "from status to contract." On the side of contract, historical accounts of its liberal content have been oscillating between atomism and social-collective approaches, missing out on forms of relationality in Victorian liberal conceptualizations of contracts which the book establishes in their complexity, richness, and wavering appeal. On the side of status, the expectation of a move "from status" has led to a split along the liberal.radical fault line among those assessing liberalism's historical commitment to promote mobility and equality. The split misses out on the possibility that liberalism functioned as a historical reinterpretation of statuses - particularly gender and class - rather than either an effort of their elimination or preservation. As Rosenberg shows, that reinterpretation effectively secured, yet also altered, gender and class hierarchies. There is no teleology to such an account.
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Mapping the Wessex Novel - Andrew Radford - 2010-08-26

By discussing the work of Thomas Hardy, Richard Jefferies, John Cowper Powys and Mary Butts, Mapping the Wessex Novel imaginatively maps and excavates various
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Contributing to the growing research on space and place in Victorian and Modernist writing, Radford uses the analysis of these writers as a lens through which to inspect the relationship between rural periphery and metropolitan centre; contested ideologies of 'Englishness' and the form of the national past.

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**Narrative Hospitality in Late Victorian Fiction**
- Rachel Hollander - 2013

Bringing together poststructuralist ethical theory with late Victorian debates about the morality of literature, this book reconsiders the ways in which novels engender an ethical orientation or response in their readers, explaining how the intersections of nation, family, and form in the late realist English novel produce a new ethics of hospitality. Hollander reads texts that both portray and enact a unique ethical orientation of welcoming the other, a narrative hospitality that combines the Victorians' commitment to engaging with the real world with a more modern awareness of difference and the limits of knowledge. While classic nineteenth-century realism rests on a sympathy-based model of moral relations, novels by authors such as George Eliot, Thomas Hardy, and Olive Schreiner present of the distance between self and other. Opening themselves to the other in their very structure and narrative form, the visited texts both represent and theorize the ethics of hospitality, anticipating twentieth-century philosophy's recognition of the limits of sympathy. As colonial conflicts, nationalist anxiety, and the intensification of the "woman question" became dominant cultural concerns in the 1870s and 80s, the problem of self and other, known and unknown, began to saturate and define the representation of home in the English novel. This book argues that in the wake of an erosion of confidence in the ability to understand that which is unlike the self, a moral code founded on sympathy gave way to an ethics of hospitality, in which the concept of home shifts to acknowledge the permeability and vulnerability of not only domestic but also national spaces. Concluding with Virginia Woolf's reexamination of the novel's...
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**Fatherhood, Authority, and British Reading Culture, 1831-1907** - Melissa Shields Jenkins - 2016-04-15
During a period when the idea of fatherhood was in flux and individual fathers sought to regain a cohesive collective identity, debates related to a father’s authority were negotiated and resolved through competing documents. Melissa Shields Jenkins analyzes the evolution of patriarchal authority in

drawing from extra-literary and non-narrative source material as well as from novels. Arguing that Victorian novelists reinvent patriarchy by recourse to conduct books, biography, religious manuals, political speeches, and professional writing in the fields of history and science, Jenkins offers interdisciplinary case studies of Elizabeth Gaskell, George Meredith, William Makepeace Thackeray, George Eliot, Samuel Butler, and Thomas Hardy. Jenkins’s book contributes to our understanding of the part played by fathers in the Victorian cultural imagination, and sheds new light on the structures underlying the Victorian novel.

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The Logic of Slavery - Tim Armstrong - 2012-08-27
This book meditates on the conceptual underpinnings of slavery and investigates its impact on other areas of Western culture.

The Thomas Hardy Journal - - 2009

The Thomas Hardy Journal - - 2009

The Hardy Society Journal - - 2008

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Thomas Hardy and Contemporary Literary Studies - T. Dolin - 2004-04-07
For more than thirty years, books and essays on Thomas Hardy have been at the forefront of developments in academic literary studies. This collection brings together exciting new readings of Hardy's work by
Contemporary Literary critics which also reflect on continuities and changes in contemporary literary studies. Covering a wide range of topics and approaches, Thomas Hardy and Contemporary Literary Studies shows how Hardy's writing continues to provoke its readers to re-examine important issues in literary criticism and critical and cultural theory. Contributors include Terry Eagleton and J. Hillis Miller.

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**Evolutionary Aesthetics of Human Ethics in Hardy's Tragic Narratives** - Riza Öztürk - 2011-05-25

Treatment of Hardy's tragic narratives under the objective lens of evolutionary literary theory has led to three basic findings: First, within the scope of the analysis of the five major tragic narratives, representation of Hardy's evolutionary aesthetics of human ethics, in terms of altruistic sympathy and compassion, shows that adapted parental investment in children indicates the reason why women submit to pain and suffering more than the men do. The costly investment of women in maternal behaviour leads to submission in many cases, but in return they gain better fitness for survival and
is implicitly highlighted as a force of superiority in the tragedies studied, as the male characters often invest in heroic deeds over their children. Second, that which has for many years been identified as pessimism in Hardy’s tragic narratives is in fact a surface cognitive layer, under which is an implicit teaching of evolutionary aesthetics of human ethics, which guides to a true fitness of human life. Third, sympathy and particularly compassion are not only human emotions but also adapted cognitive virtues that centre on ethical teaching. Thus, an integrated model of science and humanities for art and literary analysis is required to address not only those of English language and literature departments, but also those aligned to the idea of integrating the two methods. A scientific and objective view of human life is in opposition to postmodern and structuralist approaches, which have generally been considered as the centre of interest during the latter half of the 20th century.

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**Natural Space In Literature**
- Tom Henighan - 2013-12-30
Natural Space In Literature: Imagination and Environment in Nineteenth and Twentieth Century Fiction and Poetry.

**Hans Urs Von Balthasar and the Question of Tragedy in the Novels of Thomas Hardy** - Kevin Taylor - 2013-11-28
A critical examination of Hans Urs von Balthasar's theological aesthetics of tragedy and literature, using as a conversation partner the novels of Thomas Hardy.

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**Gambling Cultures** - Jan McMillen - 2005-12-20
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**Modern Tragedy** - Raymond Williams - 2006-02-06
Modern Tragedy, first published in 1966, is a study of the ideas and ideologies which have influenced the production and analysis of tragedy. Williams sees tragedy both in terms of literary tradition and in relation to the tragedies of modern society, of revolution and disorder, and of individual experience. Modern Tragedy is available only in this Broadview Encore Edition, now edited and with a critical introduction by Pamela McCallum.

**Dysfunctional Families in the Wessex Novels of Thomas Hardy** - Lois Bethe Schoenfeld - 2005
Examines how portrayals of families in Hardy's novels are used to comment on the socio-historical changes in Victorian England.

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**Christ the Tragedy of God** - Kevin Taylor - 2018-09-25
Tragedy is a genre for exploring loss and suffering, and this book traces the vital areas where tragedy has shaped and been a resource for Christian theology. There is a history to the relationship of theology and tragedy; tragic literature has explored areas of theological interest, and is present in the Bible and ongoing theological concerns. Christian theology has a long history of using what is at hand, and the genre of tragedy is no different. What are the merits and challenges of placing the central narrative of the passion, death and resurrection of Christ in tragic terms? This study examines important and shared concerns of theology and tragedy: sacrifice and war, rationality and order, historical contingency, blindness, guilt, and self-awareness. Theologians such as Reinhold Niebuhr, Hans Urs von Balthasar, Martin Luther King Jr., Simone Weil, and Boethius have explored tragedy as a theological resource. The historical relationship of theology and tragedy reveals that neither is monolithic, and both remain diverse and unstable areas of human thought. This fascinating book will be of keen interest to theologians, as well as scholars in the fields of literary studies and tragic theory.

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The British National Bibliography - Arthur James Wells - 2005

The Novels of Thomas Hardy as a Product of Nineteenth Century Social, Economic, and Cultural Change - Birgit Plietzsch - 2004

Thomas Hardy as Ecofeminist Author with Examples from His Major Tragic Novels - Brandi Christine Clark - 2010

The research and writing of this thesis began with strong interest in the compelling area of ecofeminist theory (specifically, its successful application to literary theory) and the realization that Thomas Hardy's tragic fiction seemed to echo many of the assertions made by contemporary ecofeminist critics. A close reading of Hardy's last four tragic novels revealed seemingly limitless approaches within an ecofeminist reading of Hardy's work, so a reading from a perspective viewing the author as ecofeminist developed. In the interests of accuracy and tracing social causes of Victorian era events that contributed to Hardy's ecofeminism, the research necessary was diverse and
interest in the compelling area of ecofeminist theory (specifically, its successful application to literary theory) and the realization that Thomas Hardy's tragic fiction seemed to echo many of the assertions made by contemporary ecofeminist critics. A close reading of Hardy's last four tragic novels revealed seemingly limitless approaches within an ecofeminist reading of Hardy's work, so a reading from a perspective viewing the author as ecofeminist developed. In the interests of accuracy and tracing social causes of Victorian era events that contributed to Hardy's ecofeminism, the research necessary was diverse and interconnected in many ways. Industrial Revolution, urbanization, changes in social norms, and tension caused by gendered roles shifting all become apparent in a study of Victorian England's social atmosphere, and all these events occur during a vast change to the country's natural environment and mankind's necessary interactions with nature. The web of interconnections required by virtually all cultural theory becomes clearly visible, as did Thomas Hardy's cultural experiences and personal beliefs. Indeed, Hardy was concerned with the plights of women, nature, and other non-dominant portions of his world; just as ecofeminism asserts, Hardy portrays a world in which oppression by a male-dominated society is at the root of countless problems and inequities.

**Thomas Hardy as Ecofeminist Author with Examples from His Major Tragic Novels** - Brandi Christine Clark - 2010

The research and writing of this thesis began with strong interest in the compelling area of ecofeminist theory (specifically, its successful application to literary theory) and the realization that Thomas Hardy's tragic fiction seemed to echo many of the assertions made by contemporary ecofeminist critics. A close reading of Hardy's last four tragic novels revealed seemingly limitless approaches within an ecofeminist reading of Hardy's work, so a reading from a perspective viewing the author as ecofeminist developed. In the interests of accuracy and tracing social causes of Victorian era events that contributed to Hardy's ecofeminism, the research necessary was diverse and interconnected in many ways. Industrial Revolution, urbanization, changes in social norms, and tension caused by gendered roles shifting all become apparent in a study of Victorian England's social atmosphere, and all these events occur during a vast change to the country's natural environment and mankind's necessary interactions with nature. The web of interconnections required by virtually all cultural theory becomes clearly visible, as did Thomas Hardy's cultural experiences and personal beliefs. Indeed, Hardy was concerned with the plights of women, nature, and other non-dominant portions of his world; just as ecofeminism asserts, Hardy portrays a world in which oppression by a male-dominated society is at the root of countless problems and inequities.
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**Annual Bibliography of English Language and Literature** - Modern Humanities Research Association - 2004
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**Social Mobility in the English Bildungsroman** - Patricia Alden - 1986

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**The Routledge International Handbook of European Social Transformations** - Peeter Vihalemm - 2017-11-22
This book focuses on social transformations as one of the central topics in the social sciences. The study of European social transformations is very valuable in the context of universal discussions within social sciences: explaining invariable, universal attributes of societies and examining changing attributes. The book consists of 20 chapters on European social transformations, written from the perspectives of distinguished scholars from such disciplines as economics, political science, educational...
studies how this diverse and communication studies, public management and administration, social psychology and sociology. The temporal and spatial range of the book is wide, including such global changes as time-space compression, focusing particularly on change processes in Europe during the last two decades. The book consists of four main parts, beginning with an overview of the theoretical and methodological approaches, and then focusing separately on post-communist transformations, institutional drivers of social transformations in the European Union, and European transformations in the context of global processes. The book presents current theoretical, empirical and methodological approaches that complement the scientific literature on social transformations. This book is both an invaluable resource for scholars and an indispensable teaching tool for use in the classroom and will be of interest to students, academics, and policy-makers.

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Publications of the Modern Language Association of America - - 2006

Thomas Hardy - The Mayor of Casterbridge / Jude the Obscure - Simon Avery - 2008-11-13
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.
This book brings together the study of modern fiction, tragedy, chance, and the natural world. It will appeal to graduate students and researchers interested in British and European modernism, philosophy, science and literature, and classical reception studies. It will also interest scholars studying the novel or tragedy more generally.