

## Tess Of The D Urbervilles Themes

Thomas Hardy's *Tess of the d'Urbervilles* begins with the chance meeting between Parson Tringham and John Durbeyfield. The parson addresses the impoverished Durbeyfield as "Sir John," and remarks that he has just learned that the Durbeyfields are descended from the d'Urbervilles, a family once renowned in England. Although Parson Tringham mentions this only to note how the mighty have fallen, John Durbeyfield rejoices over the news. Durbeyfield arrives at home during the May Day dance, in which his daughter Tess dances. During this celebration, Tess happens to meet three brothers: Felix, Cuthbert and Angel Clare. Angel does not dance with Tess, but takes note of her as the most striking of the girls. When Tess arrives at home, she learns that her father is at the tavern celebrating the news of his esteemed family connections. Since John must awake early to deliver bees, Tess sends her mother to get her father, then her brother Abraham, and finally goes to the tavern herself when none of them return. At the tavern, John Durbeyfield reveals that he has a grand plan to send his daughter to claim kinship with the remaining d'Urbervilles, and thus make her eligible to marry a gentleman. The next morning, John Durbeyfield is too ill to undertake his journey, thus Tess and Abraham deliver the bees. During their travels, the carriage wrecks and their horse is killed. Since the family has no source of income without their horse, Tess agrees to go to the home of the Stoke-d'Urbervilles to claim kinship. There she meets Alec d'Urberville, who shows her the estate and prepares to kiss her. Tess returns home and later receives a letter from Mrs. Stoke-d'Urberville, who offers Tess employment tending to her chickens. When Alec comes to take Tess to the d'Urberville estate, Joan thinks that he may marry Tess. On the way to the d'Urberville estate at Trantridge, Alec drives the carriage recklessly and tells Tess to grasp him around the waist. He persists, and when Tess refuses him she calls her an artful hussy and rather sensitive for a cottage girl. When Tess meets Mrs. Stoke-d'Urberville, she learns that the blind woman has no knowledge that Tess is a relative. Tess becomes more accustomed to Alec, despite his continual propositions to her. She finds Alec hiding behind the curtains while Tess whistles to the bullfinches in his mother's bedroom.

The text is fully annotated and includes a separate table of contents for the novel to assist readers in locating specific episodes or passages. Hardy's hand-drawn map of Wessex and the manuscript title page for the first edition of his novel are also included. *Hardy and the Novel* includes seven poems by Hardy that provide greater insight into his ethos; selections from Michael Millgate's biography of Hardy that depict the relationship between episodes in *Tess of the D'Urbervilles* and events in the author's life; and excerpts from Grindle and Gatrell's introduction to the 1983 edition that discuss Hardy's revision process in both manuscripts and early printed editions of the novel. *Criticism* features three contemporary reviews of the novel not printed in the earlier Norton editions, including the first feminist review of *Tess of the D'Urbervilles*. Also new are "A Chat with Mr. Hardy," a hitherto unprinted post-publication interview with the author about his new novel, and five carefully selected critical interpretations. Essays by Elliot B. Gose, Jr., Peter R. Morton, and Gillian Beer address Hardy's debt to Charles Darwin, perhaps the single most important influence on Hardy's thought and imagination; Raymond Williams's essay presents a Marxist perspective; and Adrian Poole discusses the significance of Hardy's wisdom concerning "the trouble men's words have with women and the trouble women have with men's words." A Chronology, new to this edition, and a Selected Bibliography are included.

This classic novel tells the story of how the poor rural couple John and Joan Durbeyfield become convinced that they are descended from the ancient family of d'Urbervilles. They encourage their innocent daughter Tess to cement a connection with the d'Urberville family, including their unprincipled son Alec, with tragic consequences. "A Pure Woman Faithfully Presented," as Hardy subtitled the novel, represented a direct challenge to conventional Victorian notions of sexuality and femininity. This is a revised, updated, and expanded Broadview edition that highlights a feminist interpretation of the novel in an extensive introduction. The range of historical appendices (including contemporary articles, letters, maps, news stories, and reviews) will greatly enhance a reader's understanding of the text.

Tess Durbeyfield is a 16-year-old simple country girl, the eldest daughter of John and Joan Durbeyfield. In a chance meeting with Parson Tringham along the road one night, John Durbeyfield discovers that he is the descendent of the d'Urbervilles, an ancient, monied family who had land holdings as far back as William the Conqueror in 1066. Upon this discovery, the financially strapped Durbeyfield family learns of a nearby "relative," and John and his wife Joan send Tess to "claim kin" in order to alleviate their impoverished condition. While visiting the d'Urbervilles at The Slopes, Tess meets Alec d'Urberville, who finds himself attracted to Tess. Alec arranges for Tess to become the caretaker for his blind mother's poultry, and Tess moves to The Slopes to take up the position. While in residence at the d'Urbervilles, Alec seduces and rapes Tess. Tess returns home, gives birth to a son, Sorrow, the product of the rape, and works as a field worker on nearby farms. Sorrow becomes ill and dies in infancy, leaving Tess devastated at her loss. Tess makes another journey away from home to nearby Talbothays Dairy to become a milkmaid to a good-natured dairyman, Mr. Crick. There she meets and falls in love with a travelling farmer's apprentice, Angel Clare. She tries to resist Angel's pleas for her hand in marriage but eventually marries Angel. He does not know Tess' past, although she has tried on several occasions to tell him. After the wedding, Tess and Angel confess their pasts to each other. Tess forgives Angel for his past indiscretions, but Angel cannot forgive Tess for having a child with another man.

'She looked absolutely pure. Nature, in her fantastic trickery, had set such a seal of maidenhood upon Tess's countenance that he gazed at her with a stupefied air: "Tess- say it is not true! No, it is not true!" Young Tess Durbeyfield attempts to restore her family's fortunes by claiming their connection with the aristocratic d'Urbervilles. But Alec d'Urberville is a rich wastrel who seduces her and makes her life miserable. When Tess meets Angel Clare, she is offered true love and happiness, but her past catches up with her and she

faces an agonizing moral choice. Hardy's indictment of society's double standards, and his depiction of Tess as 'a pure woman', caused controversy in his day and has held the imagination of readers ever since. Hardy thought it his finest novel, and Tess the most deeply felt character he ever created. This unique critical text is taken from the authoritative Clarendon edition, which is based on the manuscript collated with all Hardy's subsequent revisions.

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Hardy's two versions of a strange story set in the weird landscape of Portland. The central figure is a man obsessed both with the search for his ideal woman and with sculpting the perfect figure of Aphrodite.

The novel is set in impoverished rural Wessex during the Long Depression. Tess is the oldest child of John and Joan Durbeyfield, uneducated rural peasants; however, John is given the impression by Parson Tringham that he may have noble blood, since "Durbeyfield" is a corruption of "D'Urberville", the surname of a noble Norman family, now extinct. The news immediately goes to John's head. That same day, Tess participates in the village May Dance, where she meets Angel Clare, youngest son of Reverend James Clare, who is on a walking tour with his two brothers. He stops to join the dance, and partners several other girls. Angel notices Tess too late to dance with her, as he is already late for a promised meeting with his brothers. Tess feels slighted. Tess's father gets too drunk to drive to market that night, so Tess undertakes the journey herself. However, she falls asleep at the reins, and the family's only horse encounters a speeding wagon and is fatally wounded. The blood spreads over her white dress, a symbol of forthcoming events. Tess feels so guilty over the horse's death that she agrees, against her better judgement, to visit Mrs d'Urberville, a wealthy widow who lives in the nearby town of Trantridge, and "claim kin", unaware that in reality, Mrs d'Urberville's husband, Simon Stoke, purchased the baronial title and adopted the surname though unrelated to the real d'Urbervilles. Tess does not succeed in meeting Mrs. d'Urberville, but chances to meet her libertine son, Alec, who takes a fancy to Tess and secures her a position as poultry keeper on the estate. Tess dislikes Alec, but endures his persistent unwanted attention to earn enough to replace her family's horse. The threat that Alec presents to Tess's virtue is obscured for Tess by her inexperience and almost daily commonplace interactions with him. He calls her "coz" (cousin), indicating a male protector, but, late one night, walking home from town with some other Trantridge villagers, Tess inadvertently antagonises Car Darch, Alec's most recently discarded favourite, and finds herself in physical danger. When Alec rides up and offers to "rescue" her from the situation, she accepts. Instead of taking her home, he rides through the fog until they reach an ancient grove called "The Chase", where he informs her that he is lost and leaves on foot to get his bearings. Tess stays behind and falls asleep on a coat he lent her. Alec returns and rapes her. The rape is also alluded to in another chapter, with reference to the "sobbing [heard] in The Chase" during the season Tess was at Trantridge, and Alec is later referred to as "the seducer".

Offering a contextual overview of Hardy's classic tale, this text explores the key themes of rape, illegitimate birth and murder, as well as the explaining how these concepts shocked early audiences when it was first released.

A pretty young girl has to leave home to make money for her family. She is clever and a good worker; but she is uneducated and does not know the cruel ways of the world. So, when a rich young man says he loves her, she is careful - but not careful enough. He is persuasive, and she is overwhelmed. It is not her fault, but the world says it is. Her young life is already stained by men's desires, and by death. On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore, or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a straight line. He occasionally gave a smart nod, as if in confirmation of some opinion, though he was not thinking of anything in particular. An empty egg-basket was slung upon his arm, the nap of his hat was ruffled, a patch being quite worn away at its brim where his thumb came in taking it off. Presently he was met by an elderly parson astride on a gray mare, who, as he rode, hummed a wandering tune. "Good night t'ee," said the man with the basket. "Good night, Sir John," said the parson. The pedestrian, after another pace or two, halted, and turned round. "Now, sir, begging your pardon; we met last market-day on this road about this time, and I said 'Good night,' and you made reply 'Good night, Sir John,' as now." "I did," said the parson. "And once before that-near a month ago." "I may have." "Then what might your meaning be in calling me 'Sir John' these different times, when I be plain Jack Durbeyfield, the haggler?"

This novel is considered the major 19th-century novel, and one of Hardy's fictional masterpieces.

When Tess Durbeyfield is driven by family poverty to claim kinship with the wealthy D'Urbervilles and seek a portion of their family fortune, meeting her 'cousin' Alec proves to be her downfall. A very different man, Angel Clare, seems to offer her love and salvation, but Tess must choose whether to reveal her past or remain silent in the hope of a peaceful future.

"Wenn aus der Wahrheit ein Anstoss hervorgeht, dann ist es besser, dass der Anstoss zutage trete, als dass die Wahrheit verborgen bleibe." Thomas Hardy über Tess (Die blutjunge Tess Durbeyfield stammt aus einfachsten bäuerlichen Verhältnissen. Ihr Stammbaum aber reicht weit zurück: Die mächtige Familie der d'Urbervilles kam mit Wilhelm dem Eroberer nach England. Mit der Entdeckung dieser Ahnenreihe nimmt für die junge Frau ein unerbittliches Schicksal seinen Lauf. Dieses Schicksal trägt zunächst das Gesicht ihres angeblichen "Cousins" und skrupellosen Verführers Alec d'Urberville. Er trägt aber auch das Gesicht des Mannes, den sie liebt: Angel Clare, selbst keineswegs unschuldig, kann ihr, der "gefallenen Frau", nicht jenseits von Konventionen vergeben, was sie selbst ihm vergeben hat. Von ihrem Geliebten verlassen und ihrem Verführer verhöhnt nimmt Tess blutige Rache. Hardys grösster Roman, bei seinem ersten Erscheinen ein Skandal, zählt heute zu den Klassikern der Weltliteratur.

Thomas Hardy, geboren am 2. Juni 1840, war Sohn eines Baumeisters. Er ging nach der Architektenlehre nach London und begann neben seiner Arbeit als Kirchenrestaurator zu schreiben. 1871 erschien der erste seiner berühmten "Wessex"-Romane, die alle in seiner heimatlichen Umgebung angesiedelt sind. Hardy hinterliess ein umfangreiches Werk, darunter 14 Romane und fast 1000 Gedichte. Er starb



am 11. Januar 1928.

Examines Hardy's novel, concentrating on the theme of the ramifications of beauty and ugliness

Preface to the Fifth and Later Editions This novel being one wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes, it was quite contrary to avowed conventions that the public should welcome the book, and agree with me in holding that there was something more to be said in fiction than had been said about the shaded side of a well-known catastrophe. But the responsive spirit in which Tess of the d'Urbervilles has been received by the readers of England and America, would seem to prove that the plan of laying down a story on the lines of tacit opinion, instead of making it to square with the merely vocal formulae of society, is not altogether a wrong one, even when exemplified in so unequal and partial an achievement as the present. For this responsiveness I cannot refrain from expressing my thanks; and my regret is that, in a world where one so often hungers in vain for friendship, where even not to be wilfully misunderstood is felt as a kindness, I shall never meet in person these appreciative readers, male and female, and shake them by the hand. I include amongst them the reviewers - by far the majority - who have so generously welcomed the tale. Their words show that they, like the others, have only too largely repaired my defects of narration by their own imaginative intuition. Nevertheless, though the novel was intended to be neither didactic nor aggressive, but in the scenic parts to be representative simply, and in the contemplative to be oftener charged with impressions than with convictions, there have been objectors both to the matter and to the rendering. The more austere of these maintain a conscientious difference of opinion concerning, among other things, subjects fit for art, and reveal an inability to associate the idea of the sub-title adjective with any but the artificial and derivative meaning which has resulted to it from the ordinances of civilization. They ignore the meaning of the word in Nature, together with all aesthetic claims upon it, not to mention the spiritual interpretation afforded by the finest side of their own Christianity. Others dissent on grounds which are intrinsically no more than an assertion that the novel embodies the views of life prevalent at the end of the nineteenth century, and not those of an earlier and simpler generation - an assertion which I can only hope may be well founded. Let me repeat that a novel is ail impression, not an argument; and there the matter must rest; as one is reminded by a passage which occurs in the letters of Schiller to Goethe on judges of this class: `They are those who seek only their own ideas in a representation, and prize that which should be as higher than what is. The cause of the dispute, therefore, lies in the very first principles, and it would be utterly impossible to come to an understanding with them.' And again: `As soon as I observe that any one, when judging of poetical representations, considers anything more important than the inner Necessity and Truth, I have done with him.' In the introductory words to the first edition I suggested the possible advent of the genteel person who would not be able to endure something or other in these pages. That person duly appeared among the aforesaid objectors. In one case he felt upset that it was not possible for him to read the book through three times, owing to my not having made that critical effort which `alone can prove the salvation of such an one'. In another, he objected to such vulgar articles as the Devil's pitchfork, a lodging-house carving-knife, and a shame-bought parasol, appearing in a respectable story. In another place he was a gentleman who turned Christian for half-an-hour the better to express his grief that a disrespectful phrase about the Immortals should have been used; though the same innate gentility compelled him to excuse the author in words of pity that one cannot be too thankful for: `He does but give us of his best.' I can assure this great critic that to exclaim illogically against the gods, singular or plural, is not such an original sin of mine as he seems to imagine. True, it may have some local originality; though if Shakespeare were an authority on history, which perhaps he is not, I could show that the sin was introduced into Wessex as early as the Heptarchy itself. Says Glo'ster in Lear, otherwise Ina, king of that country: As files to wanton boys are we to the gods; They kill us for their sport. The remaining two or three manipulators of Tess were of the predetermined sort whom most writers and readers would gladly forget; professed literary boxers, who put on their convictions for the occasion; modern `Hammers of Heretics'; sworn Discouragers, ever on the watch to prevent the tentative half-success from becoming the whole success later on; who pervert plain meanings, and grow personal under the name of practising the great historical method. However, they may have causes to advance, privileges to guard, traditions to keep going; some of which a mere taleteller, who writes down how the things of the world strike him, without any ulterior intentions whatever, has overlooked, and may by pure inadvertence have run foul of when in the least aggressive mood. Perhaps some passing perception, the outcome of a dream hour, would, if generally acted on, cause such an assailant considerable inconvenience with respect to position, interests, family, servant, ox, ass neighbour, or neighbour's wife. He therefore valiantly hides his personality behind a publisher's shutters, and cries `Shame!' So densely is the world thronged that any shifting of positions, even the best warranted advance, galls somebody's kibe. Such shiftings often begin in sentiment, and such sentiment sometimes begins in a novel. July 1892

Unlock the more straightforward side of Tess of the d'Urbervilles with this concise and insightful summary and analysis! This engaging summary presents an analysis of Tess of the d'Urbervilles by Thomas Hardy, which tells the story of Tess Durbeyfield, a young woman from a working-class family who begins working for the d'Urberville family. After being assaulted by Alec d'Urberville, she gives birth to a child who then dies in infancy, and eventually finds a different job in a dairy. There, she falls in love with Angel Clare, who initially reciprocates her affections, but abandons her after she confesses her past on their wedding night. Angel eventually has a change of heart and returns to her, but by this time Alec has managed to insinuate himself back into Tess's life, leading to her eventual doom. Tess of the d'Urbervilles is one of Thomas Hardy's best-known works, and has been adapted for the theatre, television and film on numerous occasions. Find out everything you need to know about Tess of the d'Urbervilles in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

A trenchant case for the use of public shaming as a nonviolent form of resistance, *Is Shame Necessary?* explores how one of society's oldest tools can be used to promote large-scale political change and social reform. Examining how we can retrofit the art of shaming for the age of social media, Jennifer Jacquet shows that we can challenge corporations and even governments to change policies and behaviors that are detrimental to the environment. Urgent and illuminating, *Is Shame Necessary?* offers an entirely new understanding of how shame, when applied in the right way and at the right time, has the capacity to keep us from failing our planet and, ultimately, from failing ourselves.

Young Tess Durbeyfield attempts to restore her family's fortunes by claiming their connection with the aristocratic d'Urbervilles. But Alec d'Urberville is a rich wastrel who seduces her and makes her life miserable. When Tess meets Angel Clare, she is offered true love and happiness, but her past catches up with her and she faces an agonizing moral choice. Hardy's indictment of society's double standards, and his depiction of Tess as a pure woman, caused controversy in his day and has held the imagination of readers ever since. Hardy thought it his finest novel, and Tess the most deeply felt character he ever created. Young Tess Durbeyfield attempts to restore her family's fortunes by claiming their connection with the aristocratic d'Urbervilles. But Alec d'Urberville is a rich wastrel who seduces her and makes her life miserable. When Tess meets Angel Clare, she is offered true love and happiness, but her past catches up with her and she faces an agonizing moral choice. Hardy's indictment of society's double standards, and his depiction of Tess as a pure woman, caused controversy in his day and has held the imagination of readers ever since. Hardy thought it his finest novel, and Tess the most deeply felt character he ever created.

The life of a simple country girl in nineteenth-century England is destroyed by her father's determination to use her in order to regain the family's former social standing.

HarperCollins is proud to present a range of best-loved, essential classics.

Tess Durbeyfield is a 16-year-old simple country girl, the eldest daughter of John and Joan Durbeyfield. In a chance meeting with Parson Tringham along the road one night, John Durbeyfield discovers that he is the descendent of the d'Urbervilles, an ancient, monied family who had land holdings as far back as William the Conqueror in 1066. Upon this discovery, the financially strapped Durbeyfield family learns of a nearby "relative," and John and his wife Joan send Tess to "claim kin" in order to alleviate their impoverished condition. While visiting the d'Urbervilles at The Slopes, Tess meets Alec d'Urberville, who finds himself attracted to Tess. Alec arranges for Tess to become the caretaker for his blind mother's poultry, and Tess moves to The Slopes to take up the position. While in residence at the d'Urbervilles, Alec seduces and rapes Tess. Tess returns home, gives birth to a son, Sorrow, the product of the rape, and works as a field worker on nearby farms. Sorrow becomes ill and dies in infancy, leaving Tess devastated at her loss. Tess makes another journey away from home to nearby Talbothays Dairy to become a milkmaid to a good-natured dairyman, Mr. Crick. There she meets and falls in love with a travelling farmer's apprentice, Angel Clare. She tries to resist Angel's pleas for her hand in marriage but eventually marries Angel. He does not know Tess' past, although she has tried on several occasions to tell him. After the wedding, Tess and Angel confess their pasts to each other. Tess forgives Angel for his past indiscretions, but Angel cannot forgive Tess for having a child with another man. Angel suggests that the two split up, with Angel going to Brazil for a year and Tess going back home. Tess agrees and returns to her parent's house. Tess eventually leaves home again for work in another town at Flintcomb-Ash farm, where the working conditions are very harsh. Tess is reunited with some of her friends from Talbothays, and they all settle in at Flintcomb to the hard work routine. Tess is determined to see Angel's family in nearby Emminster but loses her nerve at the last minute. On her return to Flintcomb, Tess sees Alec again, now a practicing evangelical minister, preaching to the folks in the countryside. When Alec sees Tess, he is struck dumb and leaves his position to pursue her.

REA's MAXnotes for Thomas Hardy's Tess of the D'Urbervilles MAXnotes offer a fresh look at masterpieces of literature, presented in a lively and interesting fashion. Written by literary experts who currently teach the subject, MAXnotes will enhance your understanding and enjoyment of the work. MAXnotes are designed to stimulate independent thought about the literary work by raising various issues and thought-provoking ideas and questions. MAXnotes cover the essentials of what one should know about each work, including an overall summary, character lists, an explanation and discussion of the plot, the work's historical context, illustrations to convey the mood of the work, and a biography of the author. Each chapter is individually summarized and analyzed, and has study questions and answers.

Script from the year 1994 in the subject English Language and Literature Studies - Literature, grade: very good, University of Frankfurt (Main) (Institute for England and American Studies), 7 entries in the bibliography, language: English, abstract: Introduction: First I say thank you that you took the pains this morning to come despite these rather unfortunate weather conditions for a seminar. I know it's too hot but don't worry we'll be trying to increase the heat with our discussion which is mainly concerned with sex. Today we're going to deal with the male characters in 'Tess'. Right at the beginning I'd like to confront you with one or two questions, hoping that those who have read the novel can give me some interesting answers. Finally then I'd like to present you my interpretation of the circumstances, with some additional questions. Maybe after the presentation you'll come up with some questions yourself which I hope I can answer and discuss.

Tess is the victim of both a rigid Victorian moral code and the unfortunate circumstances of her family life.

A poor peddler, John Durbeyfield learns he is related to an ancient noble family: the d'Urbervilles. To gain part of the fortune, he sends his eldest daughter, Tess, to the d'Urberville mansion. But the relationship is not as it seems, and she ends up working as a servant. The wealthy family's son, Alec d'Urberville, tries to seduce Tess and eventually rapes her. Left pregnant, Tess returns home to have the baby, but the baby dies. Later, Tess falls in love with a man named Angel. She keeps the painful secret until their wedding night, when she reveals the horror in her past. Will Angel stay with her? This unabridged version of Thomas Hardy's important novel challenges the Victorian notions of female purity and double standards. It was first published in 1891 in the UK.

The novel is set in impoverished rural England, Thomas Hardy's fictional Wessex, during the Long Depression of the 1870s. Tess is the oldest child of John and Joan Durbeyfield, uneducated peasants. ... He notices Tess too late to dance with her, as he is already late for his promised return to his brothers.

The co-ordinating theme of this study is that Hardy designed Tess of the d'Urbervilles to be controversial, and it has surpassed his design. An initial biographical chapter relates Tess to Hardy's career: the novel caused scandal but brought him wealth. Next, the work's process of composition is discussed, and differences between the censored serial and the book versions are explained. An analysis of the plot gives particular attention to its ironic strategies, and a further section deals with problematic aspects of characterisation, including the views of the narrator. Various themes and contexts are explored, notably Hardy's attitudes to religion, evolution, politics and sexuality. There follows a discussion of selected literary aspects: naturalism and realism, leitmotifs and thematic patterns, optical effects and defamiliarisation, and the use of specialised vocabularies. Hardy's descriptive powers when rendering the rural world receive particular analysis. A critical survey then summarises critical approaches to this novel between Hardy's day and the present.

Tess of the D'Urbervilles Penguin

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