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**Intertextuality and Female Representation in
Thomas Hardy's *Jude the Obscure* (1895)**

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Degree in Literature and Civilization**

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Dedications

In the memory of my old self, the one who used to dream and work hard and to the new me, the one that never give up and never forget

I dedicate this work to my mother F.Z. Nigro and my beloved father M. Bouchachia; my sister Zineb, the reason I am living my dreams, I devoted this work to you.

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General Introduction

Throughout history, many writers suffered a lot to get the intended attention they craved for, especially women writers who were undervalued in a male dominated society. During the Georgian Era, themes like slavery, racism, forced marriages and love were highlighted by many authors among them; Daniel Defoe, Jonathan Swift, William Makepeace Thackeray and the one and only Jane Austen who was the first English woman novelist to have the courage to write under her real name since women at that time were only regarded as housewives nothing more than that. She wrote her famous novel *Emma* in 1815 where the protagonist Emma Woodhouse was represented as a strong independent person in a society where women had no right to say their opinion and be free without having a male in their lives; they were restricted by the rules and norms of Georgian society. Early Georgian literature shows the influence of two distinctly different civilizations, which are; the Medieval Eastern Orthodox Church and the subsequent Persians. Coming to The Victorian Era, things started to change for the best, life prospered with Queen Victoria's reign, she ruled from June, 20th 1837 until her death in January 22nd 1901. This Era was called after her name and thanks to this era the novel became important in Britain, it was preceded by Romanticism and it was marked by many famous authors Among them; George Eliot, Elizabeth Gaskell, Charles Dickens and Thomas Hardy with a lot of respectable writers.

The Victorian Era was not only famous by its writers but also by a new literary technique called “ Intertextuality” which is not completely new because it was mentioned before it appeared in this Era by the French Semiotician “Julia Kristeva” in her essay *Word, Dialogue and Novel* in 1966. This Bulgarian literary critic was highly influenced by Ferdinand De Saussure's “Semiotics” which—contributed to the development of Intertextuality with De Saussure thoughts and concepts about language

structure to develop a linguistic theory known as Structuralism. His ideas about language structure form the basis of the schools of thought known as structuralism and Semiology (Cosper, 2004, p. 12) in his work, Saussure raised the following question: what is a linguistic sign? He produced a definition in which a sign is imagined as a two-sided coin combining a “signified” (concept) and a “signifier” (sound-image). The notion of the linguist sign emphasizes that its meaning is non-referential i.e. sign is the combination between the signifier and signified .Saussure imagined a new science which would study ‘the life of signs within society’ (Saussure, 1974, p.16) in which Semiology can be considered as one origin of the theory of Intertextuality. In fact, this technique shows the relation between two text , in which the author is fond of a particular author’s work ,so that he uses the name of a character from one of his books, and the reader or the public’s job is to guess what book is the author is talking about , besides , Intertextuality is interrelated with Dialogism ,the latter is also a literary technique created by the Russian Philosopher and literary critic Mikhail Bakhtin who developed this technique, For Bakhtin, dialogism is related to the novel in which he said that the novel is a diversity of social speech types...and a diversity of individual voices, artistically organized (Bakhtin,1976, p262).

Dialogues in the novel are very important, they let the reader know about the events at the same time as the characters do, and provide (the dialogues) a kind of suspense; the reader keeps waiting for the character to step in, in order to know what happened, whereas, if the novel were based exclusively on narration, the reader would be bored. Therefore the interplay between both ‘telling’ and ‘showing’ in a novel is very important (Mouro, 2009,p. 25) .

The influence of Bakhtin’s dialogism and De Saussure’s semiotics played an important role in shaping a new term in literature which is intertextuality. Christiane Achour and Amina Bekkat (2002) question the comprehensiveness of a text that is full of intertextuality. They argue that a given text remains comprehensive and keeps its structure- even if there is intertextuality- depending on the way the original text is used

they propose three ways of doing so: 'integration', 'collage' and 'citation'. Integration as well consists of four ways; Integration by installation, Integration by suggestion, Integration by allusion using only signs and Integration by absorption. Then, collage, in which the intertext is no longer absorbed, but just pasted to the new text whether above or within it. Finally, citation which is the reproduction of a statement pulled out of its original text (text1) in order to be introduced in a receiving text (text2)' (p. 112-117). (Mouro, 2014, p. 32-33)

The novel had been through a lot to get the considerable attention and to arrive to a point where it became of crucial importance in literature and in the whole universe, for it makes the readers travel to a fantasy world where they could be far away from the restricted rigid society that never changes whatever happened. Actually, society was and still considered as an obstacle for many authors, due to what a society may think of a specific thing or situation, however, many famous writers stood up against the ignorant society, they defended their principles and beliefs using strong evidence and facts to convince the audience among them The British novelist Thomas Hardy, the latter rebelled and fought against the old fashioned society and proved himself to be one of the best writers in the world. His novel *Jude The Obscure* shows a lot of bravery, as he did not care about the criticism this novel would receive, he just wrote what he found suitable and narrated it in a way that brings joyful Goosebumps to the readers at the same time it makes them feel the author's feelings because any author's job is to deliver the right emotions and message to the audience to make them feel what he feels and see what he sees.

In this Dissertation, the focus is on the work of the British, Victorian novelist Thomas Hardy's *Jude the Obscure* (1895), which was his last work before he died, leaving magnificent poems and novels to this world. *Jude The Obscure* was a masterpiece, yet it received a lot of criticism as it tackled controversial themes such as; religion, marriage, destiny and women who were represented differently, without forgetting the indirect criticism of the Victorian narrow minded society and their typical old fashioned way of thinking. In this novel, Hardy shows his affection to religion and admiration to himself first as he makes himself the center of the story

because this story is about him and his experience in life. He makes a link between his personal life with the main character Jude, his aim was to deliver what has he had gone through to become the person he was, and to tell to their audience that life is not a rainbow, every person whoever he is, will certainly go through ups and downs in his life and to show that nobody is perfect especially men, because at that time, there was a belief that men are worthier than women and that they are better and wiser. Hardy shows himself as an ordinary man who lived his life as it was with no arrogance about being the Alfa or making himself a saint. This novel is Hardy's last novel along with *Tess of the D'Urbervilles* are considered his finest. Hardy took us to his own universe where he was the protagonist of his own story. Jude was Hardy himself and all what Jude had experienced were his actual journey, his failures and success, his hopes and disappointments. The Victorian era did not witness just the birth of great authors, it was the time where a new literary technique shone and Hardy employed it in this novel. Dialogism is a theory that was first adopted by Bakhtin, who saw in dialogues different aspects and not just simple words used by the different characters in order to chat between themselves. Based on Bakhtin's Dialogism, Julia Kristeva came up with the theory of meaning and meaning production, Intertextuality (Buchanan, 2010) intertextuality is when the author is highly influenced by other author works, so that, he uses names of characters from one of that author books or even the title of the book. The reader's job here is to guess and should have a previous knowledge about the author to know who inspired him and where that name is derived from.

This research work aims at dealing with intertextuality and female representation in Thomas Hardy's *Jude the Obscure*, for this purpose, an analysis about the role of woman in the Victorian era and in the Victorian novel has been conducted, with explanation of the concept of intertextuality and its use in this novel with a summary of the novel itself.

Chapter I: Exploring Female Representation in the Victorian Novel
Jude the Obscure by Thomas Hardy

Chapter One Outline

1.1 Introduction

1.2 Intertextuality

1.3 The Victorian novel

1.4 Women in the Victorian era

1.5 Female representation in the Victorian Novel

1.1. Introduction

Life in early times was completely different and hard for many people to live. Women in particular had been through a lot to be seen differently. During the old ages, the woman had no right to say and express herself, she was always considered as the housekeeper, the inferior and the birth giver. Her roles were limited to taking care of her children and learn how to be a good wife. It was a man's world; they could do everything because society criticized and judged only women and considered them inferior than any man even in the literary world. Women had suffered a lot to get attention, and many female authors decided to write under pen names to avoid the harsh kind of criticism. Even male writers faced some difficulties with the hard-accepted society and its ignorant ways of thinking that made it difficult to authors to write good topics with good themes because it was always judged by society and received a lot of bad criticism especially those with controversial themes like adultery and forced marriages. These themes were very famous in the 18th and 19th century .Coming to the Victorian Era things started to change, but society kept the same old-fashioned way of thinking, many male authors shone up in this era like Henry James, Edgar Allan Poe, Mark Twain and Thomas Hardy. The latter is an English novelist and a poet. A Victorian realist in the tradition of George Eliot; he wrote many famous books among them is *Jude the Obscure*, the one that this research will tackle. In fact, Hardy was not only fond of Charles Dickens and George Eliot yet, he was also excited about using a new literary technique that is intertextuality. It was first mentioned by the Semiotician French critic Julia Kristeva and highlighted by Mikhail Bakhtin while he was speaking about dialogism, which he linked it to intertextuality because according to him the two techniques are interrelated in the sense that both of them seek the reader's full concentration and a previous knowledge about text number one to understand what the author is talking about in

text number two. Thomas was astonished with intertextuality, he employed many biblical references and showed his affection to religion and religious matters though he was not a religious person, and he used controversial themes like marriage, sex and fate. In truth, in this novel there is a huge amount of criticism to the Victorian society .He spoke about Education and the hypocrisy of the educational system. Besides, the whole novel is based on Jude's quest to be accepted in Christminster, which is a religious university, and the one that his favorite teacher went to. Though he worked hard by teaching himself classical languages, and did a lot of efforts, he was not accepted simply because of his social status and because he was extremely poor, and poverty would have never allowed to a person in the Victorian era to go to an honorable university because they judged the person based on what he had not what was able to. Hardy emphasized on the oppressiveness of Victorian society in dealing with any unorthodox domestic situation. Jude and Sue cannot find a room or a steady job as long as their marital status is anything but traditional, and Phillotson loses his teaching jobs because he allowed Sue to leave him. Hardy was far ahead of his time in many of his views – implying that universities should accept members of the working class; couples could live together without being married, and even that the father of a woman's child should be the woman's business alone – but Hardy's society was not ready for such criticism. The backlash against *Jude the Obscure* was so harsh that Hardy gave up writing altogether. The British author also spoke about women, there are Sue and Arabella who were mentioned by Hardy them in opposition .Sue was the smartest and hard working woman , despite her intelligence and independence , she was still supposed to be considered as a property for man, she has no power in society because she was unmarried and a disgraced woman. However, there was Arabella, the antagonist in the story because she represented everything the Victorian society found bad and sinful in women. The novel is full of ups and downs and Hardy succeeded to make the readers excited to what is coming next.

1.2. Intertextuality

Intertextuality is the relationship between the reader and the book, in the sense that the reader must have an idea about that specific book the author had mentioned it, because the writer will use hints to give clues for his audience, and the reader's job is to guess it. This term came into existence by Julia Kristeva who was highly influenced by De Saussure's Semiotics, he was her inspiration, he imagined a new science, which would study "the life of signs within society" (Saussure, 1974, p. 16) which he called semiology. Structuralism, a critical, philosophical, and cultural movement based on the notions of Saussure and semiology, sought from the 1950s onwards, to produce revolutionary re-descriptions of human culture in terms of sign-systems. This point in the history of literary theory can be considered as one origin of the theory of intertextuality (Simandan, 2010, p. 18-19). According to Kristeva, "intertextuality is a concept that informs structuralist, poststructuralist deliberations in its contention that individual texts are inescapably related to other texts in a matrix of irreducible plural and provisional meanings. The term is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its implicit or explicit allusions, citations, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place."

In Kristeva's formulation, any text is an "intertext" — the site of an intersection of numberless texts and existing only through its relation with other texts (Kristeva 1966). This idea was anticipated in Barthes' concept of the text as "a tissue of quotations", as "fluid", with many levels of meaning. "The concept of intertextuality defuses the traditional humanist notion of the text as a self-contained, autonomous entity in the view that it is but a weave" of codes from other texts or discourses such as that of history, social conditions, philosophy, theology and so on" (Mambrol, 2016, p.9). In fact, Kristeva sees that this literary technique can be found in every work of

literature for instance; J.K. Rowling's *Harry Potter* series makes use of T.H. White's *The Sword in the Stone*, C. S. Lewis's *The Chronicles of Narnia*, and J.R.R. Tolkien's *Lord of the Rings*, *Wide Sargasso Sea* by Jean Rhys is an intertextual work of Charlotte Bronte's *Jane Eyre* as it includes the wife of a secondary character from the novel as one of its own, and offers an alternative point of view on similar social issues of the prior narrative and The structure of James Joyce's *Ulysses* is modeled after Homer's *Odyssey*. Thus, nearly all literary works contain intertextuality somehow. According to Mikhail Bakhtin, the "European novel prose is born and shaped in the process of a free (that is, reformulating) translation of other's works" (Bakhtin, 1981, p. 378). For Bakhtin, the novel is where intertextuality is more intense than in other literary genres, though he never uses the term intertextuality; rather, he proposes "polyphony" which in its turn implies dialogism (Achour & Bekkat, 2002, p. 104-5). Then, the reader starts the mechanism of intertextuality. A mechanism where "a text T_2 is enriched by certain semantic values that come from its intertext T_1 " (Kerbrat-Orecchioni, 1977, p. 130). In fact intertextuality and dialogism are two techniques that are interrelated according to Mikhail Bakhtin, because both of them are based on the readers ability to recognize a specific hints that the author used to show his influence and affection to the other author. Wolfgang Iser emphasizes the fact that a texts repertoire is always a mixture of, anterior literature and extratextual norms" (Iser, 1976, Pp.144-5), as well. Thus, intertextuality possesses a kind of dialogism (redundant). There are dialogues between texts, authors, and even literary forms or genres (Kerbrat-Orecchioni 1977, Pp.131-33). In fact, the technique that came in 19th century had influenced many great authors such as; Elizabeth Gaskell who was fond of this technique as it can be seen in most of her works, especially *Wives and Daughters*. The latter was full of intertextuality, as she was highly influenced by Jane Austen for instance:

The example that seems to fit into this category is when Cynthia's wedding is approaching Lady Cumnor and her daughter Harriet go to the Gibson's to congratulate the bride-to-be. The scene of the coming luxurious carriage of the countess and the way Hollingford people react when seeing it, as well as the maid's hurry to her mistress to tell her about the ,visitors' remind the reader of a scene in *Pride and Prejudice* by Jane Austen" (Mouro,2014, p.40).

We read also:

Maria had only just time to run up into the drawing-room...: „please, ma’am, the great carriage from the Towers is coming up to the gate, and my lady the Countess is sitting inside“ ...The family „stood at arms“...till Lady Cumnor appeared ...and then she had to be settled in the best chair, and the light adjusted before...conversation began”.(Gaskell, 1986, p. 661).

Emily Bronte is another great author who used this technique in her works such as *Wuthering Heights* in which she mentioned many references from the bible for instance:

‘May she wake in torment! [] Why, she's a liar to the end! Where is she? Not THERE - not in heaven ... Oh! ... I pray one prayer - I repeat it till my tongue stiffens - Catherine Earnshaw, may you not rest as long as I am living; you said I killed you - haunt me, then! The murdered DO haunt their murderers, I believe. I know that ghosts HAVE wandered on earth. Be with me always - take any form - drive me mad! Only DO not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I CANNOT live without my life! I CANNOT live without my soul’. (Crossref, 2012, p.3)

These two great authors were not the only writers who employed intertextuality in their works, Thomas Hardy utilized this technique too as he was mesmerized by Charles Dickens works and The Bible. His latest works *Jude the Obscure* and *Tess of The D'urbervilles* were his finest and loaded of intertextuality. The latter has many types such as; intertextuality by integration, citation, collage, allusion, pastiche, retelling, homage and allegory. Each one of them are of huge importance yet, the ones which are going to be used are; integration and citation , they are also of magnificent significance as they were employed in Thomas Hardy's *Jude The Obscure*. which was a subject to huge criticism , as it contains many religious beliefs and views that society found it inappropriate and odd in some way because, it was written in the Victorian era, the latter was a rigid and restrictive era and topics that includes women and sex were sort of forbidden to speak in public. Hardy faced society by presenting many controversial themes like marriage and love, though it was odd to society at that time these kind of themes.

1.3. The Victorian Novel

The novel had been through many obstacles to take its deserved consideration and the writing styles changed from one era to another. In the 16th century, Henry VII was the ruler, he was known with his admiration to religion. Hogan comments on England during the reign of Henry VII:

England in his reign was a catholic state and an island with relatively little power or cultural prestige on the world stage. But by the end of the century Protestantism had become the state-sanctioned religion, a female monarch had held the crown for four decades, London had nearly quadrupled in size, English vessels were already venturing to the newly discovered lands of the Americas, and republican sentiments were on the rise (2014, p.1).

Henry VII rule time ended with his death than it was the time for Queen Elizabeth to rule and it was referred to as the Renaissance era because literature prospered at that time. This era was famous with their authors such as Thomas Hobbes and John Donne and William Shakespeare who was considered as the father of literature. The latter was highly influenced by this period, though it was imposed to all the British citizens to go to the church and stick to the rules imposed by the Queen Elizabeth, yet Shakespeare was not scared to write about sensitive topics like Catholicism, and he was praised by the Queen for his plays since the Queen was fond of the theatre and, he managed to please her. Coming to The Jacobean Era, which was ruled by King James the first, Some of Shakespeare's most dramatic plays (such as *The Tempest*, *King Lear*, and *Macbeth*) were written during this time, as were outstanding works by John Webster and Ben Jonson.

Together with the Cavalier poets, Ben Jonson and the Cavalier poets contributed to some of the best poetry of the time. The philosopher Francis Bacon's works and the King James Bible are the most representative works in prose. Jonson was also a key figure in the development of the masque, a specialized literary sub-genre that

flourished throughout the Jacobean period. As co-developers of the literary and visual/technical parts of this hybrid art, his name is tied to that of Inigo Jones. The Stuarts, on the other hand, were positioned far away from these spectacles because to their expensive expenses. After this period, Romanticism comes. For Benin:

it affected arts and culture in general. Its main feature was a reaction against the eighteenth century and the Age of Reason. In fact, "Romanticism", or the "Romantic Movement", was a reaction against the rationalism of the eighteenth century, the view of the physical world increasingly dominated by science, and the mental world by the theories of Locke, and the neoclassicism of the Enlightenment. During the Romantic period, changes in various fields took place: in philosophy, politics, religion, literature, painting and music. All these changes were represented, articulated and symbolized by the English Romantic poets (Benin, 2019, p.12).

The most famous romantic authors are; William Blake, Charlotte Bronte and Jane Austen who were affected by the greatness of what this Era had, it can be seen through their writings how much they were attached to speak about the political and economic situations, because at that time there was a famous revolution the French revolution, and the writers also chose to speak about social problems since the country witnessed a huge change in society at this period.

This period ended yet its influence lasted until the present days, because many people were and are still mesmerized with the principles and aspects of this period.

Romanticism was indeed a great, unforgettable literary era, and after this period the literary world witnessed the appearance of another Golden era, called the Victorian era, this period in literature, was a famous one in the world of literature, especially because it was the time where the novel prospered. The novel in the Victorian era saw an evolution because during this period, it reflected social changes; many early Victorian novelists saw that it was their job to speak about the social changes the world was facing.

This era is divided into two halves, in the first half; the majority of the novelists used a novel, which tells a story about a fictional character yet in a realistic manner, highlighting with a black line the separation of individuality and society, with keeping the principles of the Victorian society. They put an omniscient narrator in which the

author analyses psychologically the characters. Charles Dickens and “The novel became the fundamental form in the Victorian age” (Klingopulos, 1996, p. 13).

One of the most outstanding literary figures during the Victorian age was Charles Dickens (1812-70) whose works have remained popular up to now. Through many of his works, Dickens changes the theme of the novel, focusing on the social problems of his time (Miller, 1965) the main themes of Dickens’s writings are about sufferings of both children and the working class (Thornley and Roberts, 1984, p 236). These are the subject of one of his well-known novels, *David Copperfield* (1850) (Carter and McRae, 1996) David Copperfield, the main character of the novel, is the Victorian boy who is able to release his dreams. The novel tackles part of Dickens’s childhood and his success”.(Benin, 2019,p.12)

Great Expectations(1861) is another famous novel of Dickens (Shelston, 1993, p.48). It is an autobiographical story with an unhappy ending. Philip, the author’s main character in the novel, has many hopes, which cannot be fulfilled. The expectations of Philip are not great as they were for David. Most of Dickens’s writings of the 1850s were characterized by a sense of irony (Carter and McRae, 1996) *Hard Times* (1854) is often regarded as a work of the Victorian times. Through this novel, Dickens attempts to criticize the values of the industrial Victorian society. Dickens’s later novels tackle the situation of the London society (Miller, 1967). Many other Victorian writers continued to deal with social concerns”(Benzoukh,2012,p.12)is considered as early Victorian novelist along with William Thackeray and the Bronte’s sisters, especially, Emily Bronte with her novel *Wuthering Heights* which was "published in 1848 and written in large part in Standard English, with some passages in Yorkshire dialect, yet the socio-cultural elements are introduced through the utterances of both dialect and Standard English-speaking characters to fit well the requirements of a realistic representation. Belmerabet asserts that:

Emily Bronte incorporates folkloric elements as the main cultural practices and beliefs of the British people in a more approachable manner than other authors who have used such materials before her. She communicates the British oral culture and traditions that were part of her community's daily life. Her goal is to bring the popular culture of the remote Yorkshire area to an audience that may be unaware of it or has a skewed perception of it.

Furthermore, she wishes to give them greater visibility and significance as part of the English popular heritage”. (, 2021, p. 2)

In the second half of this age or the new realism , authors were influenced by Darwin’s theory of evolution , and had more positive views of the world such as The master Henry James ,Lewis Carroll ,Oscar Wild who was the main representative of Aestheticism, an anti-Victorian movement that saw art as absolutely devoid of morals, and of course the one and only Thomas Hardy who fought the rigidity of the British society and was not afraid from the amount of the criticism he was going to receive from the readers , because he discussed topics that society at that time could not see as ordinary ,such as, women’s attitudes , rationality and the narrow minded society . The Victorian era viewed a literary technique, which was used by many authors at that time; it is called intertextuality, which was popularized by the French philosopher, literary critics and feminist “Julia Kristeva”.

1.4. Women in the Victorian Novel

The novel in the Victorian era saw an evolution. it was the time for many writers to shine and to be creative, before the Victorian period, there were female writers, yet most of them wrote under pen names because they were afraid of how society may perceive them, since they were expected to be the ideal homemakers and not authors. Things started to change for female writers, with the publication of the Vindication of The Rights of Women (1792) by Mary Wollstonecraft, who defended women and their rights, saying that they are better than staying at home to take care of their children or to learn how to be good wives. For Wollstonecraft, women should have equality with men concerning education, and should be treated the same as men and not to be considered as a tool of pleasure. The Vindication of The Rights of Women was not only a book that contains rights for women, it was sacred and it became an inspiration for many writers like Jane Austen and Mary Shelley.

The novel in the 19th century was not only about female writers, it was also about male authors who were also a victim of a rigid and ignorant society. The majority of authors were struggling to make their literature receive its deserved right, because though the

novel prospered at this era, yet society kept the same restrictive, old-fashioned, religious way of thinking where it was odd or sort of forbidden to show something fresh and creative “Fiction was regarded as particularly suspect: likely to influence adversely, to stimulate an inappropriate ambitions and desires, to corrupt” (Deirdre, 2001, p.17).

This era also saw a rise of the feeling of superiority for male writers, the working class and masculinity in the Victorian novel became the center of interest at that time, because although it was seen that women became free to do whatever they want but not as free as male. Many authors at that time wrote about male protagonist and second role women, some female characters were described as free birds yet many of the literature that described women in a different way from being a typical housewife, were criticized heavily by the readers and society for it was unsuitable for women to be fully independent without being in a marital relationship. There was an early baby boom during the Victorian era, which resulted in an increase in population as well as the advent of industrialization.

The advancement of England as a society resulted in a higher demand for both adult and child labor. Coal miners, chimneysweepers, farm laborers, and domestic staff were among the jobs taken on by children. Due to the Industrial Revolution's construction of The Railway, some youngsters were even obliged to play the role of a railroad worker. Due to a lack of effort on the part of the upper class to improve working conditions, child labor became a major issue in the early 1800s.

Many youngsters suffered at work because the government was influenced by the wealthy to spend in luxury rather than promote laborer protection. Coalmines were the most heinous kind of child labor. Children were forced to work 12 to 18 hours a day in mines that were rat-infested, disease-ridden, and had no ventilation. Because of the difficult working conditions, more people had respiratory disorders, and mine disasters casualties increased (Britain history). Child labor inspired many authors including Charles Dickens; he spoke about it as a theme in his famous novel “Great Expectation». Oscar Wild, George Eliot and Thomas Hardy, the latter was one of the Victorian era's first "realist" novelists. His use of strong emotions and pessimistic

viewpoints drew harsh criticism because no one had ever read anything like it before. Most novelists prior to Hardy were laid-back, accepting optimists.

Works like; *The Return of The Native*, *Far From the Madding Crowd*, and *Tess of The D'Urbervilles* introduced characters with such deep and intense emotion (whether slightly comedic or very tragic) that most writers before him had failed to do. Hardy was also regarded as a social critic, identifying the low living standards endured by the poor in industrial cities. Thomas Hardy's writing style was distinguished by the combination of realism and social criticism, him and many authors were fond of a new literary technique at that time which called "intertextuality" that allowed many authors not only to use their imagination, but also to take characters from their favorite writer's works.

It is impossible to start speaking about the Victorian novel without mentioning women. "Females were divided into two categories at the time: novelists and novel characters. The main issue here is female representation in Victorian novels, not female writers. Historically, male writers' portrayals of women showed ideal women (angels, passive, submissive, childlike) and feared women (prostitutes, witches, Evas, Lilliths). Men's heroines appeared to follow prescribed roles for women; they appeared to keep imprisoning women in images that were imposed on them, and even female writers like Jane Austen - as the Bront sisters felt - seemed to reproduce that male model of women, rather than proposing changes in a more explicit way" (Fonseca Dias, 2010,p. 9).

In Dickens' *Hard Times* Louisa is more than the Dickensian model of Victorian femininity. Taught from an early age to rely only upon facts, Louisa also has dreams. She shares her thoughts about wondering with her brother Tom, only to be caught in her musings by her mother, who berates both of them, Tom even more than Louisa (Dickens,1870, p 45). When Louisa's father, Mr. Gradgrind, catches Louisa and Tom peaking at the circus through a hole in the fence, he assumes that Tom is responsible. Louisa, knowing that she is inviting her father's displeasure, responds to the accusation: "I brought him father," said Louisa quickly. "I asked him to come." "I am sorry to hear it. I am very sorry indeed to hear it. It makes Thomas no better, and it

makes you worse, Louisa.” (p.14). Louisa defends and often subjugates her own feelings for those of her brother, Tom. In return, he constantly insinuates that girls have life easier than boys do. In one scene, Louisa is criticizing their shared childhood environment and states, “It’s a great pity, Tom. It’s very unfortunate for both of us.” To which he replies, “You are a girl, Loo, and girls come out of it better than a boy does” (Hermery, 2015, p. 94).

1.5. Female Representation in Thomas Hardy’s *Jude The Obscure*

The Victorian era witnessed the appearance of many authors in the field of literature who were seeking for recognition before this era for instance, the Bronte sisters and a lot of others female authors, yet life was not a rainbow for male authors because they were as well suffering from the cruelty of the Victorian society who always see everything from an angle that considered women as a second role character whose only function was to obey what is being told to them and not to do anything they feel like doing. it is impossible to speak about this era without mentioning two amazing authors; Charles Dickens and Thomas Hardy who added a lot of thing to the literary world.

Female characters were represented differently from one author to another. In Thomas Hardy’s *Jude The Obscure*, women were seen from two sides, Hardy managed to speak about women in two different ways as he was saying that women are more than one type and can never be judged because, they are not all the same, as there is good people, there are wicked and that is the case in *Jude The Obscure* female characters. Though this novel became very popular, yet it received a lot of criticism for it contains a lot for the Victorian society to accept.

The novel introduces two female characters Sue Bridehead and Arabella Donn and they are completely two different characters for Sue Bridehead in *Jude the Obscure* has been regarded as both the embodiment of a New Woman or an imperfect New Woman; she finally changes her mind, discloses her own ambivalence, and punishes herself for having been a fallen woman. However, Sue should not be categorized as

such. While women in the Victorian era had to take care of their husbands and children and devote themselves to household chores—behavior, which was considered virtuous during the era—those, who were called New Women defied this notion. Jane Elledge Miller contends that a New Woman was “independent, outspoken, and creative” and “antithetical to the Victorian stereotypes of the proper lady and the angel in the house”. (Altick, Richard D, 1957.P4)

In addition to that, a New Woman was “from a middle-class background,” well read, and derived “her feminist principles from Herbert Spencer and John Stuart Mill”. It is true that Sue in *Jude* has some New-Women-like characteristics, which is demonstrated by her hatred of the restrictions of the Victorian matrimonial system, and her living in and her living independently by working in Miss Fontover’s ecclesiastical shop and teaching in Phillotson’s School. In addition, as Showalter points out that, Sue’s “sensitiveness” (*Jude*, p.37) and “nervousness” (*Jude*, p. 224) also connote her New-Womanness, characteristics that were usually associated with women in the Victorian period. Hardy portrays Sue as if she was a New Woman, but in fact, there is a gap between her characteristics and those of New Women” (Akemi,2018,p.256).

That is to say that if Sue character is seen now, it is going to be normal but since it is written in the time were women were only seen as housewives and absolutely not free enough to be independent and to look for a career that they want to do they only care about taking care of everyone except themselves. Sue as character was strong enough to choose what she wanted to be, and was never afraid of society though society saw her in a bad manner, she was just trying to get a happy life where she could do whatever she wants. She was a new woman, by saying that, it is meant that she was different but unique for Hardy, and odd to the Victorian society.

However, Thomas Hardy mentioned another female character Arabella Donn , his first love and first mistake in his life was to get married such a woman , because he regretted afterward , she represented the old fashioned Victorian woman who liked to have control over her husband and oppressed him to so what she wanted him to do without any word. “The character of Arabella is presented in strong contrast with that of Sue. Arabella tends to be regarded as a sensuous female character that captivates

men, but the author portrays Arabella as another kind of traditional woman along with Sue from the male point of view. Arabella adapts herself to the requirements of the male-dominated society of her age. She represents female sexuality as well as the demands on women of that age and demonstrates the pragmatism of living an “honorable” life.

Arabella’s female sexuality is emphasized from the beginning of the story. She is the daughter of a pig breeder. While she and her two friends are working near a stream, she throws pig genitals at Jude and then challenges him to bring them back to her. This is the first encounter of the two characters. In addition, Because Arabella is the most beautiful woman he has ever seen in his life, he thoroughly gazes at her figure (p. 35). As the exchange of the pig’s genitals shows, Arabella is meant to represent female sexuality from a man’s perspective. Thus, the narrator again emphasizes Jude’s sexual awakening, and foreshadows that they will be connected in physical terms soon. It is clear that she has the power to attract Jude” (Akemi, 2018, p.260). “Arabella, in any case, stays glad. Her objectives in life were not to elevate the solicitations of society or the congregation - rather, her objectives in life were man, sex, and happiness. As she, reports after the death of her husband Jude, "Well! It is well to keep chances open. In addition, I cannot select now as I could when I was younger. And one must take the old if one can't get the young"(481).

Naturally, this response to Jude's demise is viewed as savage, but her condition would not have called for whatever else. A solitary, lower-class Victorian woman had only the alternatives of living with her family, being prostitute, or commit suicide. She perceives the quandary she is in, and that so as to endure; she should get another husband. Arabella is a woman who is very independent by nature and so cannot be fallen by her husband’s death. “She is standing by Jude's coffin; Vilbert awaits her somewhere in the city. Hardy gives the last line of the novel to Arabella, "She's never found peace since she left his arms, and never will again till she's as he is now!"(490). It seems obscure! But she is the only one who could understand the situation of Jude and Sue. Arabella shows that whatever Sue sacrifice to feel peace her feeling of guilt remains” (Aissaoui and Baffi, 2019, Pp.53-54)

Female were represented into two different ways, on the one hand, Sue was seen as the new version of the Victorian woman, who was never accepted in society. On the other hand, there is Arabella, who was presented as a typical Victorian homemaker, she was pessimist, greedy and never stood with her husband and never supported him.

To conclude, The Victorian era saw a rise of the novel as well as the rise of many novelist who shone and left their print in the literary world, among them; Thomas Hardy with his famous Novel "Jude The Obscure" in which two female characters were presented; Arabella the old fashioned Greedy Victorian wife, and Sue the independent free soul who was so good For Jude and never manipulated him. He presented women in two kinds as he was trying to say that as there are bad people, they are good ones too.

Chapter 02: Intertextuality in Thomas Hardy's *Jude the Obscure*

Chapter two Content

2.1 Introduction

2.2 A Biography of Thomas Hardy

2.3 A summary of *Jude The Obscure*

2.4 Intertextuality in *Jude the Obscure*

2.1. Introduction

The Victorian era was considered as the most powerful era for many reasons. First, the economic situation was enhanced in the reign of Queen Victoria. People were more liberated than the previous era yet, the religious restrictions stayed the same. The Victorian citizens were afraid to express themselves because society at this era judged heavily especially women, they were not allowed to do anything new for, they will be

seen in a negative way and never express themselves because they were expected to obey and not to rebel.

Many female authors fought for their rights first as a woman, second as a writer among them Mary Shelley, Mary Wollstonecraft and William Godwin's daughter. Like her mother, Shelley defended women in her writings and intended to show the new Victorian woman, in *The Modern Prometheus* or "Frankenstein" Shelley showed the reality of the Victorian woman, whose role is to keep her husband happy and take care of him, her female character Elizabeth represented voiceless Victorian wife who were kept in the dark and was considered as a second option after money and science. In fact, this novel made man look like greedy creatures who crave for superiority and strength.

Other Victorian novelists are Charlotte and Emily Bronte, these English writers and social critics contributed to the development of the Victorian novel and considered among of the most famous authors in this era. They wrote many books in the Victorian era among them *Jane Eyre* that was one of his finest and influenced many other authors later on. This era witnessed the appearance of intertextuality, which means the influence of one author over another one; the author uses hints and signs to show the readers which character and which book he uses , so the audience job is to see beyond the surface , to have a clue about the work that was being intertextualised from that specific book of that specific writer and this technique has got many types but the most common ones are ; intertextuality by integration ,collage and citation, they can be found in a lot of literary works.

Intertextuality affected many Victorian Writers such as Thomas Hardy, who was influenced by Charles Dickens and was considered as his favorite author of all time. Hardy along with other writers at this era found himself in a circle of judgments, firstly, the Victorian society was harsh in judging authors who speaks about anything, which they found odd and inappropriate to speak about, and any good topic and themes was being judged heavily and criticized badly. Works that contains Themes like religious freedom was banned from publishing. Hardy rebelled against this ignorant society by speaking about a sensitive topic, which is; his personal life in the

novel titled *Jude The Obscure*, he used intertextuality and referred to the bible. Although he introduced magnificent pieces of art, yet he was criticized because behind every good writer, there is bunch of critics who try to keep him down.

2.2. Autobiography of Thomas Hardy

Thomas Hardy is one of the most famous poet and novelist of his time. He was born in 1840 in English village of Higher Bockhampton in the county of Dorset and died in 1928 in the house that he built with his first wife (poetry foundation, 2022). His father and his mother influenced his youth.

Despite the fact that Hardy was an architectural apprentice in London and spent time there every year until his late 70s, Dorset provided inspiration for his fiction and poetry. Dorset, one of the poorest and most backward counties, had changed little in hundreds of years, as Hardy explored through the rustic characters in many of his novels. Hardy identified strongly with Dorset and saw himself as a successor to the Dorset dialect poet William Barnes, who had been a friend and mentor to him. Furthermore, Hardy titled his novels the Wessex Novels, after one of Anglo-Saxon Britain's kingdoms. He provided a map of the area, along with names he made up to represent actual villages and towns. However, other aspects of southern England influenced Hardy, particularly as a poet.

Stonehenge was only one of many historic sites scattered throughout the English south. Hardy could explore and contemplate Druid and Roman, ancient and medieval ruins there, a fascination that manifested itself in later poems such as "The Shadow on the Stone." Hardy's interest in history extended to the Napoleonic Wars, which he considered one of history's great events; Dorset folklore told of the fear of Bonaparte's invasion of England. The epic, poetical drama *The Dynasts* (1908) by Thomas Hardy reflects a lifetime of involvement with this historical material, including interviews with elderly soldiers who fought in the Napoleonic campaigns (poetry foundation, 2022)

Hardy also paid a visit to the site of the Waterloo battle, where Napoleon's forces were defeated. As a writer, Hardy was sensitive to the future as well as the past; he hosted a

number of younger authors, including William Butler Yeats, Siegfried Sassoon, and Virginia Woolf, and he discussed poetry with Ezra Pound. Furthermore, Hardy's well-known war poems spoke eloquently against some of his time's horrors, particularly the Boer War and World War I. Hardy addressed the conflicts in visceral imagery in works such as "Drummer Hodge" and "In Time of 'The Breaking of Nations,'" often using colloquial speech and the viewpoint of ordinary soldiers. His work influenced other war poets such as Rupert Brooke and Siegfried Sassoon. Hardy's career spanned both the Victorian and modern eras.

In "In Tenebris II," he described himself as a poet "who holds that if way to the Better there be, it exacts a full look at the Worst," and he lived through too many upheavals, including World War I, to have become depressed. With age comes optimism. Nor did he appear to be a cheerful person by nature: much of the criticism surrounding his work revolves around its existentially bleak outlook and, especially during Hardy's own time, sexual themes. Between 1871 and 1897, Hardy wrote fourteen novels, three collections of short stories, and several poems. During this time, Hardy's great novels, including *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895), were all published. They both received negative feedback, which may have prompted Hardy to abandon fiction in favor of poetry. He wrote many poems which were famous and most widely read.

2.3. Summary of Thomas Hardy's *Jude The obscure*

Thomas Hardy wrote many famous works that still well known until nowadays. His writing style was inspired by the era he was living in, as well as by Charles Dickens who left a huge impact on his writing. Among his books are *Far From the Madding Crowd* and *Jude the Obscure*. The later was his latest and finest literary work yet, it received a lot of criticism for it contains topics that seemed inappropriate for the Victorian society. The novel tells the story of Hardy himself and how he struggled a lot to become what he was, and his failed relationships that drug him to the abyss and made him forget his intentions for a while, even almost cost him his career. This novel is a masterpiece written by Hardy, a very long story of 443 pages; each chapter

contains an adventure that he experiences in his real life first as a normal human being second as writer.

The first chapter speaks about Jude's childhood, it shows how he was attached to his teacher and considered him as an inspiration and love him so much and it appeared here "where is this beautiful city, Aunt –this place where Mr. Philloston is gone to?... and will Mr. Philloston always be there?" (Hardy, 1895, p.11). He wanted to follow his steps by going to Christminster like him, and he did everything possible to achieve his goals and to go to the same university his idol was going into, he started to learn new languages such as Latin languages like Greek to be able to enter to that university, he was disappointed when he asked help from a doctor that he thought he would help him, he was making fun of him and wasting his time with lies. This disappointment turns to hope when he met his first love Arabella in which he started to feel happy and excited to see how this beautiful relationship will end. At first he was mesmerized by Arabella's beauty, Hardy described her beautifully in the beginning of their encounter "...What a nice-looking girl you are! He murmured, though the words had not been necessary to express his sense of her magnetism" (Hardy, 1895, p. 38).

He was so fond of her physical appearance and not of her mentality and her heart, it was his first love and first disappointment in his youth and he was so young when he met Arabella, he still wanted to pursue his dreams and to go to Christminster, but he could not do that because he married Arabella who turned out to be a greedy and typical Victorian woman and absolutely not as his dream girl, the sweet, kind and understandable girl that he was looking for and certainly not independent one.

Arabella's personality changed after marriage to the worst, she tried to stand in Jude's way to achieve his goals of going to the same city and the same university as his former teacher also she started demanding things that were above his strength to achieve, his life turned into nightmare with her that is why they were separated and the main reason he was married to her was because she trapped him. When Arabella went to Australia, Jude finally managed to go to Christminster where he met his cousin Sue.

Jude tried his best to not fall in love with her, yet he could not resist her intelligence and her braveness. Sue married another man but she could not have a happy life while

she had feelings for Jude that is why she run to him and lived with him without getting married, after a while Arabella called Jude to tell him that she had given birth to their child in Australia, so that he claims him and raise him. Sue and Jude started to live together and raise his son as their own son besides having another two children.

Jude got sick and when he was feeling-fine, he decided to go to Christminster with his family. Since they were unmarried, it was kind of a problem to live together, that is why Jude decided to reside in an inn while Sue and the kids stayed in separate in another place because it was inappropriate for woman to stay in the same room, so that she took Jude's son to look for a room and the little boy saw that their family is better to have few children than a lot of. In the next morning, Jude's son killed his siblings and hanged himself leaving to Jude no choice except going back to Arabella where he died soon after and Sue went back to her husband because she felt that God punished her for her sinful relationship with Jude.

2.4. Intertextuality in Jude the Obscure

Intertextuality, in its broadest sense, “is a poststructuralist, deconstructionist and postmodernist theory that changed the concept of text, recognizing it as an intertext owing to the interrelations between texts and texts’ absorptions of other texts. Another novelty posited by intertextuality is the distinction between work and text. A work, for the theorists of intertextuality, is a product, which is consumed, and a text is a process, which is produced.

Intertextuality is a theory which provides the reader with numberless ways of deciphering the texts including literary works because, it considers a work of literature, as it views all texts, not as a closed network but as an open product containing the traces of other texts. In effect, it was Kristeva who first saw no discrimination between the literary and non-literary texts. The primary focus in intertextuality is the interdependence of texts. All texts are intertexts because they refer to, recycle and draw from the preexisting texts. Any work of art, for Kristeva, is an intertext which interacts with the other texts, rewrites, transforms or parodies them.

Intertextuality suggests a range of links between a text and other texts emerging in diverse forms as direct quotation, citation, allusion, echo, reference, imitation, collage, parody, pastiche, literary conventions, structural parallelism and all kinds of sources either consciously exploited or unconsciously reflected. By so doing, an intertext transforms or reproduces the texts preceding it. (Zengin, 2016, p300)

Bakhtin also helped the achievement of intertextuality with his concept of dialogism. According to him, dialogism is the relationship between the reader and the text. According to Lodge, the novel consists of description and dialogue (Lodge, 1992, p9). For Bakhtin, “dialogism is related to the novel about which he said that the novel is a diversity of social speech types...and a diversity of individual voices, artistically organized” (Bakhtin, 1976, p. 262).

Dialogues in the novel are very important, they let the reader know about the events at the same time as the characters do, and provide (the dialogues) a kind of suspense; the reader keeps waiting for the character to step in, in order to know what happened, whereas, if the novel were based exclusively on narration, the reader would be bored. “Therefore, the interplay between both ‘telling’ and ‘showing’ in a novel is very important” (Mouro, 2009, p.25)

In the Victorian novel, there were a huge utilization of intertextuality by many authors like Charles Dickens, Elizabeth Gaskell, Jane Austen, Charlotte Bronte and Emily Bronte and Thomas Hardy. The latter used intertextuality in his work as he was fond of this technique and inspired by the Victorian era and Charles Dickens was his favorite author for Dickens presented themes that were so realistic and controversial like love, marriage and child labor and women role in the society, besides themes like; crime , guilt, innocence and gender identity and loneliness. It can be seen in the first chapter that Dickens influenced him as the first chapter shows the struggle of Jude to become well-educated person like his teacher and he suffered a lot to get what he wanted and that brings the readers back to.

Charles Dickens’s *Great Expectations* for the story is about an ambitious black smith, who had nothing except the love of his family, and suddenly he became rich, the story shows his fight to become a gentlemen and that somehow the same as what happened

to Jude to find himself. Though Hardy was not the kind of religious person, he found himself writing about religion. Hardy employed integration, for instance, integration by installation where he used a reference from the Bible when he mentioned the Tower of Babel in this line “On’y foreign tongues used in the days of the Tower of Babel, when no two families spoke alike. They read that sort of thing as fast as a nighthawk will whir. ’Tis all learning there; nothing but learning, except religion” (Hardy, 1849, p.18). The novel is full of biblical allusions, and this shows that Hardy is a religious man since he makes use of many biblical references.

In *Jude the Obscure* Hardy in a very real sense says, "Here is a young man reared in the faith, an idealist who is desirous of working hard and becoming a scholar, of teaching others the great truths of life as expounded by philosophers throughout the ages, of living exemplary life--in short, here is a young man who wants nothing more than to be a representative of all that is good in the Victorian ethic"(Jude The Obscure, 1895 p 55)but the Victorians are not paying attention.

In the novel Hardy uses Biblical allusion to trace the odyssey of Jude, showing that at important turning points in his life, Biblical references serve as guideposts marking his direction. The device is important because of its major function of establishing For Jude identification with the Judeo-Christian heritage, the same heritage that provides the foundation on which Victorian society rests. Hardy, through Biblical allusion, situates Jude in the center of the Judeo-Christian culture and thus in his rightful place as heir to the Victorian legacy (Porta, 1988, p. 6).

“What was erratic, informal and unexpected” (Hardy, 1895, p. 101). Hardy was describing the feeling about Sue and that a reference to Henry James’ Daisy Miller when Daisy was described. Moreover, this is called integration by installation in which the author uses hints and signs and the reader must recognize what is the author is inspired by. Another reference from the same page, he mentioned “there was not the least doubt that from his own Orthodox” (Jude the Obscure, 1895, p 101) which is another biblical reference, and he used the word temptation when he was talking about women, it is as if he was trying to say that women tempt men.

There are a lot of religious reference “ Jude was surprised to find what a revelation of woman his cousin was to him” the author here compared between revelation and women , in fact he did not compare between the two , he put them in the same place. "The letter killeth." (Hardy, 1895) In its complete form, the Biblical text adds, "But the spirit give the life." The truncated passage suggests that restrictions imposed by rigid Victorian standards hewing to the letter preclude the possibility of "the spirit's giving life" to the individual (Porta, 1988, p. 24-25).

Thus, the Bible plays an important role in Hardy's *Jude the Obscure*, as the novel is full of biblical references. Another group of allusions point toward doctrinal differences between the Old and the New Testament. Psalm 119 (the bible) asks an Old Testament question, "Wherewithal shall a young man cleanse his way?" (Jude 75). Springer observes that "in context the rest of the psalm answers: by keeping the letter of the law-continuing the motif introduced by the novel's grim introductory quotation, 'the letter killeth'" (part six, chapter eight).

As it is already noted, the New Testament adds its own insight-the result of Christ's teachings and the words of Paul "but the spirit giveth life" (2 Cor. 3.6). When Sue criticizes the "Christminster intellect" (p. 120) with its ancient traditions and closed attitude as being incapable of instilling in students a vital theology, she recalls the Biblical "new wine in old bottles," a phrase from Matthew 9.17 in which Jesus explains that his disciples have no need for the laws and rituals because the new concept of love has transcended the old emphasis on law.

General Conclusion

The Victorian era was a period that was marked by many important events. The British society really prospered economically and socially yet, society kept the same way of thinking regarding many topics including women and religion, they stayed seeing women as a tool of pleasure of man and dependent human being who needs male companion to do what she wants and to achieve her dreams.

Many famous authors showed up in this era that left huge impact in the literary world and were influenced themselves by this period such as Elizabeth Gaskell, Mary Shelley, Charles Dickens and the one and only Thomas Hardy who faced and stood against the rigid Victorian society and did not care of what they would think about his novel entitled “Jude The Obscure” which tells his story and his real life in indirect way and the struggle that he had to go through to become the author he was.

The Victorian era did not witness the appearance and the shining authors in the world of literature but it saw also a new literary technique, which was of huge significance that is Intertextuality. The latter is a technique was first used by Julia Kristeva who was influenced by Ferdinand De Saussure’s Semiotics and was appeared in Mikhail Bakhtin’s Dialogism, for he tells that the two are interrelation in the sense that both of them look for the reader understanding and concentration to grasp which book or which hint is the author using, the novel entitled “Jude The Obscure” is full of intertextuality especially biblical references

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Abstract

. This present research is conducted in order to understand what intertextuality is as a term from different perceptions , especially from Julia Kristeva's perception who was considered as the founder of this term in the first place . the latter was influenced by bakhtin's idea of dialogism in which according to him both are interrelated because both are based on the relationship between the reader and that specific book the author referred to. This work Shows the employment of intertextuality in one of the greatest literary work of all time that is Jude The Obscure by Thomas Hardy (1895) which is considered rather as autobiography since it is a depiction of the real life of Hardy himself

Abstract

Cette présente recherche est menée afin de comprendre ce qu'est l'intertextualité en tant que terme de différentes perceptions, en particulier de la perception de Julia Kristeva qui a été considérée comme la fondatrice de ce terme en premier lieu. ce dernier a été influencé par l'idée de bakhtine du dialogisme dans laquelle, selon lui, les deux sont interdépendants car tous deux sont basés sur la relation entre le lecteur et le livre spécifique auquel l'auteur fait référence. Cet ouvrage montre l'emploi de l'intertextualité dans l'une des plus grandes oeuvres littéraires de tous les temps qu'est Jude l'Obscur de Thomas Hardy (1895) qui est plutôt considérée comme une autobiographie puisqu'il s'agit d'une représentation de la vie réelle de Hardy lui-même.

