

Chapter I: Hardy as a Victorian Novelist

Victorian Features in Hardy's Writing

Thomas Hardy (1840-1928), one of the greatest Victorian novelists and poets was born in the village of Upper Bockhampton, near Dorchester in Dorset. He was the first child of Thomas and Jemima Hardy. His father was master-mason and a violinist, which meant the Hardy family was middle class. His mother came from a family long established in Dorset. Hardy spent his childhood with his parents pleasantly. Between his parents, Hardy gained all the interests that would later appear in his novels and his own life, his love for architecture and music, his interest in the lifestyle of the country and his passion for literature. Especially, he inherited a love of music from his father, a love of reading from his mother and strength of personality from both of them.

Hardy was made a disciple to John Hicks, an ecclesiastical architect in Dorchester in 1856. He was also encouraged by Horace Moule, the brilliant son of a vicar, to whose friendship he owed much intellectual stimulus. Hardy was also encouraged by William Barnes, who was a Dorset poet. Then, Hardy continued to live at home and spent life in the small rural community, where he found refreshment and strength. In 1857, when Hardy was seventeen, he began to write verse and essays. Following the advice of friend Horace Moule, he decided not to give up architecture. In 1862, Hardy travelled to London to look for a job. There, he got a job as a draughtsman to Arthur Bloomfield and worked hard at his profession. Till this time, he was not sure whether to choose literature or architecture in his life. He went to art galleries and concerts and evening classes.

In March 1865, his first prose work "How I built myself a House" was published in a journal called *Chambers' Journal*, but he was much more interested in poetry. He

stayed in London for four years but was never really happy there. Feeling often lonely and depressed, he became ill. So, in 1867, he returned to Dorset and again began to work for John Hicks. During 1867-68, he wrote a purpose story titled *The Poor Man and the Lady* and sent to four publishers to publish. But it was read by George Meredith, a major writer of the period and asked Hardy not to publish it but to write well-plotted novels. The manuscript was rewritten but never published which became first unpublished novel of Hardy. Then Hardy began to write novels.

In Hardy's novels, we find the real depiction of contemporary Victorian Society. As an observer of peasantry, he writes about the life of poor peasant family and their problems as being poor in the society. He also portrays the customs of love, marriage and the conflict between the rich and the poor. Pessimism is also a feature of his novels. Hardy conveys this sense of pessimism in two ways - through "images" and through "characterization". Because of time, place, nature and other causes, they become pessimistic.

In almost all of his novels, we find the well construction of plot. As a story teller, Hardy combines a rich inventive power with a sense of symmetrical development. Hardy never loses sight of the harmonious whole. His detailed touches have always their special significance in unfolding the burden of story. We find no loose end in his works. Sometimes, we find the interesting stories in his novels. Another important feature of Hardy's novels is the establishment of his imaginative world of Wessex. In his novels, he uses Wessex settings. He uses Wessex geography, landscape, folkways, agricultural pursuits, quaint peasantry as background of his novels.

Presentation of domestic life and characters is another feature of Hardy's novels. As domestic life, we find the people working in the field, doing works in local dairies and in other local places and as domestic characters, we find hay-trussers, woodcutters, cider makers, farmers, dairy maids, local tranters who work hard in their villages and live miserable lives.

Poverty and family problems are also the features of Hardy's novels. In his novels, because of financial problems, either the male characters sell their family members or they send their family members to work to the rich ladies and fulfill their problems. Belief in determinism is another important feature in Hardy's novels. He believes that everything in the life is predetermined. Humans cannot change their predetermined destiny. In his novels, he shows that there is no escape for human beings from the suffering to which they are doomed.

In Hardy's works, music takes many different forms of expression and serves multiple functions, both literal and metaphoric. Music and dance are social pastimes as well as art forms. Hardy perceives that there is music and dance within and without usual. He shares with his characters an intense emotional response to music, for he senses that the insistent pulse of the tune and beat of the dance is in accord with the beat of life. He also says that the love of music and dance is frequently associated with a youthful love of life, especially with sexual love and passion. Dancing scenes and musical parties serve as a device to bring character together and develop relationships.

Hardy presents unsophisticated simple society destroyed because of rapid progress of industrialization and modernization. In his novels, he presents the people who forget their responsibilities and there become the identity crisis among them. His novels

are mostly pictures of human beings struggling against fate or chance. Because of their ill fate and bad chances, Hardy's characters suffer much more and they struggle for existence.

Thomas Hardy died on 11th January, 1928. His death was felt as a loss and was mourned as "the last of the great Victorians." His ashes were buried in Westminster Abbey, but in consideration of his deep affection for his native Wessex and the peculiar inspiration it gave him, his heart was buried in his parish church-yard. The place of Hardy in English literature is always higher than other minor writers. His place is as high as the place of Shakespeare, Chaucer and Milton.

Hardy's Regionality

Thomas Hardy is a regional novelist of Victorian Period. As a regional novelist, nearly all of his novels are set in the agricultural areas or towns of Dorset in Southwest England near Dorchester, the region, Hardy calls "Wessex". This is also an area in which he grows up in the mid 1800s. He gets ample opportunities to observe the natural sceneries round his native village which are never forgotten. His country world is his education. It is his limited region, which forms the scenic background to each of his "Wessex" novels. The same physical features like hills and dales, rivers, pastures and meadows, woodlands and heaths appear and reappear in his works. This imparts to his works a kind of scenic continuity and a touch of realism which is difficult to match within any fiction. Every event in his novels takes place within this locality.

The description of Mellstock village in *Under the Greenwood Tree* is so realistic that many have taken it to be an exact reproduction of the Dorset countryside. In the same way, the description of Casterbridge in *The Mayor of Casterbridge* is an exact

reproduction of the town of Dorset. The dreary and desolate atmosphere of Flintcomb–Ashfarm in *Tess of the d'Urbervilles* is exactly the same as that of real place.

The use of local dialect in which Hardy is well versed and through which all his characters express themselves, and this imports to his works a touch of realism. Not only this, he also knows the Wessex rustics suggested more through his movement than through his speech. His eyes do not leave to portray dancing, singing and drinking as their favorite recreation. In the evening or whenever they have leisure time, they assemble and pass their time in drinking, singing and in idle gossips. In *The Mayor of Casterbridge*, the rustics gather at the 'Three Mariners', drink and gossip pass comments on the events of the day. In *The Return of the Native*, Eustacia dances with Wildieve. Similarly, in *Tess of the d'Urbervilles*, Tess takes part in May–Day dance. Hardy's description of the scenes and sights, characters and their traits are so vivid that readers feel that they have visited those places and met those characters in reality. In this context, John Peck writes, "The first point is that to a very great extent, Hardy is a visual novelist. He paints the scenes and we as readers are asked to interpret what we see" (41).

Hardy illustrates the latest generation of English thought and feeling which attracts the most enthusiastic attention of men of letters. He describes the physical features of his Wessex with great accuracy and realism. He has immortalized the land of Wessex, which is a living, breathing reality in his novels. Edmund Gosse mentions:

In choosing North Wessex as the scene of a novel, Hardy willfully deprives himself of a great element of his strength where there are no prehistoric monuments, no ancient buildings and immemorial woodlands, . . . In Berkshire the change which is coming over England so rapidly, the

resignation of the old dreamy elements of beauty has proceeded further than anywhere else-in Wessex. Pastoral loveliness is to be discovered only here and there, while in Dorsetshire it still remains the master element. All this combines to lessen the physical charm of *Jude the Obscure* to those who then turn from it in memory to *Far From the Madding Crowd* and *The Return of the Native*. (qtd. in Cox 264)

The age in which Hardy lived was in a state of great turmoil. It was a period of advancement in many areas like science, industry, finance, education, art, religion etc. The problem created by these advances occupied deep thought of Victorian writers. In poetry, in the serious essay and particularly in the novel, the Victorian excelled. There was a fusion in each and every aspect of Victorian English society. There was the clash between the old and new ideas. It was an age of transformation. The transformation of English society into novelty was intolerable for the conventional people. This disposition to a melancholy view was confirmed and increased by the age in which he lived. It was disturbing age for a sensitive mind. The old ties which had united the small communities of the past were breaking bit by bit. In the context of transitional situation, David Cecil explains:

Eighteenth century rationalism had united with the new romantic spirit of rebellion against convention to shake the fundamental basis of belief, religious, social, political which the people of the old England had nauseatingly accented. Since the beginning of the century leaders of thought were more often than not unorthodox . . . the middle of the century

it was further disturbed by the higher criticism of the Bible and Darwinian Theory of evolution. (21)

As a novelist, Hardy knows every detail with the life and custom of Wessex rustics, the farmer, the hay-trusser, the woodcutter, the cider maker, the shepherd, the cobbler, the dairy person etc. and portrays them in his novels. Tess is a dairymaid in *Tess of the d'Urbervilles*, Reuban is a local tranter in *Under the Greenwood Tree* and Michael Henchard is a haytrusser in *The Mayor of Casterbridge*. Hardy is often seen as the novelist of memorable characters. Tess, Bathsheba, Eustacia, Sue and Jude are a few to mention here. These characters play the central role in Hardy's fictional works and their predominant presence makes them central and major characters in themselves. His rustics are among his artistic triumph. They impersonate the spirit of the place, they are soaked in tradition of primitive class, rooted in soil. They are as eternal as woods, fields and heaths. On the other hand, in Hardy's novels, all the tragic heroes or heroines are taken from the common people.

Before Hardy, most of the writers followed the practice of Aristotle's theory that the tragic hero must be a man of high class. But, Hardy's tragic heroes or heroines are common people like Tess, a milk-maid and daughter of a haggler; Jude Fawley, a stonemason, sometimes a baker's assistant; Gabriel Oak, a shepherd; Sue Bridehead, a school teacher; Michael Henchard, a hay trusser etc. Hardy is also the creator of fate in his novels. Sometimes it appears as a natural force. Sometimes it appears as some innate weakness of characters. His characters suffer from it. W.D. Howells mentions:

I do not know how instinctively or how voluntarily he [Hardy] has appeared to own inherent superstition of fate; which used to be religion;

but I am sure that in the world where his hapless people have their being, there is not only no providence, but there is fate alone, and the environment is such that character itself cannot avail against it. (qtd. in Kirk and Kirk 152)

Thomas Hardy writes his long series of "Wessex" novels in the age which was full of various problems and conflicts. The scientific discoveries made in those days create a powerful and stirring effect on the thought of generation. The industrial revolution gradually destroyed old agricultural England. It means that the end of rural England and increasing the urbanization of country. The atmosphere had increasingly grown more and more smoky and noisy and city slumps raised their ugly heads on all sides because of urbanization and industrialization. The impact of town and city had severely touched the rustic society and had destroyed the old ties slowly. Rustic speech, social structure, custom, thinking and feelings were gradually changed because of social and cultural diffusion of town and city in England. The age created class dichotomy. Those who are laborious were called low class people. Middle class people were trying to get the power and position of high class people by pretending their behavior. Thomas Hardy, being a sensitive writer could not remain untouched by the reactionary period of the Victorian age. He presents unsophisticated simple society which had been destroyed by the impact of rapid progress of industrialization and modernization. Talking about Hardy and his countryside, David Cecil writes:

As a countryman, he [Hardy] belonged to the world that was passing. That rural England, which was hollowed for him by every tie of childish sentiment, was becoming to crumble before his eyes. Every day he noticed

that old habits were discontinued; that stories and songs were being forgotten; that families established for years in a place were leaving it.

(22)

The evolutionary theories of Darwin's *The Origin of Species* (1859) and *The Decent of Man* (1871) and Herber Spencer's *Man Versus the State* (1884) completely revolutionizes the contemporary views about man and society. Faith in the biblical view of creation was shaken and is replaced by the Darwinian theory of evolution through struggle for existence. Then, the new social and political currents fostered by great thinkers also contribute largely towards this mighty change of thought. Hardy, as a native could not remain aloof from these influences. His keen and sensitive mind grasps the different problems of his contemporary society which are vividly drawn in his novels. In course of writing novels, Hardy creates tremendous range of observations regarding the experience and the predicament of the time. Malcolm Bradbury writes that "Hardy started off in a familiar world of culture, nature, and British history, and turned it into drama, metaphor and crisis, making his Wessex not only a large regional landscape but a primal scene, a place of nature and culture, of eternity and of social change" (35).

Hardy clearly depicts the Wessex setting and its inhabitants in his series of "Wessex" novels. He has laid his scene in the agricultural country and his characters are children of soil as well as unsophisticated country folk. He has mastered over the rural Wessex by giving the details of farming, sheep keeping, beekeeping etc. J.M. Barrie has portrayed Thomas Hardy as "the Historian of Wessex" as he writes:

The closing years of nineteenth century see the end of many things in country parts, of the peasantry who never go beyond their own parish, of

quaint manners and customs, of local modes of speech and way of looking at existence. Railways and machinery of various sorts create new trades and professions and kills old ones Hardy has given much of his life to showing who these rustics were and how they lived, and his contemporaries have two reasons for believing his pictures true. (qtd. in Cox 158)

Hardy's novels give evidence of the extraordinary range, variety and significance of his characters. His Wessex novels present a critical investigation of male and female characters from the point of view of interest, significance, morality etc. He tries to present almost balance picture between males and females though there is a slight dipping of the scale towards the side of female characters. Hardy's estimate of woman is high, but it is conditioned and qualified by his keen observation of the realities of life. He makes female characters beautiful, interesting, fascinating and gives them great parts to play. But he cannot help it if fate treats them cruelly.

Hardy presents different type of male characters in his novels. John Dewey is the representative of rustics called Mellstock; Jude Fawley, the stone-mason; Gabriel Oak, the strong, enduring man; Michael Henchard, swift striding, unfettered giant of impulse, yet with sublime powers of self-control, fierce; Henry Knight, calm and masterful, cannot flatter a pretty woman; Clym Yeobright, strong as steel and unbending, ruthless egoist; Giles Winterborne, a homely Christ of the woodlands without a message.

Hardy's female characters in his Wessex novels stand out clear and distinct from one another. He shows a great power of differentiation in portraying them. About Hardy's female characters, Louis Cazamian comments that, "The women of Hardy are closer to

the instinctive stage, more elementary, as it were, in good or evil; he has wanted to make them either the tools of life force or the victims, easily overcome, of a cruel fate rendered heavier by the sensibility of their hearts" (1248). In female personality, we can find Hardy's understanding of human nature. It would not be wrong to call Hardy a specialist in portraying female characters. He presents Tess Durbyfield as sensitive, impressionable, poetic and heroic. Elizabeth Jane expresses warm feelings, even love towards others, never become cynical, Bathsheba is a sane, strong and successful woman; Sue Bridehead is self-centered and intelligent woman; Eustacia Vye is rich seriousness, she has no guide except emotion and animal desire. Grace Melbury is somewhat dubious, unsatisfying character; Mrs. Yeobright is an excellent, noble-hearted type of woman; lady Constantine is weak and silly but has a good deal of charm.

Talking about Hardy's fictional world, Raymond Williams writes that:

. . . Hardy moved to a different point in the social structure, with connections through his family to that shifting body of small employers, dealers, craftsman and cottagers who were themselves never wholly distinct, in family from the laborers within his writing his position is similar. He is neither owners nor tenant, neither dealers nor laborers, but an observer and chronicler, often again with uncertainty about his actual relation. Moreover, he was not writing for them, but about them to a mainly metropolitan and unconnected literary public.(192–93).

Thomas Hardy selects tragic themes for his novels. He constantly attacks accepted beliefs. His novels are questioning about life. Man's predicament in the universe is the theme of his novels. His characters suffer from no fault of their own but because they

happen to inhabit a blighted (to cause decay) planet. The rise of scientific spirit and rationalism lead to the questioning of the accepted belief, traditions and conventions. The old ties of rustic community are breaking slowly. Hardy presents unhappy moods of characters in his novels. He gets pleasure from tragedy. To glorify tragedy, Clara Marburg Kirk and Rudolf Kirk write, "It is certain that we do get pleasure from tragedy, and it is commonly allowed that the pleasure we get from tragedy is nobler than the pleasure we get from comedy" (150).

Hardy's novels are still so much popular because of his qualities. He has great and individual style. He has the rare power of saying exactly what he wants to say in clear, strong and charming language. His form is conventional, but as far as his matter is concerned, he is entirely a modern. He has wonderful power of describing and interpreting inanimate nature. His narrative is straightforward. We do not find in him that probing into the human soul which we find in modern psychological novel. He does not disregard chronology or the logical sequence of events. His characters are all human beings, with common human weakness and virtue. We never hate them despite their faults. These qualities made Hardy to occupy an important place in the development of English novel. Joseph Warren Beach points out:

Hardy's greatness lies, more than anything else, in the association of events with setting in which they occur. There has never been a novelist so sensitive to impression of sight and hearing, one who renders them with so much precision and at the same time with such regard for the total esthetic effect of the scene or object rendered its harmonious relation to the emotions involved. the appeal is threefold: to our sense of reality; to our

sense of beauty; and to our sympathetic emotions, and such a combination, so rare if not unique in fiction, is what gives Hardy his superiority over many a novelists with greater endowments in other directions. (141)

Thomas Hardy has raised the Wessex novels into higher level. Wessex scenes and sights are made a part of universal nature as a whole. Wessex heaths and woodlands have an epic grandeur and his principal characters have the greatness of epic heroes and heroines. What is Hardy's position as a novelist? To answer this question, we can quote from the estimate of Hardy's art given by Edmund Blunder that, "It is chance to remind the public that Thomas Hardy is now the one living figure of fulfilled genius in English literature" (140). So, as a Victorian novelist, in his novels, we find the real depiction of society, rustic settings, and pictures of human beings struggling against fate or chance.

In Hardy's *Tess of the d'Urbervilles*, we find the tragedy of poor English peasant family. Especially, it is about the whole life of female protagonist Tess Durbeyfield. She faces so many problems and her life ends with her execution. Because of decayed aristocratic stock of her father, Tess goes to seek financial help from a rich lady Mrs. d'Urbervilles. There she becomes the victim of Alec d'Urbervilles. He seduces her and she becomes an unmarried mother. Again Tess becomes the victim of Angel Clare. At first, he wants to marry her but when he knows her past, he leaves her. Then, her life ends in tragedy.

Tess is treated as 'Other' in this novel because of the contemporary Victorian Society. In this very society, there is the concept that male are always superior to female. Along with their birth, there is domination and discrimination over female. Though women are free from colonizers, they are not free from male domination and

discrimination. In this context, we can analyze the poor condition of women in postcolonial setting through the postcolonialist perspectives.

Chapter II: Postcolonial Feminism

Theoretical Concept of Feminism

Feminism is a theoretical discourse that seeks equal rights for women giving them equal status with men and freedom to decide their own careers and life patterns. It studies women as people who are either oppressed or suppressed or deprived of the freedom of personal expressions. All women writers who struggle against patriarchy in favor of womanhood are called feminists. Feminism is considered with the marginalization of all women from the mainstream in patriarchal society. So, feminism is the result of male-domination and consciousness emerging in the feminist critics. There are no differences between male and female in the process of their biological creation and birth. But, the male-dominated society is responsible to treat female as weak and ineffectual beings from the starting of human civilization. *The New Columbia Encyclopedia* defines feminism as, "movement for the political, social and educational equality of women with men . . ." (934).

In patriarchal society, from the primitive age, women are regarded as non-entity and their opinions and expressions; however more important and rational, are ignored. They are rarely asked for their views and opinions concerning their experiences. If women express their views on any social or other aspects, they are ridiculed or looked down with contempt by men and they are always considered different from men. So is the case in most societies because they are pitied by men who have always doubted women's intelligence and capabilities. Raman Selden says that, "In pre-medallion days, the men regarded their sperm as the active seeds which give form to the awaiting ovum which lacks identity till it receives the male impression" (134).

Feminist movement is the result of male domination over female. Males in our culture have come to be widely identified as active, dominating, adventurous, rational creative. On the other hand, females by systematic opposition to such traits have come to be identified as passive, timid, acquiescent, emotional and conventional. It is widely held that while one's sex as man or woman is determined by anatomy, the prevailing concepts of gender of the traits that are conceived to constitute what is masculine and what is feminine in temperament and behavior, are largely, if not entirely, social constructs that were generated by the pervasive patriarchal biases of our civilization. As Simone de Beauvoir puts it, "One is not born, but rather becomes a woman' . . . It is civilization as a whole that produces this creature . . . which is described as feminine" (qtd. in Abrams 94).

Though women occupy half of the world, they are not equally treated as men. Men always try to put women under their control. It is said that male is always superior to female. Women for centuries are considered weak. So they could not come to the ranks of men and at the same time they could not occupy equal status in society. This notion of men makes women suffer. The notion that women are physically weak by nature is universally accepted in patriarchal society. Focusing on this aspect Selden writes "Women have been made inferior and oppression has been compounded by men's belief that women are inferior by nature. However, the abstract notion of equality will usually be resisted" (135).

From time immemorial, it is the concept that patriarchy has determined and shaped almost entirely the nature and quality of society, its values and rules and regulations, the place and image of women within it and the relation between the sexes in

which men are valued above women. In this context, criticizing male superiority Sheila Ruth says that men are always overpowered with the sense of "I am a man, she is woman. I am strong, she is weak. I am tough, she is tender. I am self sufficient, she is needful" (54). So, patriarchy becomes a means of controlling women in every sphere: social, political and even literary.

Since the origin of human beings, women are subordinated to men. They are segregated from their birth to death. By showing male superiority, Aristotle says, "The female is a female by the virtue of certain lack of qualities and we should regard the female nature as afflicted with a natural defectiveness" (qtd. in Schnier 8). The religious and Holy book Bible also defines male and female differently. It believes that human beings are the generation of Adam and Eve. But, Eve herself is created out of Adam's rib. In this context, when Adam knew that God created Eve out of his rib, he shows his superiority as being a male and says:

This is now bone of my bones,
And flesh of my flesh,
She shall be called 'woman'
For she was taken out of man.

The Bible (Genesis 3.14)

Because of this, women were segregated from womb to tomb.

From history, there is domination and exploitation of female. In Renaissance time also, women had no legal status as men. The court denied women's access to masculine position by depriving them from all civil capacities, kept them, while unmarried, under their father's guardianship, who sent into the convent if she fails to marry. If she marries,

she will be under the guardianship of her husband and her all properties would be under the authority of her husband. There was the belief that men were directly related to God. Church, Bible and Holy scriptures were important to judge woman's position in the society and family. The demand for morality and chastity constrained women and narrowed their existence. Follow the Christian virtues of chastity, humility, piety and patience under suffering were necessary virtues of women. Women were under the severe constraints of law and watched their lives remained as perpetual minor under the control of guardians. The existence of slaves and women was same. In this context, Aristotle says "Inferiority of slaves and women was innate. It could not be cured" (qtd. in Doren 44). By portraying the poor condition of women in society, Helen Wilcox writes:

Women severely constrained in social and legal position. In law, women had no status what so ever but only daughter, wives or widows of men; according to the Church, they were to be silent and listen to the advice of husbands or pastors; in religious and cultural patterns of thought, they were daughter of Eve with a continuing proneness to temptation and disproportionate burden of guilty. (4)

Feminism literally means womanism, a massive complaint against patriarchy. Feminists today have finally recognized that the world they have described is not the whole world because its central concern is social distinction between men and women. So, it is commitment to eradicate the ideology of domination and discrimination.

In the eighteenth century also, women were treated as servants in home and outside. They lacked professional position in the society. Peasant women took considerable part in the labor firm and burden of maternity added them to fatigue. They

were married off or sent to convent without consultation. The young girls got only sketchy education under strict supervision with motives of civilizing value. Education they received was likely to be a carefully restricted version of curriculum. Women had no private property and control over family. In public law, there was no place for them. Thus, they sat neither in the council nor in the House of Commons or House of Lords. Neither did they serve on vote nor juries. The rising middle class imposed strict morality upon wives. But women of the world led extremely like licentious lives and upper middle class was contaminated by such example. According to Beauvior, "She is sex—absolute sex no less. She is defined and differentiated with reference to men, not she with reference to her" (qtd. in Sydie 138). The legal position of women crucially affected depending on whether she was single or married. According to Viven Jones, ". . . a married woman had no separate legal identity, her existence was figuratively 'covered' subsumed into that of her husband" (92).

Women in patriarchy, for centuries, across space and from culture to culture, have been consistently treated with ambivalence, misogyny and subordination. These constant themes in the naming of women by patriarchal society may find different expressions and may vary in intense effect but they occur again and again universally. Women in patriarchal society are looked at as inferior to men. In the male-made culture, women have to survive in formulated expression and discrimination on the basis of sex, race, age, class religion etc. Regarding women's oppression, feminist Beverly Jones says:

We identify the agent of our oppression as men. Male supremacy is the oldest, most basic form of domination. All other forms of exploitation and oppression (capitalism, racism, imperialism) are extension of male

supremacy; men dominate women, a few men dominate rest. All power structures throughout the history have been male-dominated and male oriented. Men have controlled all political, economic and cultural institutions backed up this power to keep women in an inferior position. All men receive economic, sexual and psychological benefit from the male supremacy. All men are oppressor and have oppressed women. (qtd.in Schnier 128)

Women are expected to serve men physically; taking care of their homes, properties, clothing, and children. Economically doing countless jobs in which women are paid less or not paid at all; sexually as wives, mistresses and prostitutes. In this way, men always try to put women under their control. Men also made different types of myths about women. So, as a new area, many theorists began to study the poor condition of female in the society.

For centuries, women live miserable lives. However, this miserable condition does not remain the same because of the consciousness about their secondary situation and they began to question about it. Feminists have stepped forward against male dominance in order to enhance women's rights and to secure women's emancipation. Women feminist writers take pride in their femaleness making it a vital tool of struggle for their rights and emancipation. In this relation, feminism is also a political theory and practice to break the social bondage of patriarchy. Focusing on this aspect, Troil Moi states, "The words feminist or 'feminism' are political levels indicating support for the aims of the new women's movement which emerged in the late 1960" (135). At the same time she makes clear what feminist criticism is by saying "Feminist criticism, then, is a

specific kind of political discourse, critical and theoretical practice, committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature" (204).

Females become quite aware of the fact that they are made weaker, dependent and powerless by men. So, feminism come to existence. David Lodge states, "Feminism at its deepest level resists the challenges the law of father" (425). Human mind does not know the sex. Taking this condition into consideration, Mary Wollstonecraft, at first raises her voice in support of women's emancipation as well as women's education. She raises her voice in favor of women through her work called *A Vindication of the Rights of Woman* (1792). With this work, feminism gains momentum. This work challenges the idea that women receive the same opportunities as men in education, work and politics. *A Vindication of the Rights of Women* is one of the trailblazing works of feminism. This work argues that the education system of her time deliberately trains women to be frivolous and incapable. Wollstonecraft posits that an educational system that allows girls the same advantages as boys would result in women who would be not only exceptional wives and mothers but also capable workers in many professions. She says that a woman or girl is affected by the misinterpretation of the lifestyle of the society. She wrote:

My own sex, I hope will excuse me, if I treat them like rational creatures, instead of flattering their fascinating graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone. I earnestly wish . . . to persuade women to endeavor to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of

heart, delicacy of sentiment, and refinement of testes are almost synonymous epithets of weakness. . . . (qtd. in Sydnie 143)

But, in Victorian society though women were willing to escape from the network of patriarchal hegemony, they were confined within four walls. The era was marked by male-chauvinism and female consciousness. However, women's freedom, individuality and rights all were under the grip of male's power. Victorian Period dominated with male either on politics or social. For example, though Queen Victoria ruled, she had no any power of decision making. Prince Albert was more active than the queen. Not only queen but also Victorian women were just the best nurses, mothers, wives and daughters.

By the time of industrial revolution, a wave of self awareness among women emerged. They began to claim political freedom the right to work as well as the right to equality and freedom. Women now acquired a sense of sin: a sin of hearing the injustices of men. And there was the emergence of a number of female writers such as Charlotte and Emily Bronte, Elizabeth Gaskell, George Eliot, Jane Austen who were pioneers of their time. Being women writers, they focused on women's problems and poor conditions in their writings. By their literary writings, they contributed a lot to protest against the condition and status of women in society. Kate Millet writes, "Patriarchy subordinates the female to male or treats the female as an inferior male. Power is exerted directly or indirectly in civil and domestic life to constrain women" (qtd. in Jefferson and Robey 205).

In the nineteenth century, as people increasingly adopted the perception that women were oppressed in a male-centered society, the feminist movement was rooted in West and especially in the reform movement of the nineteenth century. The organized

movement is dated from the first women's rights convention at Seneca Falls, New York, in 1848. Education brought awareness among women. As a result more and more able women came to the forefront. The awareness of women's need for equality with men crystallized in the movement to obtain women suffrage rather than in any fundamental or far-reaching reevaluation of women's social status, roles and their place in the economy. Women now got access to a number of trades and other jobs. The wave of awareness among women enabled them to start working for the freedom of women.

In the late nineteenth century, a few women began to work in the professions. But there were still distinct limitations on women's participation in the workplace, as well as a set of prevailing notions that tended to confine women to their traditional roles as wives, mothers and homemakers. Meanwhile, the economic conditions underlying women's inferior or dependent status were changing as women had fewer children and as household appliances freed them from many of the labor intensive chores formerly associated with housekeeping. The growth of the service sector in the western world's economics in the decades following the Second World War also helped to create new types of jobs that could be done as well by women as men. All these factors made growing numbers of women aware that society's traditional notions of them had failed to change as rapidly as women's actual living conditions had.

At the beginning of the twentieth century, they sought emancipation from another aspect of male-made notions of discrimination between sexes. In about 1910 the new term 'Feminism' entered literary theory which described an ideological vision. Historians employed the term feminism to describe women thinkers. The American Woman Suffrage Association was established for the upliftment of women. The movement culminated in

winning the right to vote for women in 1920 and then the feminist movement remained dormant for forty years. After 1960 only, feminist literary criticism came into existence as a political movement, expressing social, economic and cultural freedom and equality between men and women. In this same century, feminists like Virginia Woolf, Simone de Beauvoir, Toril Moi, Elaine Showalter, Kate Millet etc. played great roles to develop feminist issues. Different feminists define feministic issues and women's status in their writing differently. In this context Kolmar and Bartkowski write:

The basic issue that has concerned feminist theory is, depending on the terms one prefers, women's inequality, subordination or domination by men. At the root of these is the issue of gender asymmetry the designation of women and things associated with women as different, inferior to, of lesser value than men and things associated with men. (1)

An important modern feminist Virginia Woolf, through her *A Room of One's Own* (1929) and other important essays and fictions on women authors and on cultural, economic and educational disabilities raises women's awareness against what she calls the 'Patriarchal' societies that have hindered or prevented women from realizing their productive and creative possibilities. Society has prevented a woman writer from writing openly. So, she has to write surreptitiously, "She must have shut herself upon in a room in the country to write and been torn asunder by bitterness and scruples perhaps, though her husband was of the kindest and their married life-perfection" (819). In this context, she has also explored the situation of women writers. Her central argument is that women do not have money and a room of her own, that is they do not have separate space for writing. As an important precursor of modern feminist, her ultimate belief is that women

could freely develop their artistic talents if they achieve social and economic equality with men. She says that women feel just as men feel. She praises female novelists Jane Austen, Emily and Charlotte Bronte, George Eliot and others who created good novels despite their less experience of life, common sitting room and lack of money. She says that literature is open to everybody so that libraries can be locked but freedom of women's mind for creation cannot be locked. Through her writing she clearly depicts the condition of women and claims for social reform. She writes:

Millions are condemned to a stiller doom than mine and millions are in silent revolt against their lot. Women are supposed to be very calm generally; but women feel; just as men feel they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation precisely as men would suffer; and it is narrow minded in their more privileged fellow creatures to say that they ought to confine themselves to making pudding and knitting stocking, to playing on the piano and embroidering bags. It is thoughtless to condemn and laugh at them. . . . (75-76)

A growing number of women are, in fact confused and frustrated by the conflict between the traditional ideas about women's place and increasing involvement in female activism. In the mean time, Simone de Beauvoir publishes her book *The Second Sex* (1949) which became a milestone in the rise of modern feminism. It plays an important role in changing the outlook of women's thought. It establishes clear ideas of the fundamental questions of modern feminism in early fifties. This also becomes a worldwide best-seller book and raises feminist consciousness by appealing to the idea

that liberation for women is liberation for men too. *The Second Sex* also appears an encyclopedic in its coverage, offering historical, biological and psychological perspectives on women, a consideration of prevailing patriarchal myths about women, and as an account of female love and sexuality in virtually all of its forms as M. H. Abrams writes, "*The Second Sex (1949)*, is a wide-ranging critique of the cultural identification of women as merely the negative object, or "Other" to man as the dominating "Subject" who is assumed to represent humanity in general; the book also dealt with "The great collective myths" of women in the works of many male writers" (93). Through this book Beauvoir establishes the principles of modern feminism. She focuses upon pitiable condition of women in patriarchal society. It reveals the asymmetry between the term masculine and feminine. Beauvoir says that "Man defines the human, not woman. Woman is riveted into a lopsided relationship with man, he is the one, she is the other" (qtd. in Selden, 135). Again she argues that the word 'women' is socially constructed. She writes "One is not born rather becomes a woman. No biological, psychological or economic fact determine the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine" (281). She vociferously refuses the notion of female essence prior to individual existence and attacks the patriarchal myths of women that presume the false essence. She says that mystery lies on both sides: men cannot experience some women experience as menstruation, women eroticism and pain at childbirth. So does female regarding male sexual desire. She criticizes male made myths against women that myth is never more than mirage that vanishes as well as draws one near to look at it.

Women's existence is in dilemma today. On the one hand, they want to reclaim equal social status and they are compelled to accept 'otherness' and 'objectness' on the other. Their independent successes are in contradiction with their femininity. Focusing on this fact Beauvoir proclaims that:

Woman is lost. . . . The women of today are not women at all. . . . In sexuality and maternity women as subject can claim autonomy. . . . The men of today show certain duplicity of attitude which is painfully lacerating to women; they are willing on the whole to accept women as fellow beings, an equal; but they still require her to remain the inessential . . . with man there is no break between public and private life. . . . whereas women's independent successes are in contradiction with her femininity since the 'true' woman is required to make herself object, to be the other.

(276)

Power is an essential weapon in human society. So, focusing on power Kate Millet in *Sexual Politics* (1969) emphasizes that women should be given power to develop their personalities, economic status and literary career. She says, "The essence of politics is power" (qtd. in Jefferson and Robey 205). She claims that patriarchy is the main cause of women's suppression and it makes them inferior. She further says, "Patriarchy subordinates the female to male or treats the female as an inferior male. Power is exerted directly or indirectly in civil and domestic life, to constrain women" (qtd. in Jefferson and Robey 205).

Elaine Showalter, through her book *A Literature of Their own: British Women Novelists from Bronte to Lessing* (1977), invents the term 'Gynocriticism' to describe the

study of women as writers and readers in which women are invented to speak for themselves whatever situation they are in. She divides women feminist critics into two groups. The first is the ideological which is concerned with the feminists as the reader. It offers feminist readings of texts which consider the images and stereotypes of women in literature. The second mode is the study of women as writers, which considers history, style, themes genres and structures of writings by women. Talking about the literary history of woman Showalter divides it in three phases: (1) the "feminine phase" (1840-80): In this phase, women writers write in male pseudonyms because there was no place for female in the literary tradition. Writers like Elizabeth Gaskell and George Eliot imitate and internalize the dominant male aesthetic standard.(2) The "feminist phase" (1880-1920): It includes the writers such as Elizabeth Robins and Olive Schreiner, who protest against male values. (3) The "female phase" (1920- present time): This phase develops the idea of female writings and female experience in the phase of self-discovery. Rebecca West, Katherine Mansfield and Dorothy Richardson are the writers of this phase. She says that like male writer, female has a tradition of their own. She examines British women novelists since the Bronte sisters from the point of view of women's experience. She says that there is a profound difference between women's writings and men's and a whole tradition has been neglected by male critics. But she puts forward her argument by saying, "The lost continent of the female tradition has arisen like Atlantic from the sea of English literature" (qtd. in Selden 138). According to her, though there is a profound difference between women's writings and men's, the female tradition is overlooked and undervalued by male critics. In this context, Toril Moi says,

"Men can be feminists but they cannot be women just as whites can be anti-racist but not black" (qtd. in Jefferson and Robey 208).

During eighties, a major text on feminism *The Mad Woman in the Attic* (1974), by Gilbert and Gruber appeared concentrating on the figure of the suppressed female writers. They explored the pressure of psychology under which females are writing. It is a kind of realization of female identity. By this time women's experience is placed at the center of attention. The writers examine the boarder in which women writers defined themselves as free as men writers. The concept of patriarchy is revealed as man-made idea according to the masculine purpose. Women now are well aware of patriarchy as a source of male domination over female. They expose true identity of patriarchal society and realize the significance of their own-identity.

So, feminists are of the opinion that only a feminist struggle will particularly change relations between men and women that concerns the issues, such as sexuality, violence, the cultural policies of dress and other representation of gender and so on. *Oxford Advanced Learner's Dictionary* defines feminism as "The belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim" (567).

At last, we come to the conclusion that though feminism is not a kind of school and particular institution as other-isms, it has been developed with different communities in the late twentieth century as a result of revolt against patriarchal society. Feminism is also the result of conscious feminist critics. So, the main aim of feminism is to provide equal right for both male and female in all sectors.

Postcolonial Feminism

Postcolonial feminism, often referred to as Third World feminism is a form of feminist philosophy which centers around the idea that racism, colonialism and the long lasting effects of colonialism in postcolonial setting are inextricably bound up with the unique gendered realities of non-white and non-Western women. Postcolonial feminists criticize Western feminists because they have a history of universalizing women's issues.

Thus, one of the central ideas in postcolonial feminism is that by using the term 'Woman' as a universal group, Western feminists are then only defined by their gender and not by social classes, ethnic identities and by cultural aspects. Postcolonial feminists also believe that mainstream Western feminists ignore the voices of nonwhites and non-Western women for many years. So that, the Third World feminists began to talk about postcolonial feminism.

Postcolonial feminists can provide an outlet for people to discuss various experiences endured during colonialism. They talk about migration, slavery, suppression, resistance, representation, differences, race, gender place and responses to the influential discourses of imperial Europe. Postcolonial feminists see the parallels between recently decolonized nations and the state of women within patriarchy. Both take the perspective of a socially marginalized subgroup in their relationship to the dominant culture. Post-colonial feminists also have had strong ties with black feminists because colonialism usually contains the themes of racism. Both groups have struggled for recognition.

Talking about postcolonial feminism Kyle Kordan says that:

This type of feminism came from the gendered history of colonization.

From one cultures expansion and adoption into another's is where this

movement started and was carried on. It has a lot to do with integration of

different cultures but based on gender. It acknowledges differences but expresses similarities in women across many cultures. (1)

Though he describes postcolonial feminism in his own way, he criticizes it by saying:

I do not agree necessarily with these different forms of feminism. To me it is just another group that has similar beliefs that associate themselves with the feminist movement just because they are female. I might not just grasp the different types of feminism and their role in the evolution of the movement but it just seems confusing to have so many different views all in the same category of feminism. (1)

Postcolonial feminism is an umbrella term for a movement which has also been called Third World Feminism or Global Feminism. It is an international response to the UN Decade of Women (1975-1985). Postcolonial feminism is most well known for the challenge it has posed to Western feminist politics. Postcolonial feminists argue that the idea of "Universal Sisterhood" popularized by second-wave American feminism overlooks distinction of class, race and nationality that exist between women. They also tell that there must be the universalization of the general problems of females than their individual rights. They also talk that national and cultural sovereignty and economic enfranchisement are often more important to improving their conditions of existence. As a result, many of postcolonial thinkers emphasize the importance of "local" awareness of women over the "universalizing" feminism of the West.

Oppressions related to the colonial experiences particularly racial, class, societal and ethnic oppressions have marginalized women in postcolonial societies.

While challenging gender oppression within their own culture, postcolonial feminists also fight charges of being "Western" as some within their cultures would contend. Most notably this form of feminism criticizes Western forms such as radical feminism and liberal feminism. They are similar to transnational and third world feminism while most notably being associated with black feminism for their struggle for recognition. Talking about postcolonial feminism Rachel Cate says, "Postcolonial feminists continue to identify the incongruities and injustices inherent in a culture which marginalizes non-dominant social 'Others' or outsiders and favors dominant values as a rule" (1). In order to realize self awareness about postcolonial feminism, she again says:

Communities and individuals must undertake a process of consciousness raising together, starting with the deconstruction of the myth of patriarchy and dominance and they must learn to read and recode the stories that have been told about life, its origination and its engendering. The lines that have been drawn must be exposed. Only then can a new myth be built. (2)

Major postcolonial feminist critics include Chandra Mohanty, bell hooks, Trinh T. Minh-ha, Aihwa Ong, Deniz Kandiyoti and Amrita Basu among many others. While many of these feminists come from non-Western parts of the world, some of them also work from an internal critique of the West.

There is somehow an intrinsic paradox in the relation between the representing postcolonial feminist and the represented marginalized who cannot perform the act of self-representation. The subject position of postcolonial feminist is parasitic on the prohibition of the marginalized subject's self-representation. The entire attempt of the postcolonial feminist is to dissolve subaltern space. Talking about postcolonial feminists,

Nikita Dhawan writes that "Postcolonial feminist, who speaks in the name of the 'silenced Other' is susceptible to being 'co-opted', for even in the interrogation of 'the dominant West' she is situated within institutions that bind her to western locations and its 'enabling constraints" (1).

Focusing on the postcolonial feminism Gayatri Spivak says, "Postcolonial feminism is ventriloquised to a great extent" (qtd. in Ghosh 1). So, to many postcolonial feminists, colonial period has been characterized by as a male domain. Arun Ratan Ghosh says that "In postcolonial feminist theory, psychoanalysis merges with post-colonialism, Marxism and feminism" (2).

Feminist postcolonial critics have also concerned themselves with the way that the colonial sphere has been characterized as a sexualized zone. Similarly, they use the term postcolonial however to cover all the culture affected by the imperial process from the moment of colonization to the present day. So, the main aim of postcolonial feminists is to eradicate the differences between European and Third World feminists in postcolonial setting.

In Hardy's novel *Tess of the d'Urbervilles*, I have tried to apply postcolonial feminist theory to describe the poor condition of women. In this novel, though female characters are free from the colonizing powers, they are not free from patriarchy. Like the Western females, Third World females are not free from domination and discrimination. The Western Feminists do not have colonized history in the past and they only talk about gender discrimination and they are not taking care about social, ethnic, religious and other discrimination between male and female in postcolonial setting. But, the Third World females have the history of being colonized. They are not free from patriarchy. So,

in *Tess of the d'Urbervilles*, we can talk about the dominating voices of women in postcolonial setting. Third World female do not feel change after they are free from colonizers. Because of strict patriarchal society, Third World females are not free as Western females. In *Tess of the d'Urbervilles* also, the female protagonist Tess along with other characters, is made puppet on the hand of patriarchal rules and regulations. They are dominated not only by gender discrimination but by social, ethnic, religious and other various types of discrimination. So, by using postcolonial feminist theory, we can analyze the poor condition of females in the Victorian society in the postcolonial setting. Here, we can analyze their poor condition not only from gender discrimination but also from religious, cultural, social and other types of discrimination.

Chapter III: Women as "Other" in *Tess of the d'Urbervilles*

Role of Patriarchal Society in the Text

In this novel, we can find the effect of contemporary patriarchal Victorian society treating women as "Other" or different than men. There is the concept that men are powerful and women are powerless. In the beginning, John Durbeyfield, priding about his ancestry says "There's not a man in the country. South-Wessex that's got grander and Nobler skeletons in his family than I" (16). He also sends message to his wife asking her to cook a special supper for him by saying that he is returning back to his home. He thinks that he is superior than his wife and wants his wife to limit inside the house like slaves following order of their masters.

May-day dance by women is another cause of women as being "Other" because of men, who get fun by flirting beautiful girls. Similarly, when Tess and her brother Abraham go for delivering beehives, the mail van made an accident of Tess's wagon and there is the death of Prince, the horse. But, men made society accused Tess as the guilty of that accident and sends her to work in the house of Mrs. d'Urberville to fulfill the basic needs of her family. But, her brother Abraham is not guilty of the same accident.

In the same way, two major forces of patriarchal society are responsible for women as being "Other" or different than they are. These forces are Alec d'Urberville and Angel Clare.

Role of Alec d'Urberville

Alec d'Urberville is a son of Mrs. d'Urberville at The Slopes. He is so much responsible for bringing troubles in the life of women. He is a sensualist with a shallow mind and without much conscience. He shows himself to be skillful in the art of seducing

young girls. The peasant girl Tess becomes the victim of the same man. Because of decayed aristocratic stock of her father, Tess goes to seek financial help from a rich lady Mrs. d'Urberville, at the request of her mother Joan Durbeyfield. At this moment, Tess meets Alec d'Urberville for the first time. About Alec's appearance, Hardy writes:

He had an almost swarthy complexion, with full lips, badly moulded, though red and smooth, above which was a well-groomed black moustache with curled points, though his age could not be more than three-or four and-twenty. Despite the touches of barbarism in his contours there was a singular force in the gentleman's face, and in his bold rolling eye. (43)

When Alec receives Tess in his house, he becomes much more interested in her seeing her fully-grown body and beautiful face. Then he says "Well, my beauty, what can I do for you?" (43). Tess says that she came to his house to meet his mother. After knowing the reason of Tess's arrival, Alec behaves her in a way that she is a kind of doll and conducts her about the lawns, flower-beds, conservatories and fruit garden giving strawberries to eat and gives her blossoms to put in her bosom and on her hat. In this context, Hardy writes:

He watched her pretty and unconscious munching through the skeins of smoke that pervaded the tent, and Tess Durbeyfield did not divine, as she innocently looked down at the roses in her bosom, that there behind the blue narcotic haze was potentially the "tragic mischief" of her drama-one who stood fair to be the blood red ray in the spectrum of her young life. She had an attribute which amounted to a disadvantage just now; and it

was this that caused Alec d'Urberville's eyes rivet themselves upon her. It was a luxuriance of aspect, a fullness of growth, which made her appear more of woman than she really was. (45)

Here, showing his kindness towards Tess, Hardy regrets that Tess is doomed to be seen and coveted that day by the wrong man and not by some other man, desired one in all respects. When Alec makes doll to Tess according to his wish, he laughs by saying that "Well-I'm damned! What a funny thing! Ha-ha-ha! And what a crumby girl!" (46).

Now Tess goes to her house, which is in Marlott. Remembering Alec's bad behavior towards her, Tess says to her mother that she should not go to Mrs. d'Urberville. But feeling guilty of an accident, she says to her mother "It is for you to decide. I killed the old horse, and I suppose I ought to do something to get ye a new one. But-but-I don't quite like Mr. d'Urberville being there!" (50). While bringing Tess towards his home as an employee in his mother's poultry, his evil attitude becomes clear. He drives his carriage at a break-neck speed in order to frighten her and force her to accept his kisses. Being so much fearful, Tess requests to slow down the carriage. In this time, Alec says that "Let me put one little kiss on those holmberry lips, Tess; or even on that warmed cheek, and I'll stop-on my honor, I will!!" (57). Then Alec gives her the kiss of mastery. After that she flushes with shame, takes out her handkerchief and wipes the spot on her cheek that had been touched by his lips. In this time Alec says to Tess that "You shall be made sorry for that" (58), and then demands another kiss which Tess has to submit. When they arrive in The Slopes and Tess begins to work in the poultry of Mrs. d'Urberville, Alec continues to pay attention to her in the course of her duties.

Alec's evil intention towards women as they are second class's human beings becomes clear when he seduces the innocent girl Tess while returning from Chaseborough [a market town] to The Slopes. Tess has a quarrel with her companions and is compelled to accept the lift offered by Alec. Tess is very weary. She is half a slept and hardly understands what Alec was trying to do in the time of seduction. Talking about Alec's behavior towards Tess, Hardy writes:

Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive; why so often the coarse appropriates the finer thus, the wrong man the woman, the wrong woman the man, many thousand years of analytical philosophy have failed to explain to our sense of order. One may, indeed, admit the possibility of a retribution lurking in the present catastrophe. Doubtless some of Tess d'Urberville's mailed ancestors rollicking home from a fray had dealt the same measure even more ruthlessly towards peasant girls of their time.

(77)

Alec seduces Tess by taking advantage of her helplessness and does not pay attention towards the consequences that Tess has to bear. Then Tess tells him that she was going to her home and would not come back. Alec asks to get into his carriage. In a silent mood, Tess accepts his order. Here Hardy writes, "She listlessly placed her basket and bundle within the dog-cart, and stepped up; and they sat side by side" (82). On the way to her home, Tess says to Alec that she does not understand his intention till it is too late. In reply Alec says, "That's what every woman says" (83). Tess feels depressed by

Alec's insulting words and says "How can you dare to use such words? My God, I could knock you out of the gig! Did it never strike your mind that what every woman says some women may feel?" (83). From Alec's behavior, we come to know that he is completely unaware of the suffering and loss of Tess by the cause of him. We also come to know that Alec d'Urberville has made an instrument of his pleasure for two girls nick-named as the Queen of Spades and Queen of Diamonds. From these incidents we feel deep hatred towards him. He belongs to the group of those philanderers whose main aim is to gratify their sensual desire without thinking the sad consequences that their victims may have to suffer. At the time of their separation, Alec warns to Tess by saying:

Well, Tess dear, I can say no more. I suppose I am a bad fellow- a damn bad fellow. I was born bad, and I have lived bad, and I shall die bad, in all probability. But, upon my lost soul, I won't be bad towards you again, Tess. And if certain circumstances should arise-you understand- in which you are in the least need, the least difficulty, send me one line, and you shall have by return whatever you require. I may not be at Trantridge-I am going to London for a time-I can't stand the old woman. But all letters will be forwarded. (83)

After her seduction, while Tess was staying at home, her mother forces her to marry to Alec. She says, "You ought to have been more careful, if you did not mean to get him to make you his wife" (87). At that time, Tess cries and says:

How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was danger in men-folk? Why didn't you warn me? Ladies know what to fend hands against,

because they read novels that tell them of these tricks; but I never had the chance o'learning in that way and you did not help me. (87)

Tess feels terribly depressed and to seek consolation, she goes to church. But there, people whispered by talking negative about her. Now, Tess becomes an unmarried mother by the cause of Alec and becomes so much a subject of hatred in the male-dominated society. Because of poor health, Tess's baby seems to be dying. So, Tess being unable to find a clergyman, herself performs baptizing ceremony by saying, "SORROW" to her baby. But the baby passes away. Then, she has to face the Christian burial for her baby. Finding no any other ways, Tess has to bury her child in the shabby corner of the churchyard.

After that, Tess leaves her house for the second time and starts working in a dairy called Talbothays. There, Tess's marriage after love with Angel Clare also ends in tragedy. Then after, to fulfill financial problems Tess arrives at Flintcomb-Ash and starts a job in the farm with the help of Marian. By chance, there Tess sees Alec d'Urberville who is preaching a sermon. After knowing his conversion from his wicked life to spiritual life, Tess scolds him. Before leaving Tess, Alec does a strange thing. He makes her swear that she would never tempt him by her charms or ways. It was an unnecessary proceeding because such a thing is far from Tess's thoughts, but she swears. This incident clearly shows that Alec's lust towards Tess is not dead.

Suddenly, one day Alec appears in the working place of Tess and says that he wants to talk with her. He says, "However, what I want to ask you is, will you put in my power to make the only amends I can make for the trick I played you- that is, will you be my wife, and go with me?" (306). But Tess rejects his offer saying that she feels no

affection for him and she had already married to another man. In the mean time, Farmer Groby, Tess's employer has seen her engaged in a conversation with a stranger. He comes up and tells her harshly not to neglect her work. In this time, Alec's transformation seems to be temporarily. His lust passion towards Tess begins to revive. On Alec d'Urberville's short termed conversion, Hardy comments that "Reason had had nothing to do with his whimsical conversion, which was perhaps the mere freak of a careless man in search of a new sensation, and temporarily impressed by his mother's death" (313-14).

Being a woman, Tess becomes defenseless against Alec. Alec says to Tess that she is the cause of his having given up his work as a preacher, and he would now like to take her away from that mule whom she calls her husband. He also said to Tess that he wants to help her in every step and he could not see her labor like that. At this moment, Tess becomes so much angry and flung her leather glove directly in Alec's face. Showing his male superiority, Alec replies that, "Remember, my lady, I was your master once,- I will be your master again. If you are any man's wife you are mine!" (321). Furthermore, he says that," Now I shall leave you; and shall come again for your answer during the afternoon. You don't know me yet. But I know you" (321). As he promised, he comes to see Tess. Again, Farmer Groby sees Tess talking with the same stranger. Then he goes to her and says that if she desires to speak to her friend, he would not detain her and would send somebody else to take her place. Tess becomes so much fearful by the frequent visit of Alec and writes a letter to her true husband Angel Clare entreating him to come back to her before anything terrible will happen. Abruptly, Tess receives sad news about her family from her sister Liza-Lu. So, she returns to her house. After seeing her family's

condition, Tess has no intention of going back to Flintcom–Ash. Then she starts to work in a garden and the small field close to her house.

One day, Tess is so much surprised to see Alec as a working man near to her that he wants to do something for her family. But, Tess rejects to accept any help. The same day, she faces great disaster upon her head. Her father dies. After the death of her father, the family has to leave the cottage, which they had been occupying under a lease. After Tess's family becomes homeless, Alec again gets a lucky chance to offer accommodation for her family in his house at Trantridge. But Tess declines the offer and says that they had taken rooms at Kingsbere and rejects Alec's help. But the rooms they had booked has been given away to somebody else because of their letter informing the owner for accommodation soon had reached him late. So, the owner of the rooms tells it was late for them. Being homeless, under the difficulty of her family needs and finding no communication from Angel Clare, Tess accepts to be the mistress of Alec d'Urberville and lives with him.

Unexpectedly, Angel Clare comes back to Tess. Then he asks Tess if she could forgive him. Tess replies that it is too late. She also says that she had waited and waited to him, but he had not come. She said, "But you did not come. And I wrote to you: and you did not come. He kept on saying you would never come any more, and that I was a foolish woman. He [Alec] was very kind to me, and to mother, and to all of us after father's death. He—" (365). Tess then tells Angel that the man with whom she is now living had been able to convince her that her husband would not come back.

Furthermore, Tess says, "Too late, too late! don't come close to me, Angel! No-you must not. Keep away!" (365). But, Angel Clare's visit with changed attitude towards

Tess, greatly affects her. Her truly husband has come to her after all. Finding changing attitude of Angel, Tess says to Angel that "I hate him [Alec] now, because he told me a lie- that you would not come again; and you have come!" (366). Finding her husband back and remembering Alec's cruelty, in a kind of soliloquy, Tess says:

... And then my dear husband come home to me . . . and I did not know it . . . and you [Alec] had used your cruel persuasion upon me . . . you did not stop using it-no-you did not stop! My little sister and brother, and my mother's needs . . . they were the things you moved me by . . . and you said my husband would never come back-never; and you taunted me, and said what a simpleton I was to except him And at last I believed you and gave way! And then he came back! Now he is gone, gone! A second time, and I have lost him now foreverand he will not love me the littlest bit ever any more-only hate me . . . yes, I have lost him now-again because of-you!". (368)

She continues

And he is dying-he looks as if he is dying . . . and my sin will kill him and not kill me! . . . O you have torn my life all in pieces . . . made me be what I prayed you in pity not to make me be again! My own true husband will never, never- O' God- I can't bear this! I cannot! (368)

In this condition, being so much angry with Alec, Tess murders the man [Alec] who had lured her away on a false plea, and slips out of the lodging-house in pursuit of her husband Angel. When Tess meets Angel, she says that she had killed Alec because he had done wrong to her. Tess again says, "I never loved him [Alec] at all, Angel, as I

loved you" (372). Then Tess and Angel escape from the place and arrive at Stonehenge. Here Hardy writes, "But anyhow here was this deserted wife of his, this passionately fond woman, clinging to him without a suspicion that he would be anything to her but a protector" (373). Within a week, Tess is taken into police custody and is hanged in charge of Alec's murder. In this Hardy writes, " "Justice" was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess. And the d'Urberville knights and dames slept on in their tombs unknowing" (384).

In this way, as a man in patriarchal society Alec d'Urberville plays an important role to treat women as "Other" or "thing" than they are. Twice in the life of Tess, Alec plays important role to treat her as a thing to enjoy. At first, Alec makes Tess a kind of puppet by seducing her and later by convincing her that her husband will never come back and persuading her to stay with him as his mistress. So, as a result of patriarchal society, Tess has to be executed.

Role of Angel Clare

Angel Clare is the son of a parson. He is another representative of patriarchal society. So, like Alec his role is important to treat women as "Other" or "thing". When we meet him for the first time, he happens to pass through the village of Marlott and stops to have a little fun with the girls by teasing them in dancing. But, in the second time, we meet him in Richard Crick's dairy to qualify himself for his agricultural projects. After her child's death, Tess starts the job of dairy-maid in the same dairy, where Angel is working. Tess becomes astonished to see the same man there, who had joined in the club-dance at her village. On seeing Tess, Angel says to himself "What a fresh and virginal daughter of Nature that milk maid is" (124). Angel struck by Tess's freshness of youth

and beauty and indicates a possible development of relations between the two. In course of their work, both of them are acquainted with each other. Hardy writes:

They seemed to themselves the first persons up of all the world. In these early weeks of her residence here Tess did not skim, but went out of doors at once after rising, where he was generally awaited her. The spectral, half-compounded; aqueous light which pervaded the open mead impressed them with a feeling of isolation, as if they were Adam and Eve. (134)

Tess's personality has acquired a certain splendor in Angel's eyes when he sees her in the mornings. According to Hardy, Angel's reaction to her at these meetings is:

As has been said, that she impressed him most deeply. She was no longer the milkmaid, but a visionary essence of woman- a whole sex condensed into one typical form. He called her Artemis, Demeter, and other fanciful names, half-teasingly-which she did not like because she did not understand them. (134-35)

One day, it was hot and rainy weather of July. Tess, along with her three room-mates, decides to go to Mellstock church. When they walk some of the distance, they find that a stretch of the road is under the water and it is not possible for them to go through the water. In the meantime, Angel appears there and helps to cross the road. In that time, all of them feel enjoyable experience that all the four milk maids should be hopelessly in love with the same man. In this context, Edmund Blunden writes, "He [Angel] has already filled the hearts of the three of dairymaids in the story with a hopeless passion, but to the charm of Tess he falls a ready victim". (215)

One night, while in bed, Tess overhears the conversation of her room-mates' Retty, Marian and Izz that all of them are deeply in love with Angel. Finally they come to conclusion that Angel could not marry any one of them among the four because he is a gentleman's son and would marry a woman of his own status.

But after three months of Tess's arrival in that dairy-farm, Angel declares his love to her. He tells her that he loves her truly. Angel is completely under the spell of Tess's beauty. But he does not ask Tess how she feels about him. About Tess's beauty Hardy writes, "How very lovable her face was to him" (152). Furthermore, Hardy writes:

Her eyes almost as deep and speaking he had seen before, and cheeks perhaps as fair; brows as arched, a chin and throat almost as shapely; her mouth he had seen nothing to equal on the face of the earth. To a young man with the least fire in him that little upward lift in the middle of her red top lip was distracting, in faulting, maddening. He had never before seen a woman's lips and teeth which forced upon his mind, with such persistent interaction, the old Elizabethan simile of roses filled with snow. (150)

Angel now decides to go home to consult his family about his marriage plans. Back home, he finds no objection from his family. The family members think that he has lost his refinement and has become coarse. Angel completely devotes his love towards Tess. He says, "I am devoted to you, Tessy, dearest, in all sincerity!" (153). But Tess refuses to the proposal of marriage. Till this time, Angel does not know what Alec has done to the girl whom he wishes to marry. Tess is also deeply in love with Angel Clare but her refusal to marry him is due to her sense of guilt. Being a conscientious girl, she does not want to deceive Angel.

Later on, Angel again repeats the proposal of marriage but Tess again refuses by saying, "It is for your good, indeed my dearest! O believe me, it is only for your sake!" (177). But Angel says, "But you will make me happy" (177). One month later Angel again proposes her. At this time, Tess fixes a certain date for her final reply. When the day of her reply to Angel comes, Tess thinks that "I shall give way- I shall say yes- I shall let myself marry him- I can not help it" (179). Though inwardly Tess resolves to say "yes" to Angel's proposal, she says "no" on that fixed day. After a fortnight, Angel asks her, why having already given him her heart, she is refusing him her hand. Tess tells him that she wants to tell him the story of her life. Angel replies that he is not interested in any biographical details about her. However, Tess tells him that she is not a Durbeyfield but d'Urberville, a descendant of an old and noble family. Angel tells that he does not love her less after knowing her noble ancestry. Really Tess wanted to tell him about her seduction by Alec. But at the last moment, her courage fails. Finally, under Angel's pressure, Tess accepts to marry him. Then Tess writes an urgent letter to her mother that she is going to marry. Her mother replies that she should not speak a single word to her would be husband about her past misfortune. We know that Tess's love for Angel is strong by the words of Hardy. He writes:

To her sublime trustfulness he was all that goodness could be, knew all that a guide, philosopher, and friend should know she thought every line in the contour of his person the perfection of masculine beauty; his soul the soul of a saint: his intellect that of a seer. The wisdom of her love for him, as love, sustained her dignity; she seemed to be wearing a crown. The

compassion of his love for her, as she saw it, made her lift up her heart to him in devotion. (193)

Then Angel asks Tess to fix the marriage day. But, remembering her past history by the cause of Alec d'Urberville, Tess is unable to fix the date. At last, they choose New Year's Eve as their marriage day. After that, because of no courage to tell Angel about her past history and feeling herself guilty, Tess writes down her history by addressing Angel Clare and put it in an envelope. Then she slips the envelope under the door of Angel's room. But as bad luck, that envelope slips under the carpet of his room and never catches his attention. Next day, when Tess meets Angel, she feels his normal behavior towards her as usual. Now, Tess doubts and becomes perplexed. Then she goes upstairs when Angel is not in the room. She gets that envelop which is under the carpet. She thinks that she should not give him to read it now because the time of their marriage is coming.

Now they get married and Angel takes Tess to the lodging, which he had taken on rent in the village of Wellbridge. Looking at Tess, Angel says to himself, "What I am in worldly estate, she is. What I become she must become. What I cannot be she cannot be. And shall I ever neglect her, or hurt her, or even forget to consider her? God forbid such a crime"(215). Then after, he tells Tess of that time of his life to which allusion has been made when, "Tossed about by doubts and difficulties in London, like a cork on the waves, he plunged into eighty-and-forty hours' dissipation with a stranger" (221). Angel asks Tess's forgiveness and she readily forgives him. Now, it is her turn. She tells the past history of her life and her misadventure with Alec d'Urberville. Tess now entreats Angel to forgive her just as she has forgiven him. At this point, the whole attitude of Angel towards Tess changes. Showing his superiority, he says, "O Tess, forgiveness does not apply to the case. You were one person: now you are another. My God how can

forgiveness meet such a grotesque-prestidigitation as that" (226). Furthermore, he says, "I repeat, the woman I have been loving is not you" (226). When Tess asks, to whom he loves, he replies that "Another woman in your shape" (226). Tess becomes hopeless and says to Angel that "I will obey you, like your wretched slave, even if it is to lie down and die" (227). Angel becomes angry and says, "You are very good. But it strikes me that there is a want of harmony between your present mood of self-sacrifice and your past mood of self-preservation" (227). Again he says, "You were more sinned against than sinning, that I admit" (229). Then Angel becomes ready to forgive her but not to accept her as his wife. When Tess gives example similar to her case, Angel says, "Don't, Tess; don't argue. Different societies different manners. You almost make me say you are an unapprehending peasant woman, who have never been initiated into the proportions of social things. You don't know what you say" (229). He continues to say, "Decrepit families imply decrepit wills, decrepit conduct. Heaven, why did you give me a handle for despising you more by informing me of your descent! Here was I thinking you a new-sprung child of nature; there were you, the belated seeding of an effete aristocracy!" (229-30).

So, Angel is responsible to treat Tess as "Other". He judges her unhappy experience by the conventional morality and finds her guilty. He is a man of double standard, one for himself and other for Tess. He maintains the rigid stand on the point and refuses to accept Tess as his wife. He cannot reconcile himself to the revelation. Angel spends a few days with Tess in the same house, after their marriage to avoid public disgrace which would have resulted from their immediate separation. Angel tells her that he might decide to live with her in case her seducer has not been alive. Again Tess becomes the victim of conventional social attitude. There is no other course open to Tess except to return home. In spite of her sobbing and weeping, the heart of Angel does not

melt. Hardy writes, "Within the remoter depths of his constitution, so gentle and affectionate as he was in general, there lay hidden a hard logical deposit, like a vein of metal in a soft loam, which turned the edge of everything that attempted to traverse it" (237).

Angel Clare is undoubtedly guilty of crime of deserting Tess on the grounds which have no validity. Still he has deep love for her. He feels genuine grief in leaving her and says, "There is no anger between us, though there is that which I cannot endure at present. I will try to bring myself to endure it" (247). While Tess is separating from Angel, he watches it. Hardy writes:

Thus he beheld her recede, and in the anguish of his heart quoted a line from a poet, with peculiar emendations of his own:

God's not in his heaven: all's wrong with the world!

When Tess had passed over the crest of the hill he turned to go his own way, and hardly knew that he loved her still (248).

After their separation, Tess turns back to her parents and Angel goes to Brazil. In Brazil, Angel suffers from illness and leaves for Wellbridge farmhouse to settle, in which place he had spent with Tess, the first three days of their marriage. Then he mourns, "O Tess-if you had only told me sooner I would have forgiven you" (261). When Angel meets Izz, he learns that she left Talbothays dairy and has taken up a job at Wellbridge. Angel also knows that Retty and Marian become drink addict because of their frustration in their deep love for him. Feeling that Izz was probably as efficient a farm hand as Tess could be Angel asks Izz to go with him to Brazil. He also says that he had separated from Tess for personal reasons. Izz jumps at the offer. Even though she says, "Because nobody could love'ee more than Tess did! ... She would have laid down her life for'ee. I could do

no more" (263). Realizing his mistake, Angel changes his mind and feels that his state of mind starts to accept Tess as his wife. But, when Angel narrates his story to another Englishman, Angel's view is reinforced by his opinions. On the other hand, Tess faces financial problem and began to quest for a job. She thinks of her afflictions and feels very depressed. But she cheers up on seeing the suffering of a number of pheasants, many of them bleeding and about to die. When Tess meets Alec, she writes Angel about the meeting with Alec and entreats Angel to come back to her before anything will happen. She writes that:

My own husband! Let me call you so-I must—even if it makes you angry to think of such an unworthy wife as I. I must cry to you in my trouble – I have no one else. I am so exposed to temptation, Angel! I fear to say who it is, and I do not like to write about it all. But I cling to you in a way you cannot think. Can you not come to me now, at once, before anything terrible happens? O I know you cannot, because you are so far away. I think I must die if you do not come soon, or tell me to come to you. The punishment you have measured out to me is deserved—I do know that—well deserved, and you are right and just to be angry with me. But Angel, please, please, not to be just— only a little kind to me, even if I do not deserve it, and come to me (325).

But, finding no communication from her true husband, Tess becomes much more isolated. His cruelty makes her think that he is not her true husband. Then she takes shelter from Alec d'Urberville as his mistress. But, finding her truly husband Angel back to her and remembering Alec's cruelty and deceive for her, she stabs Alec and runs away

with Angel. After that, she is captured by policemen and hanged in charge of Alec's murder.

In this way, Angel's role to treat women as 'Other' is very great. At first, he does not care for the love of other milkmaids and only follows Tess. But, after knowing her history of past, he rejected her and becomes much crueler than Alec. He remains unmoved by Tess's appeals and her total submissiveness. When he forsakes Tess, she was doomed to a life of want and misery. She waits and waits, hoping that the basic magnanimity of Angel's nature would bring him back to her. But she becomes so much deserted by Angel and existence becomes burden for her. She writes pathetic letter to Angel but finds no reply. Then she must take shelter from Alec. Angel's arrival to Tess becomes too late because of his dominant and determining patriarchal concept to look at women. So, Angel Clare becomes one of the important villains to treat women as "Other".

Role of Religion

In *Tess of the d'Urbervilles*, religion plays an important role to treat women as the "Other" or different than men. When Tess goes in The Slopes to work in the house of Mrs. d'Urberville to support her family after the death of the horse, which was used for business, she becomes pregnant by Alec d'Urberville. Then she comes back to her village. To console herself, Tess goes to the Mellstock Church. There, she wants to hear the chanting and to join the Morning Prayer. But, when she reaches to the church, people look at her in a way she is guilty of great crime in society. In this context, Hardy writes that when she arrives to the church, "The people who had turned their heads turned them again as the service preceded; and at last observing her they whispered to each other. She

knew that their whispers were about, grew sick at heart, and felt that she could come to church no more" (90). Feeling guilty, having no other company, Tess now starts going into the woods in the darkness in the evening. There, she feels least solitary. At the same time, she could not get rid of her sense of guilt. Hardy writes:

Walking among the sleeping birds in the hedges, watching the skipping rabbits on a moonlit warren, or standing under a pheasant-laden bough, she looked upon herself as a figure of Guilt intruding into the haunts of Innocence. But all the while she was making a distraction where there was no difference. Feeling herself an antagonism she was quite in accord. She has been made to break an accepted social law, but no law known to the environment in which she fancied herself such an anomaly. (91)

Now, Tess gives birth to a child. Her giving birth to a little girl is very pitiable. Her baby seems to be dying because of the poor health. Then Tess realizes that the baby has not been baptized and that if she dies without baptizing ceremony, there would be no salvation for her. Tess finds it impossible to send for a clergyman. Feeling so much tensed, Tess begins to cry by saying "O merciful God, have pity, have pity upon my poor baby!" (98). Again she says, "Heap as much anger as you want to upon me, and welcome; but pity the child!" (98). Unable to bear the thought of the child dying without being baptized, Tess wakes up her little brothers and sisters from their sleep and with them as the congregation she herself goes through the ceremony normally performed by a priest and says to the child, "SORROW, I baptize thee in the name of the Father, and of the Son, and of the Holy Ghost" (99). Before dawn, the baby passes away. Showing sympathy, Hardy writes:

So passed away Sorrow the Undesired— that intrusive creature, that bastard gift of shameless Nature who respects not the social law; a waif to whom eternal Time had been a matter of days merely, who knew not that such things as years and centuries ever were; to whom the cottage interior was the universe, the week's weather climate, new-born babyhood human existence, and the instinct to suck human knowledge. (100)

Then there is the problem of a Christian burial for the child. So, Tess consults to the local vicar and requests him to give her dead child a Christian burial. At first, he accepts Tess's proposal. After knowing her past from her father, the vicar however, refuses to do so. He tells that according to Christian religion, the child has not been properly baptized by a priest. Being so much angry with the vicar, Tess says, "And I'll never come to your church no more!" (101).

Finding no alternative, Tess takes her dead child to the churchyard that night and buries it in that shabby corner where all unbaptized infants, notorious, drunkards, suicides and other believed to be damned were buried. But, Tess sees that equally responsible man Alec d'urberville is preaching a sermon in an earnest voice at Flint comb- Ash. He tells Tess that a priest called Mr. Clare has been converted him from his wicked life to a religious and spiritual life. Tess doubts that such a sudden transformation could last long. She scolds him by saying:

I can't believe in such sudden things. I feel indignant with you for talking to me like this, when you know-when you know what harm you've done me! You, and those like you, take your fill of pleasure on earth by making the life of such as me bitter and black with sorrow; and then it is a fine

thing, when you have had enough of that, to think of securing your pleasure in heaven by becoming converted. Out upon such—I don't believe in you— I hate it (300).

Tess is a representative of women. So, she is treated as "Other" because of the deep-rooted religion which treats as 'One' for men and "Other" for women. Here, Tess is treated as "Other" by not giving permission to enter in the Church but equally responsible Alec becomes a priest by preaching sermons. The Christian Church is seen as at best a neutral observer, at worst, an active helper in the process of destruction of women. So, role of religion is so much important to treat women as 'Other' or 'thing'.

Role of Chance and Coincidence

Like in almost all novels of Thomas Hardy, in *Tess of the d'Urbervilles*, chance and coincidence play important role to neglect women as "Other". Because of her father's inability to undertake an important journey, Tess along with her brother Abraham offers to take his place. As she is driving the wagon carrying a load of bee-hives to deliver in a distant market, the mail van coming from the opposite side collides against Tess's wagon and Prince [the horse] dies. When the horse dies, Tess becomes much more fearful and says that "Tis all my doing—all mine!" (37). Furthermore, being much more fearful she says, "No excuse for me—none. What will mother and father live on now?" (37). This chance greatly affects the life of Tess. The haggling business, which has mainly depended on the horse, becomes disorganized by the death of the horse. It becomes necessary for Tess to contact the d'Urberville for help. In d'Urberville's, house, Tess meets Mrs. d'Urberville's son Alec d'Urbeville that leads to consequences, which are disastrous. Alec's seduction of Tess is a direct, though not immediate result of the death

of the horse. A vital accident is responsible for the seduction, which eventually proves the undoing of her marriage with Angel Clare.

Another mis-chance that treats Tess as being "Other" is her mother's consult with the fortune-teller. The fortune-teller tells that Tess will marry a noble gentleman. Then, her parents force her to go to the house of Mrs. d'Urberville. But this decision causes the destruction of Tess's life. In this context Edmund Blunden says that "Mrs. Durbeyfield, the silly mother, who is responsible for Tess's fall, is a creature seen time and again among her class" (34).

Tess's written confession, pushed by her under Angel's door, going under the carpet and not reaching Angel's attention at all also become the bad chance to treat Tess as "Other". Being an honest and conscientious girl, Tess tries her utmost to acquaint Angel with her past history but all her efforts to do so prove futile. If Angel had received that letter before marriage, he could either forgive her or refused to marry her. But Angel's knowing of Tess's past after their marriage, adopts a stiffer and rigid attitude and behaves to Tess as 'Other'.

Next chance that treats Tess as "Other" is in the time when Tess goes to meet Angel's parents at Emminster. When she goes there, she overhears the two brother of Angel talking about Tess in a most disparaging manner. One of them said that:

Ah, poor Angel, poor Angel! I never see that nice girl without more and more regretting his precipitancy in throwing himself away upon a dairymaid, or whatever she may be. It is a queer business, apparently. Whatever she has joined him yet or not I don't know; but she had not done so some months ago, when I heard from him (290).

And they seem to ready to accept Mercy Chant as their sister-in-law.

While returning from her abortive visit to Emminster, coincidentally, Tess meets Alec preaching a sermon. In the time of preaching he says that "O foolish Galatians, who hath bewitched you, that ye should not obey the truth, before whose eyes Jesus Christ hath been evidently set forth, crucified among you!" (292). But he himself is foolish and his meeting with Tess awakens Alec's lust again. He renounces his missionary's role and pursues Tess. If this chance had not occurred, all would have been well with Tess. But a chance of meeting with Alec destroys her life. So, unexpected meeting with Alec becomes another cause of Tess's being "Other".

The death of Tess's father, by another mis-chance causes Tess as being "Other". Her father was the last tenant to have the cottage under a lease. But, when her father dies, her family becomes homeless. The house owner at Kingsbere, by another mis-chance, hands over the possession of his house to another tenant, after having promised it to Tess's mother. This mis-chance is an ideal opportunity for Alec to put further pressure upon Tess who sees no way out of the predicament but to yield.

Thus, a number of chances and coincidences seem to play important role to treat Tess as being "Other" or "thing".

Chapter: IV Conclusion

Women as 'Other' in Patriarchal Society

Men and women are two parts of the same coin. If there is only one part, there is not the existence of coin. Similarly, in society men and women both are equally important. If there is the existence of only men or only women, society will be incomplete. But, neglecting this fact, men have always suppressed women in every sector and behave them as second class's human beings. So the dominant Patriarchal concept is important to behave women as "Other" or "thing" in society.

The anti-feminists in patriarchal society are responsible to behave women as "Other" or "thing". They want to keep women where they always have been because they suspect women and neglect them as average type of humans who are fit only for motherhood. From religious perspective also, we find that men always dominate women and behave them as "Other" or "thing". For example, the Holy book Bible says that Eve is born out of Adam's rib. So, Adam shows his power of being men and says that he is superior to Eve because Eve is created out of his rib. In society, before marriage, girls are under strict control of their father. When they get married, they are under the control of their male partners. So, in society, from creation of human beings, women are dominated and discriminated. Patriarchal society looks at women as a kind of doll which has no sense and gives only entertainment for the children. Women's freedom, individuality and rights all are under the grip of men's power. Women are treated as servants of men in home and outside.

Similarly, Victorian Period was dominated with male in all spheres of human life. In this time, women were confined within their houses. As a novelist of Victorian Period,

Thomas Hardy also could not remain untouched by the features of this period. So, in his novel *Tess of the d'Urbervilles*, Hardy presents women's poor condition in male-dominated society after colonial period. In this novel, Tess Durbeyfield, a female protagonist becomes the victim of Victorian peasant society. She suffers much in her life and at last, her story ends in tragedy because of patriarchal society. The male characters Alec d'Urberville and Angel Clare are the representative of rigid morality and are also the symbol of ruling class. So, both of them are responsible in the tragic end of Tess Durbeyfield. Similarly, Mrs. d'Urberville is also treated as 'Other' because she knows the bad behavior of her son to Tess but she cannot give any type of punishment to her son and becomes voiceless. Women are suppressed from patriarchal society. They are not treated as equal as men. The condition of women in patriarchal society is as same as the colonized in the colonial period. Men think that women are different than they are. Regarding women, many hypotheses are formed to dominate them and the causes of their subordination are never explained. So, women are neglected in their society as well as in their family. There is no difference in creation and birth of men and women. But, men think that they are superior to women.

Still in every society, women are treated as 'Other' or "thing" because of the deep rooted patriarchal concept. In this very society, not only from the perspective of social class and ethnic identities, but also from the perspective of gender, women are treated as "Other". Women are treated as "Other" because of the lack of national and cultural sovereignty and economic enfranchisement, which are often more important to improve women's existing conditions. So, to solve the problems of women and to treat women equally in the place of men, there must be equal opportunities in all sectors of society.

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