

Tribhuvan University

Construction of Gender Role in Thomas Hardy's *Far From the Madding Crowd*

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This thesis titled “Construction of Gender Role in Thomas Hardy’s *Far From the Madding Crowd*” submitted to the Central Department of English, Tribhuvan University, by Jhalendra Kumar Oli, has been approved by the undersigned members of the Research Committee.

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Chapter I

Introduction: Thomas Hardy and Gender role

The research is a critical discussion of Thomas Hardy's novel *Far From The Madding Crowd* as an exposure of how the female characters are represented by showing his Victorian male chauvinistic characteristics. The stereotypes constructed about the women by a male writer are the main focus of this study. Both masculinity and femininity are constructed according to the traditional value system of patriarchal Victorian society. By imposing patriarchal power and ideology, Hardy has presented female character with traditional feminine characteristics; characters who are destined to play the given role by the then society.

The novels of Thomas Hardy have created intense critical debate and discussion in recent years, especially in terms of feminist readings and interpretations. A central focus of this critical and theoretical literary discourse is the apparent ambivalence and ambiguity that many scholars perceive in the works with regard to his attitude towards women and their place in society. This apparent ambiguity in Hardy's presentation of women forms the underlying and central trajectory of thought in this paper as well as presenting an overall view of the feminist stance as it pertains to the interpretation of the text. A further and equally important dimension of this study is the exploration of the view that Hardy's perception towards women was influenced by the conservative society and times in which he lived.

This thesis also explores to what extent the writer questioned and opposed the patriarchal views that were dominant in Victorian society at the time. The central core of

the present analysis of Hardy's novel is therefore focused on feminist interpretations and critiques of the works in question. A central fulcrum around which the discussion in this paper revolves is the apparent ambiguities and contradictions in Hardy's works, when seen from a feminist perspective. Another central element in this analysis of Hardy's novels is the focus on the politics of sex and the cultural and social norms and values that played an important part in the view of women and gender discrimination in *Far From The Madding Crowd*. There is little doubt that Victorian society had a very narrow view of the potential and individuality of women. There are many feminist views, concepts and theoretical constructs that are also incorporated into the analysis of the text. For example, the importance of the theory that society "politicizes" the female body and the way that the female body is objectified and becomes an "object of desire" rather than a living person. The most imperative aspect that Mitchell notes: "feminist interpretations are extremely important in an understanding of these works due to the fact that female characters and issues surrounding sexuality and gender form such an important part of almost all of Hardy's novels and cannot be ignored in terms of modern analysis"(180). This may seem like a rather obvious point but in many of Hardy's works the focus is on the female characters as a reflection of and comment on society and the cultural milieu of the novels.

Hardy is considered one of England's greatest novelists. His work resembles that of earlier Victorian novelists in technique, while in subject matter it daringly violates literary traditions of the age. In contrast to the Victorian ideal of progress, Hardy depicted human existence as a tragedy determined by powers beyond the individual's command, in particular the external pressures of society and the internal compulsions of character. His

desire to reveal the underlying forces directing the lives of his characters led him to realistically examine love and sexuality in his fiction, a practice that often offended his readers and endangered his literary reputation.

Hardy's restive relation to the gender roles and stereotypes of his time makes his work a rich source of speculation for feminist critics. Critical commentaries on Hardy in the 1970s and 80s tended to be preoccupied with his gallery of strong women characters—Bathsheba, Eustacia, Arabella, Sue—and with “placing” him politically: was his work feminist? Sexist? Anti-sexist but not quite feminist? This critical perplexity proved to be (not surprisingly) incapable of resolution, apart from a general agreement that his work could be classified, at various times, as all three—appropriately enough, since Hardy's *oeuvre* encompasses a more complex contemplation of gender issues than such labels can adequately account for. [Kristin Brady](#) writes;

From their first publication, the works of Thomas Hardy have been explicitly and obsessively associated with matters of gender. This is the case, not only because these texts confront and perpetuate ideas about sexual difference that were influential in Hardy's own time, but also because his vivid, contradictory, and often strange representations of sexual desire, like a series of cultural Rorschach tests, have continually elicited from his readers intense and revealing responses: the act of interpretation exposes unspoken assumptions that circulate in the historical moment of the interpreter, and Hardy's representations of sexuality are

especially effective in making visible those particularized hermeneutical processes. (20)

Indeed, to study the changing responses to gender in Hardy's published works from 1871 to the present is, in effect, to trace a fairly detailed history of the ways in which sexuality has been constructed within the British Isles and North America since the late-Victorian period.

Largely because of his multi-faceted approach to gender politics, the postmodern emphasis of the 1990s was congenial to Hardy studies. The postmodern questioning of a binary gender system and its accompanying gender roles found an appropriate subject in Hardy, whose creation of powerful women, sensitive men, and convoluted sexual ties challenged conventional notions of femininity, masculinity, and sexuality. To quote Kristin Brady;

Hardy's fiction simultaneously depicts and elicits sexual responses that are transgressive, not only for their failure to conform with standard rules governing courtship and marriage, but also for their failure to subscribe exclusively to the dictates of compulsory heterosexuality. . . His texts bear a complex relationship . . . to a whole range of cultural discourses that continue to shape our own constructions of sexual difference. (23)

Sexuality and erotic desire were important components of Victorian culture, and the novels of the Victorian era reflect the sexual attitudes of the authors and culture of that period.

Far From The Madding Crowd focuses on the interplay of erotics by using several extra-literary critical approaches, particularly feminist gender-relations theory, this book determines degrees of female subjectivity and desire. At the heart of the study is the belief that the disruption of conventional male-female dualities is essential to the recasting of the erotic relationship in contemporary culture. The novel is a recognized part of the established literary canon; it spans the latter half of the 19th century; and it embodies various forms of erotic desire. The book considers to what extent the novelist dare to invest his female characters with erotic subjectivity, and to what degree this investment changed over time.

Long considered one of England's foremost nineteenth-century novelists, Hardy established his reputation with the publication of *Far from the Madding Crowd* in 1874. It was the first of his so-called "Wessex novels," set in a fictitious English county closely resembling Hardy's native Dorsetshire. The novel, whose title was borrowed from Thomas Gray's famous "Elegy in a Country Churchyard," initially appeared in magazine serial form and was the first Hardy work to be widely reviewed. Variations of its rustic characters and settings were to be repeated in several future novels. The novel's protagonist, Bathsheba Everdene, would also presage other strong Hardy heroines.

Far from the Madding Crowd is considered by some to be a solid example of realism, a literary style that arose in Europe in the last half of the nineteenth century. The early half of the century was dominated by romanticism, which encouraged writers to emphasize their imaginations. Romantic writers, as a rule, focused on individual expression, and thus produced works that often featured elements of the supernatural and almost always showed the world as a projection of the individual's emotions. In response

to the excesses of romanticism, which some writers felt took literary works too far from the way that most people actually experience the world.

In December 1872, having already published several moderately successful novels, Hardy was approached by the editor of *Cornhill*, a respected literary magazine, to write a story to run in serial form. The resulting book, *Far from the Madding Crowd*, was a popular attraction for the magazine and Hardy's first critical success. It was first published in serial form in *Cornhill* between January and December 1874, and then published the same year in London in book form. Hardy had already published several novels, but this was the first of the five novels that would assure his place in the annals of literature.

Far from the Madding Crowd is about a young woman, Bathsheba Everdene, and the three men in her life: one is a poor sheep farmer who loses his flock in a tragedy and ends up working as an employee on Bathsheba's farm; one is the respectable, boring owner of a neighboring farm who takes Bathsheba's flirtations too seriously; and the third is a dashing army sergeant who treats her like just another of his conquests. In chronicling their hopes, plans, and disappointments, Hardy presents to readers a clear example of Victorian romanticism. At the same time, his understanding of the lives of farmers and ranchers in rural England makes him a forerunner to the realistic tradition as well as sexist in literature.

Wessex, the location for *Far from the Madding Crowd*, is an imaginary English county that Hardy colored with fine details throughout the course of his writing career. It is similar to Dorset, where Hardy lived most of his life, but its fictitious nature gave the author freedom to describe the landscape at will. Hardy wrote *Far from the Madding*

Crowd in the same Dorset cottage in which he was born and which his grandfather had built in 1800. Though fictional, the residents of Wessex—farmers, land owners, laborers, servants, and the like—are considered true representations of people living at the time the novel was published.

Love means different things to the different characters in the novel. For Oak love is something constant and unswerving - even when Bathsheba rejects his first proposal he still tells her that "I shall do one thing in this life - one thing certain - that is, love you, and long for you, and *keep wanting you* till I die" (39). It is a promise he keeps to the end of the novel. For Boldwood love begins as something alien to him; there are hints that he was jilted in love once but otherwise it seems he has steered clear of romance. By the end of the novel though one could argue he is the character most moved by love - so much so that it has become an obsession which leads him to commit murder.

In fact, Bathsheba is one who learns most about the nature of love, and indeed herself, in the course of the novel. She begins seeing love and relationships as a game to be lost and won but she makes it clear that the wedding would be far more important to her than the actual marriage. By the time she meets Troy, however, she begins to see how love can change everything. The way she has become a passive 'victim' of Troy's advances in chapter 28 shows how much she has changed. By the end of the novel her acceptance of Oak demonstrates that she has learnt that love should be a partnership not a battle or a game.

Thomas Hardy is one of the glories of English Literature. Hardy wrote this novel in serial form for the Cornhill magazine edited by Leslie Stephen (father of novelist

Virginia Woolf). In this Penguin Classic edition the editors have chosen to present the novel in the manuscript form in which Hardy first wrote it. The book is, therefore, free of the changes made by the Cornhill staff in which they sought to remove any improper language and changed some of the names. The book was made into an outstanding movie in 1967 with Julie Christie as Bathsheba who has to choose three lovers. The bellicose sexy sergeant Frank Troy; the stolid and mentally disturbed rich farmer Boldwood and the reliable shepherd Gabriel Oak. What ensues is a tragedy filled with those ironical situations so beloved of the sceptical mind of Thomas Hardy. All Hardy novels set in his mythical Wessex are filled with rural humorous types and include many allusions culled from the Bible and mythological subjects. Hardy was greatest when he described the lush English countryside of southern England. His evocations of dawn breaking, snow falling and leaves tumbling to the ground are beautifully drawn. The scenes of sheep shearing, barn burning and the routines of rural life in 19th century England are richly drawn. This novel was authored shortly before Hardy wed his wife and shows the novelist at the beginning of his great career. Some readers may have trouble with the extensive use of dialect for the farmer characters but this novel is to be read and savored and remembered long!

Hardy is famous for his fatalism, and this is displayed no more than in the character of Bathsheba Everdene. But by the side of fatalism, we can see his sexist characteristics. Bathsheba is not an evil person, as the above summary would suggest - but her stunning beauty and fierce intelligence combine with her vanity and impulsivity to create something like a force of nature, and though she means only good she seems to be able to do nothing but wrong by those who care for her. She has no more control over

her nature than she does over the weather. One of the most interesting aspects of this character is that her vices - vanity, impulsivity, which Hardy attributes to her being young and beautiful - lead to the downfall of others, but she is continuously saved from downfall by her own intelligence and inner personal strength.

Real tragedy finally does strike Bathsheba, but rather than let it destroy her as retribution for her wicked ways, she grows from it. We may not be able to escape the hardship of life, Hardy seems to be saying, but we can grow and prosper by learning from it. This was a fantastically entertaining book. The only warning that I could give with it is that it is slow-moving. The action comes in fits and spurts, and Hardy has a penchant for elaborate descriptions of the countryside, for farmhouses, churches and festivals. They are beautifully written, but take time to digest fully.

In this novel, the novelist has exposed the narrow ways of the then society. Patriarchy often gives the rights only to males, so and positions is merely desirable beings to males. The male centered society has exploited the eternal life of females and they try to impose the unnecessary restriction upon the female thought. In patriarchal society male treats female as a thing but not human beings. Men whose wives died could marry as soon as a year had passed. They don't stop their work or their schooling. No one talked about their bad suck. But in the case of female, she must stay her miserable life without her partner. This expresses the extreme domination to the female by male centered society. To expose Hardy's gender biased psyche this researcher has taken Feminism as theoretical methodology in the next chapter.

Chapter II

Theoretical Methodology – Construction Gender Role

Feminism is a study that tries to subvert the terrain of looking at women and interpreting them through male perspective. Feminism is both an intellectual commitment and political movement that seeks justice for women and the end of sexism in all forms. Women have been victimized sexually. Even the primitive society established certain restriction and dictated certain rules over sexes; as a result male started showing leadership and imposing his authority over female. Though there is no such rule or characteristics to justify the hierarchy between male and female in the social status, with their supposed superiority thought that it was their right to rule over women.

Although the term 'feminism' has history in English linked with women's activism from the late 19th century to the present. It is useful to distinguish feminist ideas or beliefs from feminist political movements, for even in period where there has no significant political activism around women's subordination, individuals have been concerned with the theorized about justice for women. Feminism indeed is reluctant to accept the dualistic division of body/mind, black/white, and nature/culture and is directed towards creating more equal and just community between women and men. Moreover, it is more committed to women's liberation and to the expression of the feminine consciousness. In an effort to suggest a schematic account of feminism, Susan James characterizes feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general

characterization there are, however, many interpretation of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program. (576)

Feminism gradually took its revolutionary shape to counter male's stringent attack upon the female. The term 'feminism' has many different used and its meanings are often contested. For example, some writers use the term 'feminism' to refer to a historically specific political movement in the US and Europe. Other writers use it to refer to the belief that there are injustices against women, though there is no consensus on the exact list of these injustices. Critics want to create their authentic space in the male dominated society according to freedman.

Another problem regarding the classification of feminism comes where some studies of feminism and feminist theory, rather than takes a strictly historical approach, attempt to provide a neat classification of feminism into different theoretical families. A basic version of this categorization would divide feminism and feminists into three loose groups: liberal feminism, Marxist or socialist feminism and radical feminism (5).

Feminists are those who believe that women are entitled to equal rights, or equal respect. It is not required to believe that women are currently being treated unjustly. However, if we were to adopt this terminological convention, it would be harder to identify some of the interesting sources of disagreement both with and within feminism, and the term 'feminism' would lose much of its potential to unite those whose concerns and commitments extend beyond their moral beliefs to their social interpretations and political affiliations.

Women of any particular class have struggled with the men of their class because woman created in and by the perspective is called by the women's movement identified the male-identified women. This instance does not stem from Marxism's inherent economic determinism but from the very nature of the capitalist mode of production as a whole. Important topics for feminist theory and politics include the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, and sexuality. They established an unanimous rule in every aspect of humanity.

Their supremacist ideology taught and encouraged women to believe that they are of less value; they are naturally inferior and unequal to men. Women have been denied the rights as human beings. They occupied a little or no space in social, cultural, economic, legal or political spheres. Feminists disagree about what it means to be a woman or a man and what social and political implications gender has or should have. The suppression of women to the capitalist system under which they experienced oppression, and it revealed the problem of women's subservience, as use-and-exchange-value, among men. Nonetheless, motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural, and political phenomena. In capitalist society, the optimal combination of the elements of the mode of reproduction, from the standpoint of capital, occurs within the nuclear family, whose oppressive features have been thoroughly examined in the feminist literature.

Feminism supports the idea that the biological difference alone cannot justify any form of oppression and inequality in human societies because it is not responsible for

oppression and inequality between sexes. Instead, they argue that it is the class structure that is responsible for the oppression and inequality between sexes. Feminist criticism focuses on the relation between reading and social realities. Karl Marx argued that forms of economic production determine all historical and social development. Feminists believe that the capitalism is primarily responsible for class structure in the society. They further challenge the idea that the equality is possible in capitalistic system. Marxist feminists attack the prevailing capitalistic system of the west, which they view as sexually as well as economically exploitative. Marxist feminist thus combine study of class with that of gender.

While in specific instances women's control or men's support for feminist values could make a difference, in society as a whole the process of structural differentiation likely to continue unabated until it runs into structurally generated contradictions. As feminists have abundantly documented, the relations of procreation are not only oppressive for women, especially for working-class and minority women, but are open to public scrutiny, medical manipulation and intervention, and state supervision. The point is that as long as feminist concerns remain focused on the unintended effects of those structural changes, while identifying their causes in male dominance alone or in interaction with general capitalist processes like commodification, their structural underpinnings, which require far more theoretical work, than is possible are likely to remain unnoticed and unchallenged. Ideological differences among women about the nature of these technologies and about the meaning of motherhood are not likely to be resolved at this time of transition. The oppression of the women, although not a function

pre-request of capitalism, has acquired a material basic in the relations of production and reproduction of capitalism today.

These structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical, state, and business organization within which these technologies are used. Patriarchy, as an ideological foundation, has served the interests of men as well the interests of capitalism. Commenting on the operation of patriarchy, Janet Saltzman Chafets writes:

Patriarchy is probably the oldest forms of exploitation of one part of population by another. It probably has also served as the model for all other forms of relegation, by they on the basis of race, ethnicity, religion, or class, once such as system is established, those in the high caste positions, in the case males, develop a vested interest in the maintenance of the basic structure and their own advantaged status... the short-run interests of males as males and, perhaps more importantly, as leaders of political, economic and cultural institutions are best served by maintaining and reinforcing traditional gender roles. (115)

Within any class, women are less advantaged than men in their access to material goods, power, status, and possibilities for self-actualization. The causes of this inequality lie in the organization of capitalism itself.

Fertility differentials according to social class, the welfare state, growth of underground economics, and the presence of a substantial proportion of the population living below or near poverty level in all capitalist countries attest to the subordination of

reproduction to production under capitalist conditions. The ability of the property less to form stable relations of reproduction is determined by their access to the conditions of reproduction. Under capitalism, the mode of production determines the mode of reproduction of different qualities by giving access to education, health care, housing; family size, etc. are subordinate to the needs of production and have never been fully met.

The alternative, the women identified women, is surely a feminist vision because she is a person who indeed understands herself to be subject. She respects both her womanhood and here humanity. From the standpoint of Marxist theory, on the other hand, people are ensembles of social relations and, among these relations; the most crucial, in determining historical identities and opportunities are the relationships with nature, through labor, and through gender. Women contribute to society that which she takes to be meaningful, and does so in her own, born of here owns self-perceived qualities and goals as well as those of other women. There are all sorts of reasons why men and women enter into different relations of reproduction and why children are raised or not by their biological parents. Underlying their variety, however, are the characteristics of the capitalist mode of production itself; the universalization of commodity production and proletarianization make employment a prerequisite for access to the material conditions for reproduction; constant revolutionizing in the technical and social division of labor results in the development of occupational differentiation, occupational hierarchies, and pay differentials; fluctuating structural unemployment and a fluctuating but ever-growing sub proletariat composed of unemployed and unemployable people keep wages down; and the erosion of the servant strata concomitantly transforms most women into servants in their own home.

This result in observable forms of gender inequality in the market, where male and female workers compete for jobs in a context that subordinates female employment to domestic labor. Differences in male and female biology mediate the effects of these structural tendencies upon the work force; sexuality and reproduction form the basis for relations of cooperation and dependency between men and women in reproduction and cement the primacy of domestic employment for women: “Michele Barrett stresses also the intimate connections between economic oppression and the "role of familial and domestic ideology," as well as the changing form of the family organization during and since the transition from feudalism to capitalism” (qtd. In Habib 695). Reproductive technologies, ranging from the oldest forms of fertility control to the latest contraceptive technologies, can be fruitfully conceptualized as forces of reproduction, a concept similar in its theoretical importance for the study of social changes to that of forces of production. Concomitantly, this is the basis for the objectively unequal locations of male and female workers in production and reproduction.

To speak of forces of reproduction does not entail a form of technological determinism. Technological developments and their use always take place in the context of social relations and power struggle that affect their economic and social effects. Economic and social inequity between the sexes is increased and women’s subordination in marriage, the family and in society in general is intensified:

Female rank as a lower caste generally deprived of wealth, power and prestige. They are trained psychologically so that direct expression of hostility towards male is often impossible. Excluded from the power structure of all institutions, their opportunities to change the normative

structure the society are very limited. In short, they are prime candidates for a value-oriented movement. (Habib 236)

Recent developments in reproductive technologies constitute changes in the forces of reproduction that have already produced, albeit in a small scale, profound changes in the relations of reproduction. Under capitalism, existing relations of reproduction presuppose the unity, in the context of the nuclear family, of relations of sexuality, physical and social daily and generational relations of reproduction; e.g., domestic work and child care, and economic cooperation between men and women.

The enlightenment of the eighteenth century and especially the liberalism of the nineteenth century reflected in the freedom struggle for the abolition of slavery led to the first wave of the women's movement on the U.S.A. and Europe. The movement at first struggled for the women's right to vote. Thinkers like Diderot of the eighteenth century had spoken for the women's rights. The Italian Renaissance recognized the emergence of strong personalities regardless of sex. Women were powerful, sovereign, military fighters, leaders, artists, writers and musicians. The industrial Revolution opened room for the entrance of women into productive labour.

The consequently, the possibility of surplus production, led to the emergence of private property, social classes and the state. A new kind of social organization is the system of the family that is completely dominated by the system of property. Production presupposes reproduction; production of life, biologically, physically, and socially, is part of the material basis of social organization i.e., within a given mode of production. The organization of production determines the organization of reproduction. Production depends on the level of development of the productive forces and corresponding changes

in the social organization as a whole. Kinship was dominant in pre class societies, but the development of the productive forces resulting in growth in the productivity of labor.

Society is wasting its assets if it retains women in the role of convenient domestic slaves and alluring mistresses, denies them economics independence and encourages them to docile and attentive to their looks to the exclusion of all else. Women today express anger against their parents, husbands and the religious or political leaders who serve as the disciplined watchmen of unfair traditions. They are disgusted with the enslaving symbols and oppressive structures of society. They think that the very conditions of being a housewife can create a sense of emptiness, non-existence and nothingness in women. They favour to break the tradition that epitomes them as alluring objects with silences of domesticity and that labels them as terrible objects such as Gorgons Sirens, Scyllas, Serpent, Mothers of Death or Goddesses of Night. Women's consciousness differs in many ways: feminine consciousness takes oneself as the object of to the other; female consciousness experiences in giving and presenting life, nurturing and sustaining, and feminist consciousness develops through women's experience of asymmetries in power and opportunity. It is feminist consciousness that has transformed women from the male-dominated culture to new sense of reality in which they can fly at their own will.

Feminists like Ettore and Butler believe that sex roles as perpetuated in societies look tangibly repressive to women. Men enjoy women's flesh, their beauty and their submissive outlook. Men are physically and mentally strong, and therefore, are thought to have been able to exploit women in the name protection, care and love. Feminism also works for the economic liberation of women, as the feminists say, have been deprived of

employment and financial gains. Men go to work, earn money, and give their wives as much money and materials as their intuition allows.

The conventional patriarchy views that marriage is the true connection of both males and females, which brings the new journey with happiness; but "the examples of sexual oppression, inequity and violence are hardly far from hand" (Penelope 13). Most women, however, are likely to adhere to biologically based concept of motherhood rooted not only in ideology but also on their own experience of pregnancy and childbirth. The climax of feminist anger against male's suppression is manifested in lesbianism that counters gayism. Men challenge the heterosexual law of nature by developing gay culture. Through this, they try to show an alternate to their fulfillment of sexual desire through women. Lesbianism is the counterbalancing force against gay practices. They try to liberate female sexuality by excluding male friendship.

Thus, a new form of consciousness is arising through homosexuality. Gays are replica of social femininity, and lesbians are of social masculinity. Women need women, not men. This is a great challenge to male born society. E.M. Ettorre, in her essay "A Look at Lesbianism" defines lesbianism as, "Lesbianism wasn't just bed! It was intertwined with the needs of women and the status of women too" (248). Feminists claim that women are the power behind the throne, it is women not men who are better at loving, possessing, clinging and highly interested in relationships. Submissiveness will only entice women to be further exploited by men, and this is why Susan Griffin loves to be feminine in her essay "Rape of the Power of Consciousness". To be submissive is to defer to masculine strength; to be feminine is to wear shoes, which make it difficult to run; skirts, which inhibit one stride; underclothes which inhibit the circulation" (qtd. In

Issues in Feminism 278). Today women do not want to live Ibsen's Nora's life. They would like to follow the path of Emma Goldman, Greta Garbo, and Isadora Duncan who believed that women's rights included sexual independence. Feminists argue that continued economic dependence of women upon men makes their relations more unequal. This happens especially to women who still live a system of patronage.

Women today need to uproot the social value, which is sex-based and is measured by one's productive value (making money) rather than reproductive value (making babies). Given the fact that the ideological connection between biological and social parenthood is still dominant, because the material conditions that sustain it are still prevalent, it is to be expected that people entering into these relations, particularly women, find it difficult, afterward, to relinquish their claim on the child thus produced. Depending on their own experiences with children, childhood memories and experiences, social class, and political views, some women might perceive parenthood as essentially social. The struggle to achieve basic political rights during the period from the mid 19th century until passage of the Nineteenth Amendment in 1920 counts as 'first wave' feminism. Feminism waned between the two-world wars, to be second wave, feminists pushed beyond the early quest for political rights to fight for greater equality across the board, e.g., in education, the workplace, and at home.

More recent transformations of feminism have resulted in a 'Third Wave'. Third wave feminists often critique Second Wave feminism for its lack of attention to the differences among women due to race, ethnicity, class, nationality, religion. The feminist understanding of the conditioning that nature exerts upon social reality follows the idealist philosophical and methodological standpoints in its efforts to avoid vulgar

materialism. Using feminist theory, this research has endeavored to identify the structural determinant of the problems, experiences, and ideological conflicts that feminists have so eloquently written about. It is important to differentiate between concrete instances-at the level of analysis of social and market relations-where male dominance and class and racial/ethnic differences may be the most important factors. If compared to changes in modes of production, he argues, nature changes slowly, for all practical purposes, it can be taken as constant.

It is not likely to disappear soon; however, because biology posits limits to the social construction of motherhood which alter the biological basis for feelings and experiences is unlikely to become widespread at least in the near future. However, some feminist scholars object to identifying feminism with these particular moments of political activism. On the grounds that doing so eclipses the fact that there has been resistance to male domination that should be considered 'feminist' throughout history and across cultures. Feminism is not confined to a few (White) women in the West over the past century or so.

The ill patriarchy compels the females to do whatever it likes. We find the ill treatment to woman world. The women are more responsible in this society. They have to do everything but the males have nothing to do or cross the difficulty: "like maleness, femaleness is not fixed inalienable quantity: it is, rather, a mode of social being and so a historically specific value which can be redistribute and reformulated" (Sangari 29-28). So, that the women are compelled to do whatever society likes. In the sameway she states: "That is what marriage is transformation into wondrous and terrifying selves. We could never have dreamed off" (181). Marriage is viewed as bondage. The life is a kind

of terrifying tope that doesn't bring the happiness in life of female. Marriage is just the burden upon the life of females because the males treat women as the weaker and only the means. Marriage is a kind of restriction or rope to tie the freedom of females.

Marriage is not pleasant and doesn't give the entertainment rather it has brought the destruction in the life of females. The following lines have represented the marriage negatively as terrifying thing. Feminism as a broad movement embracing numerous phases of women's emancipation, aims to understand women's oppressions in tern of race, class, gender and sexual preferences and its efforts lies in changing it. It no longer seeks to abolish the systems, status and societies; it is aimed to realize the total self-actualization of the individual.

It doesn't privilege women over men. it has the power to change our lives in a meaningful way. Feminism is related to the feminist social movement that sees equal right for the women. The subordination of women in western culture being with the mythical description of God and Goddess. For instance, Apollo is worshipped as the symbol of Wisdom, knowledge and supremacy, while Eros is considered as symbol of jealousy and sensuality. Women's positions remained flexible and supplementary and are depicted as stereotypical, faithful and devoted wife. The novelist has focused on patriarchy's domination on females and females have to take all the responsibilities of household as well as of families. In fact, after the marriage, the males are free to do everything but the female have to take the responsibilities leaving the right of theirs: "a homogeneous nation of the oppression of women as a group is assumed, which, in turn, produces the image of an essentially truncated life based on her feminine gender" (Mohanty 95).

They are confined to do only the household. The wedding jewelers do not give joy to them. The writer has demonstrated females' domestic responsibility is the main barrier for their progress. The males want to dominate the females by giving the unnecessary responsibilities. The term "Feminism" derived from the French word 'Feminisme', was coined by the Utopian socialist Charles Fourier. The term was first used to denote the support for women's equal legal and political rights with man. Now feminism also refers to any theory, which sees the relationship between the sexes as one of inequality, subordination or oppressions. From the time of history; the patriarchy has dominated the females. Evil natured male philosophers and scientists ignore the female philosophy and right. They have created the male culture, society and language repressing the female culture. The female identity is handicapped by male. The history of western society remained highly discriminative and bias in women's career advancement through all the ages. Great scholars and philosophers were bias in defining women. St. Thomas Aquinas believed that "women is an imperfect man" (Seldin 234). According to puritan conviction, "Women are less intelligent than men" (quod.in Laurent 270). Aristotle declared that "the female is female by virtue of certain lack of qualities" (Seldin 134). Women have been misinterpreted in socio-political cultural, biological, religious world and in the works of art and literature by generations of people of justify and maintain patriarchal system. Thus, the aim of feminism seems to be identify and maintain patriarchal system. Thus, the aim of feminism seems to be identify and remedy the sources of all kinds of oppressions and subordination.

The females are ordered to do what male want. Patriarchy makes the females puppets in its hand: "the potential for harm in sexual relations is very great – harm not so

much to one's body or physique, but to one's soul" (Spelman 35). Domination, suppression and inequality in every field cannot continue for long time. The violence and dominance seem to be the main idea by which the unequal power relation. Patriarchy doesn't give the equal status for the women and it keeps them in lower or marginalized position. The novelist has expanded the female's thought and the female's world. Males who are not conscious to the whole humanity have ignored the female desires and rights. They have to pay the role to dominate the females. Hence, this patriarchal society is incomplete and dark like the cave where the so-called intellectual males snatch the equality. The marriage is not the first and foremost thing but it is just the rope to block the successful way to women's knowledge about life. As Glover and Kaplan say: "opposed psychic state has been productive (8).

Moreover, even considering only relatively recent efforts to resist male domination in Europe and the US, the emphasis on 'First' and 'Second' Wave feminism ignores the ongoing resistance to male domination between the 1920's and 1960's and the resistance outside mainstream politics, particularly by women of color and working class women. The fact that we are biological beings, however, remains; as such, we have strengths and frailties e.g., the capacity for pleasure, the experiences of pregnancy, childbirth, disability, pain, illness, aging, death that affect our experience and shape our consciousness. Since the biological is always presented to us as mediated by the social, the biological is nothing and the social everything, would be idealists history; "while not endorsing the notion the cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences (Littleton 717). One strategy for solving these problems would be to identify

feminism in term of a set of ideas or beliefs rather than participation in any particular political movement; "like maleness, femaleness is not a fixed inalienable quantity: it is, rather, a mode of social being and so a historically specific value which can be redistributed and reformulated" (Sangari 29-28). As we saw above, this also has the advantage of allowing us to locate isolated feminists whose work was not understood or appreciated during their time. Some would suggest that we should focus on the political ideas that the term was apparently coined to capture, viz., the commitment to women's equal rights. This acknowledges that commitment to and advocacy for women's rights has not been confined to the women's Liberation Movement in the West. But this too raises controversy, for it fames feminism within a broadly Liberal approach to political and economic life. Although most feminists would probably agree that there is some sense of rights on which achieving equal rights for women is a necessary condition for feminism to succeed, most would argue that this would not be sufficient.

Since all reality including economic and social reality is knowable only through language of the thinking mind, language is the sole reality and the rest abstraction. This is because women's oppression under male domination rarely if ever consists solely in depriving women of political and legal rights, but also extends into the structure of our society and the content of our culture, and permeates our consciousness. Given the controversies over the term and the political of circumscribing the boundaries of a social movement, it is sometimes tempting to think that the best we can do is it to articulate a set of disjuncts that capture a range of feminist beliefs. However, at the same time it can be both intellectually and politically valuable of agreement and disagreement. We'll being here by considering some of the basic elements of feminism as a political position or set

of beliefs. Traditionally, our society is rooted in male values and values of females are suppressed. When the females are conscious of the society and its treatment of the females, they have raised the voice against the male that they don't want to continue the male values. Feminism speaks for equal right in education, culture, religion in society. Women have to revolt for the strong voice in society.

The female writers have written for the emancipation of female from the patriarchy as well as to establish women's position in society. Their writing are different from males. Annette in her statement *Gender and the Interpretation of Literary text*; "women and men learn to read different worlds, different groups of text are available to their reading and writing strategies (54). The novel provides female voice to the central heroines to revolt against the society. They have to face ill treatment of society and its shortcomings. Female's world is to create the conscious souls to gain the truth, not the mythic reality of female. Patriarchy has hindered to explain the truth with creative thought of women: "being sophisticated about sexuality thus means being able to pick up on the innumerable ways in which our culture makes sex speak (Liyvak 1088). It creates the false and mythic notions to interpret the feminine world. Psychologically and morally, the novel has provided enough space to raise the women's issues. The problem of males' tendencies is to sexual violence. It is simply women's biological role in reproduction. Disagreements between feminists and non-feminists can occur with respect to both the normative and descriptive claims as well. Some non-feminists agree with feminists on the ways women ought to be viewed and treated, but don't see any problem with the way things currently are. Others disagree about the background moral of political views. In this connection, Joan Wallah Scott proclaims that: "Sexuality is to feminism what work is

to Marxism: that which is most one's own yet most taken away. Sexual objectification is the primary process of the subjugation of women" (158). Feminists, however, at least according to popular discourse, are ready to both adopt a broad account of what justice for women would require and interpret everyday situation as unjust by the standards of that account.

This research traces one debate within feminism concerning the normative question for justice of women. It is the nature of the wrong that feminism seeks to female space because women have been deprived equal rights and have been denied equal respect for their differences. Women's experiences have been ignored and devalued. The framework should employ to identify and address the issues. Feminist philosophers in particular have asked the standard philosophical accounts of justice and morality provide us adequate resources to theorize male domination.

This clearly proves that a woman is taken as the property of her husband. Her body is taken as a plaything: "women should not be subject to employment policies that penalize pregnancy and childbearing (Littleton 714). It is the good example of male dominated society where females are thought only baby producing machines. The people of society are not going to create the new developed thought rather they have commented the people who are most intelligent females. The female are dominated and exploited by the males after the marriage. Therefore, marriage is viewed as a kind of strict restriction to females. They have to be the puppet in the hand males. Thus, marriage is not good achievement for females. The patriarchal males always dominate the woman as not human beings but as dog or things. Hence, such males have not good mind to observe the good and philosophical woman hood.

III. Textual Analysis

Female Space in *Far From the Madding Crowd*

Men with their supposed superiority think that it is their right to rule over women. They establish a unanimous rule in every aspects of humanity. Even the primitive society established certain restrictions and dictated certain rules over sexes, as a result male started showing leadership and imposing his authority over female. They have always been dominated, violated and subjected to male supremacist ideology. Women have been victimized sexually, though, there is no such rule or characteristics to justify the hierarchy between male and female in the social status, for woman the deepest consciousness is in the lions and the belly. As an inferior being she has been assigned subordinate and peripheral position in society. It was believed that women were made to fulfill men's purpose, they were expected to serve men physically, sexual and mentally.

Being the member of Victorian patriarchal society, Hardy has shown his male chauvinist nature while portraying his female characters in this novel. He has presented male characters with conventional ideas of masculinity whereas females character full of feminine characteristics. Hardy describes Fanny Robin as: "The face was young in the ground work, old in the finish, the general contours were flexuous and child like, finer lineaments had begun to be sharp and thin" (273). Similarly, while describing female character he uses very soft language which helps him to present the subject as very fragile, soft and tender. Hardy presents Bathsheba in the following words:

She simply observed herself as fair product of Nature in the feminine kind, her thoughts seeming to glide into far-off though likely dramas in which

men would play a part- vistas of probable triumphs – the smiles being of a phase suggesting that hearts were imagined as lost and won. (17)

Bathsheba is presented as if she lives only in dreams, which cannot be fulfilled in reality. Being a female character, the writer has imposed her conventional female characteristics such as focusing on her body than brain, imagination of pleasant feelings and so on. The trappings of wealth she would have little value to the people with whom she has relation. She has been brought up to believe that middle class women are indeed the consumers of luxury goods, and so her excessive desire for clothes, jewelry and other items is more than individualized greed. Instead, it is an expression of a society that encourages people to define their identity and create a sense of value, through luxury goods, though Lily participates in 'conspicuous', she seeks to transcend this role forced on her and yearns for a more meaningful form of existence in which she fails. The patriarchal norms of manners, morals, customs and conventions are still prevalent in modern society where the slavish adherence to custom is expressed in the social rituals.

Hardy's has confined the narrow way of patriarchy, he does not give the prominent place in women for reasonable status. He highlights the women's economic, educational and social weakness. The patriarchy always dominates the women by snatching women's every right; seeing the real myth of patriarchy to explain the female world. He has strongly supported the conventional attitude towards women that brings the consciousness upon their existence from patriarchal perspective. Not only that, he has developed a character who seems very tired but at the same time shows power to struggle that comes on his way:

Oak's motions, though they had quit energy, were slow, and their deliberateness accorded well with his occupation. Fitness being the basis of beauty, nobody could have denied that his steady swings and turns in and about the flock had elements of grace. Yet, although if occasion demanded he could do or think a thing with as mercurial a dash as can the men of towns who are more to the manner born, his special power, morally, physically, and mentally, was static, owing little or nothing to momentum as a rule. (21)

Feminism supports the idea that the biological difference cannot justify any form of oppression and inequality in human societies because it is not responsible for oppression and inequality between sexes. Instead, they argue that it is the class structure that is responsible for the oppression and inequality between sexes. But when Hardy portrays his female characters it seems that females have their inborn qualities:

That the girl's thought hovered about her face and form as soon as she caught Oak's eyes conning the same page was natural, and almost certain. The self-consciousness shown would have been vanity if a little more pronounced, dignity if a little less. Rays of male vision seem to have a tickling effect upon virgin faces in rural districts; she brushed hers with her hand, as if Gabriel had been irritating its pink surface by actual touch, and the free air of her previous movements was reduced at the same time to a chastened phase of itself. (27)

Hardy has imposed certain characteristics to his female characters; they are always compared with beautiful nature. Their standard is judged from the perspective of their

chastity and their shyness. Most of them have seen in it a microcosm of human relationships at different levels: man-women, woman-man, man-man, etc.

The novel is a symbolic manifestation of Hardy's male chauvinist philosophy such as female as object possession as well as object of desire. Hardy presents the first scene where Oak meets Bathsheba in the following words:

A perception caused him to withdraw his own eyes from hers as suddenly as if he had been caught in a theft. Recollection of the strange antics she had indulged in when passing through the trees was succeeded in the girl by a nettled palpitation and that by a hot face. It was time to see a woman reddened who was not given to reddening as a rule; not a point in the milkmaid but was the deepest rose colour. (28)

The patriarchy thinks women as mere 'Flesh; the half minded male ignores the reality and creates the logicless myth which is outside reality. They have viewed women as something that can be earned either by hook or by crook.

The characters, exploring their world of duty and sacrifice and introduces them to the world of self-sufficient. From the beginning of human civilization women were considered as inferior and second-class, while men were perceived as the superior beings. Their supremacist ideology taught and encouraged women to believe that they are of less value; they are naturally inferior and unequal to men. Hardy tries while describing men and women, to go too far down into the dark source of unconsciousness and writes: "The only superiority in women that is tolerable to the rival sex is, as a rule, that of the unconscious kind' but a superiority which recognizes itself may sometimes please by suggesting possibilities of capture to the subordinated man" (32). Men and women suffer

because they work so much harder at making their relationships work than their men do, because they give so much more than they receive. Great scholars and philosophers were bias in defining women. According to puritan conviction, women are less intelligent than men. Aristotle declared the female is female by virtue of certain lack of qualities. Women have been misinterpreted in socio-political cultural, biological, religious world and in the works of art and literature by generations of people to justify and maintain patriarchal system.

Patriarchy has defined gender roles according to its interest so even women themselves think that they have violated the social rules when they feel freedom and enjoying their independence and try to remain within the social boundaries by the help of males. In the novel too, Bathsheba feels the same and tells Mr. Oak that, "It wouldn't do, Mr. Oak. I want somebody tame me; I am too much independent; and you would never be able to, I know" (39). Hardy is trying to put his heroine within those social boundaries where women cannot exercise their full freedom. Women have been denied the rights as human being. They occupied a little or no space in social, cultural, economic, legal or political sphere.

Bathsheba's pride causes her both to look down on Oak, and up toward Boldwood, the only member of the community that conventionally could be considered her social superior. Hardy clearly suggests that she plays her new role here completely "by the book" (95); and that one of the things produced by a literary education is the unmistakable arrogance and reserve that such traditions instill. In a rural community that flourishes by coming together, Bathsheba will need to unlearn some of the boundaries which formal pedagogy has taught her are the norm. The pride involved with the war of

gazing that Bathsheba conducts with Boldwood at the market, of course, leads to her next disaster with literacy, the valentine. Hardy foreshadows the profound literary quality of Bathsheba's text with his title for the chapter in which it is written, invoking the Latin "Sortes Sanctorum," or "the oracle of the writings" to describe her Valentine (96). By choosing a seal that she remembers is funny, but cannot actually read, Bathsheba is betrayed by, and the entire tragedy for the rest of the novel is precipitated by, her text--in this case, the two words "MARRY ME" (98).

In turn, Boldwood uses his own words of pride in his various near-maniacal courtships of Bathsheba; courtship where he repeatedly coerces her to embrace his will. Much like Oak, he employs conventional representations of female duty and virtue to impose a sense of guilt upon her. Hoping to compel her assent to a marriage of which she wants no part, he terrorizes her with incessant verbal traps, such as when he forces her to choose whether she respects him or loves him, or when he constructs a clandestine engagement pact based on the legal status of Troy's apparent demise.

After Bathsheba spends even a little time with Boldwood, his influence on, and his attempt to conquer her identity becomes manifest: "He spoke to her in low tones, and she instinctively modulated her own to the same pitch, and her voice ultimately even caught the inflection of his.... [W]oman at the impressible age gravitates to the larger body not only in her choice of words, which is apparent every day, but even in her shade of tone and humour, when the influence is great" (119). Hardy develops the same anxiety over influence that he would make far more destructive in the intellectual subservience of Tess to Angel Clare. Similarly, when Bathsheba hears young children singing hymns, she

yearns for earlier days before such a recognition of the dangers posed by conventional literacy: "She would have given anything in the world to be as those children were, unconcerned with the meaning of their words because too innocent to feel the necessity for any such expression" (332). Biased male philosophers and scientists ignore the female philosophy and right. They have created the male culture, society and language repressing the female culture. The female identity is handicapped by male. The history of western society remained highly discriminative and bias in women's career advancement through all the ages. They wondered why love started so well and became painful so soon. Likewise, female covert resistances are undertaken with self-consciousness and remarkable creativity; resistance that take risks and confront domination selectively and strategically in the interest of self-preservation:

But she determined to repress all evidences of feeling. She was conquered; but she would never own it as long as she lived. Her pride was indeed brought low by despairing discoveries of her spoliation by marriage with a less pure nature than her own. She chafed to and fro in rebellious-ness, like a caged leopard; her whole soul was in arms, and the blood fired her face. Until she had met Troy, Bathseba had been proud of her position as a woman; it had been a story to her to know that her lips had been touched by no man's on earth.(257)

Bathsheba's exposure to romance novels and other books seems to do her little good as well. As Poorgrass remarks about the new possessions in Bathsheba's house, there are many "[l]ying books for the wicked" (84). Though Hardy later infers that Bathsheba's

reading may have had a good deal to do with her series of love tragedies, but in fact he remains that associates the then female readers to romance novels, and not with other intellectual texts. As soon as she returns to her house after spending a tremulous night in a swamp due to her discovery of Fanny and her dead child, Bathsheba looks for an activity that might afford her solace at this crucial time. When she decides to ask Liddy to bring books to read, Hardy hints that these texts have played a part in Bathsheba's construction of real-life romance.

The first group of texts not only represent the human condition as an essentially sad one, and life as something to struggle through without hopes for better things such as romantic love, they also fit into a male tradition that normalizes violence (Beaumont and Fletcher) and coercion (Congreve) against women as forms of acceptable discipline when it comes to the fair, but often hysterical, gender. In essence, they contain the same kinds of demonizing as Oak's Eve narratives, and result in the same kinds of marginalization for women. When Liddy makes the connection between these books and Othello, which features a male hero perhaps more renowned for his coercion, policing, and violence against the woman, he supposedly loves than any other male literary figure, she unconsciously forces Bathsheba into an epiphany about the nature of a patriarchal literary tradition. Instead of offering an intellectual haven in which Bathsheba can find narratives with which she can identify after her most recent ordeal with Troy, and her lifelong difficulties with men, these books actually help to create the conditions that compartmentalize women and put them in such danger from male abuse. Bathsheba instinctively realizes that these texts are merely part and parcel of the language that is chiefly made by men, different sites of power in the same patriarchal network. Realizing

that these books will not do, she turns her attention to more comic narratives, hoping to escape the kind of polemic she has just recognized in the former dismal selections. The choice of the *Spectator* here, however, a periodical admittedly aimed toward didacticism and often targeting women, reveals an important similarity between the two groups of supposedly divergent texts. As a result, Bathsheba finds these narratives equally unable to speak to a woman in a time of crisis, since they are impotent to suggest any way to improve her own bleak situation. Hence, she simply cannot read at this point: "Bathsheba sat at the window till sunset, sometimes attempting to read, at other times watching every movement outside without much purpose, and listening without much interest to every sound" (259).

Troy's facility with literacy proves extremely dangerous in his courtship of Bathsheba. Quoting French love phrases of which Oak was not in possession, his version of linguistic entrapment seems to be, in Weatherbury terms, a sense of hyper-literacy. As her song at the sheep-shearing supper foreshadows, she will encounter a soldier with "a winning tongue" (127). Along with more worldly texts, his ability to co-opt "old country saying[s]" (141) found in literature allows him to counterfeit a rural sympathy. At one point, Hardy makes the bookish nature of Troy's treachery painfully obvious, as the sergeant remarks: "To speak like a book I once read, wet weather is the narrative, and fine days are the episodes, of our country's history" (216). Ultimately, Troy's education merely invests him with "the power of a male dissembler, who by the simple process of deluging her with untenable fictions charms the female wisely" (137). He goes so far as to employ biblical literacy in his seduction of Bathsheba, judiciously choosing a verse which also echoes pastoral idyll: "you take away the one little ewe-lamb of pleasure that I

have left in this dull life of mine" (143). Characteristically, Bathsheba, in a comment she immediately recognizes as another linguistic betrayal of herself, remarks, "if you can only fight half as winningly as you can talk, you are able to make pleasure of a bayonet wound!" (142).

Bathsheba is presented as almost exclusively sexual and rhetorical, is also in certain respects an emblem of the English patriarchy, for his father was a nobleman, his step-father a physician, and he himself a non-commissioned military officer; the world view that Hardy sets in antithesis to the Pagan one can be defined as patriarchal, Christian, and cultural. It defines itself in opposition to nature, consequently developing laws that attempt to alter or control natural impulses. Privileging male thought and male being, it predicates itself upon the domination of the female. It values academic education over practical know-how, and it celebrates progress, which results in a perception of time as linear rather than cyclical. Hardy's agenda appears to be to present a world in which culture--not in its larger definition as the language, religion, and customs of a people, but rather in its more connotative sense of being the codified rules of behavior that allow for a hierarchic categorization of people and activities--intrudes as little as possible:

The tenderest and softest phrases of Bathseba's nature were prominent now-advanced impulsively for his acceptance, without any of the disguises and defenses which the wariness of her character when she was cool too frequently threw over them. Few men could have resisted the arch yet dignified entreaty of the beautiful face, thrown a little back and sideways in the well-known attitude that expresses more than the words it

accompanied and which seem to have been designed for these special occasions. Had the woman not been his wife.(254)

What Hardy stresses on in the novel is the perfect bond between man and woman. And marriage is a way towards this bond. It concretizes the man-woman relationships. It is types of social contract whereby both sexes agree to live together with certain goals tend objectives. As a connecting pole, marriage aims at bringing on harmony and balance to both husband and wife. There are numerous propositions in his novel, *Far From the Madding Crowd*, that women are jealous of male potency power. All female characters prefer manly qualities and covet equal status with their male counterparts. Because they think that such potency and power is the cause of their inferiority.

From the shared experience of their youth to the varied experiences of their married lives, few side plots stray from the main story, and, as a result, the characters are developed well and the story seems to run its course smoothly. The simplicity of the plot also allows to more thoroughly exploring themes of womanhood, such as the limits of female social and economic freedom as a wife in and outside. In addition, the novel focus on female characters forced to re-visit and re-frame common theories of female identity solely in terms of female-female relationship. The patriarchal ideology thinks that marriage is everything; "while not endorsing the notion that cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences" (Littleton 717). Hardy's quest in the novel is that women must come together with men as equal partners, not as subordinate creatures. But opposite to that he is guided by long run patriarchal ideology. Women and men should discard long-held unhealthy attitudes and progressively incorporate into their lives the

values conducive to true unity. Both women and men should be always equal in the sight of God because humanity is a bird in which one wing is women and the other man.

The source of all life and knowledge according is in man and woman and the source of all living is in the interchange and the meeting and mingling of these two; man-life and woman-life, man-knowledge and woman-knowledge, man-being and woman-being. Each sex should recognize the other as separate but indispensable entity. There must be a sense of recognition and respect for each other. Both should physically and mentally prepare to accept each –other as inalienable part, but Hardy has presented female as: “Such is the selfishness of some charming women. Perhaps it was some excuse for her torturing the honesty to her own advantages, that she had absolutely no other sound judgment within easy reach” (130). Traditionally women were seen as inferior, illogical beings. They were suppressed economically, politically and socially. The established codes of patriarchy dominate females. The rules of society target the concept of female and try to improve the restriction in the female to destroy the beautiful notion of feminine world:

Her love was entire as a child's, and though warm as summer it was fresh as spring. Her culpability lay in her making no attempt to control feeling by subtle and careful inquiry into consequences. She could show others the step and thorny way, way but 'reck'd not her own role.' And K Troy's deformities lay deep down from a woman's vision, whilst his embellishments were upon the very surface; thus contrasting with homely Oak, whose defects were to the blindest, and whose virtues were as metals in the mine.(180)

Social norms, values, codes that contradict the basic requirements of the equations male-female relationship should gradually be replaced by opposite developments. The guts to dominate and exploit women by men have its rooted strength in androcentric society.

Human conflicts in the novel bear significant meaning since it includes full of subtle human conflicts. But they are never conflicts, which particularize his characters as human beings; they are examples of passion, of states of feeling mostly in the abstract. Hardy has been defeated by the difficulty of life; he hasn't solved the problem of civilization that he analyses. It also shows the laziness of males to transform the society: "I am not a fool, you know, although I am a woman, and have my woman's moments. Come! treat me fairly." She said, looking honestly and fearlessly into his face. "I don't want much; bare justice-that's all! Once" (257). Woman and man both should know the limitation of their biological, physical and mental strength, and should maintain their relationship on that ground. Any unnatural desire for or envy against natural roles is an attempt to turn the relationship unbalanced. It is the mindless, utter sensuality that dies not the consciousness.

In the novel, Fanny represents the mindless sensuality. He does not spare the opportunity of grabbing the all-pervasive sensual force within him and within his female partner. Sensuality supercedes his consciousness. Devotion is greatly required both art and religion. The intimate relationship between the two women becomes the central concern of the novel:

You see, all these things will come to light if you go back, and they won't sound well at all. Faith, if I was you I'd even bide as you be-a single man of the name of Francis. A good wife is good, but the best wife is not so

good as no wife at all. Now that's my outspoke mind, and I've been called a long-headed feller here and there.'(341)

Hardy seems propagating his ideology of separate and unequal relationship between man and women. It must be complimentary but equal. No one should be the master and the servant.

Hardy is often regarded as the writer of anti- feminist tradition, and in the novel he tries to demonstrate that an ideal relationship between man and woman could be maintained if there is mutual perception and understanding of the problem happening in their lives; but he does not talk about things like submission and subjugation of each-other.. Hardy's novel, *Far From the Madding Crowd*, is a search for integrated being in which his vision of union of separateness of both male and female sexes has been manifested. His thesis is that man in pure man, the woman pure woman, and they are perfectly polarized: "Her simple country nature, fed on old-fashioned principles, was troubled by that which would have troubled a woman of the world very little, both Fanny and her child, if she has one, being dead"(275). He talks about mutual understanding but talks nothing about the power politics behind unequal distribution of power between man and woman. Each one is free from any dominance and contamination of the other.

Given the fact that the ideological connection between biological and social parenthood is still dominant because the material conditions that sustain it are still prevalent, it is to be expected that people entering into these relations, particularly women, find it difficult, afterward, to relinquish their claim on the child thus produced. Depending on their own experiences with children, childhood memories and experiences, social class, and political views, some women might perceive parenthood as essentially social: "love is a

possible strength in an actual weakness. Marriage transforms a distraction into a support, the power of which should be, and happily often is, in direct proportion to the degree of imbecility it supplants” (33). The conventional patriarchy views that marriage is the true connection of both males and females, which brings the new journey with happiness but the examples of sexual oppression, inequity and violence, are hardly far from hand. Most women, however, are likely to adhere to a biologically based concept of motherhood rooted not only in ideology but also on their own experience of pregnancy and childbirth.

Marriage has become an institution for legalizing domination as well as violence upon female because it makes female more dependent upon their male partners. It also dismantles the proud of women regarding their chastity which ultimately serves the interest of patriarchy:

But she determined to repress all evidences of feeling. She was conquered; but she would never own it as long as she lived. Her pride was indeed brought low by despairing discoveries of her spoliation by marriage with a less pure nature than her own. She chafed to and fro in rebellious-ness, like a caged leopard; her whole soul was in arms, and the blood fired her face. Until she had met Troy, Bathseba had been proud of her position as a woman; it had been a story to her to know that her lips had been touched by no man’s on earth.(257)

In this novel, the protagonist Bathsheba, suffers from the conventional gender role imposed upon her; male partners either use her for her possession or deceive her. This also shows that in patriarchy, there is no respect for the feelings of women and Hardy, also being guided by the patriarchal ideology, does not provide any space for the female

characters for the resistance. This is the reserved vision behind the story of the novel. In fact, after the marriage, the males are free to do everything but the females have to take the responsibilities leaving the right of theirs: "a homogeneous notion of the oppression of women as a group is assumed, which, in turn, produces the image of an essentially truncated life based on her feminine gender" (Mohanty 95).

The feminist movement has championed the cause of the repressed women. In doing so, it should not be a movement directed to take revenge with men for female suppression. This again shall cause imbalance in the relations. The movement should create conducive atmosphere for their relation and should stop at the point from where both men and women are seen star balanced. These should work for the liberation of the sexes, not for their enslavement. Social milieu may impede on the unfettered relations between man and women. Social norms, values, ethics, cods of conduct, including religious ones, which are repressive to one sex, need to be replaced by judicial and equi-balanced ones.

Experience and space to create the women society and women place, all the emotions belongs to the body and are only recognized by the mind. To create the female space is the necessary construction, heartily explains the societies false notion to consider women as not beings. He talks about the patriarchy, the other, which has snatched the women's power by dominating the females. He has created the women the strong beings that are creating the self-space for their survival. Patriarchy, as an institution has become wall to the female's personal social, economical status which is missed by Hardy, a writer who himself is guided by the then Victorian conventions.

Marriage doesn't give the pleasure and happiness. It has created the burden upon the life of women; permanence, eternity, submission to sensation, oneness, feeling flesh, being. Sometimes female is revered as source of power male is dependent upon. She is the source of energy to him. For their balanced role these opposite need to be reconciled, amalgamated, and diluted. There should be an integration of male and female attributes, unification of opposites and the integration of sexual polarities into one. But Hardy has presented Bathsheba very weak and fragile who loses her control just because her male partner, Troy, decides to leave her: "She felt powerless to withstand or deny him. He was altogether too much for her, and Bathsheba seemed as one who, facing a reviving wind, finds it blow so strongly that it stops the breath" (179). Constrained by the monetary and emotional impoverishment of her life, woman has adopted her society's image of women narrowly and literally; she has long practiced the art of making herself an exquisite decorative object.

Although marriage has a protective effect on men, it has been found to be detrimental for women in terms of both mental and physical. This articulates the idea that patriarchy has used the institution of marriage to oppress women. Women become victim of their male partners because of marriage. This process makes women economically dependent on men. This dependency causes them to tolerate the violation of their rights. The females are left to take the loaded responsibilities that they have not the path to bring their own personal status. So marriage is that it hinders to develop the personal career. Both men and women differ in many ways. They have their own culture, values, thoughts and imaginations. They have their separate assigned roles in life and are used to seeing each other quite differently though psychophysical levels.

Though, Troy leaves her, she always respects him as honest wife whose role is imposed by patriarchy. When her friends and workers talk negative against Troy she defends as:

‘He is not a wild scamp! How dare you to my face! I have no right to hate him, nor you, nor anybody. But I am still a silly woman! What is it to me what he is? You know it is nothing. I don’t care for him; I don’t mean to defend his good name, not I. mind this, if any of you say a word against him you’ll be dismissed instantly!’ (187)

Presenting his female protagonist full of conventional gender roles is nothing more than Hardy himself was guided by patriarchal ideology. Women have been nourished in this fashion of male ideology and so they have internalized this male image of women.

Women remain vulnerable and largely dependent on men and this makes extremely difficult for a woman to report that she is being abused within her home. Though, Bathsheba was living with Troy, she is unaware about what is going within his mind. She says, “I have been within an inch of my life and didn’t know it” (178). This hierarchical structure, coupled with male primacy leaves, women generally, and young brides in particular, vulnerable to abuse. Women are treated as if they are the second class citizen. She lacks identity of her own. Even when she tries to revolt and to come out of the restriction she is mocked as if the crackling of the hen and the patriarchy suppresses her voices. She becomes the ‘other’

Women have no social worth unless she regains her previous position to affect her re-entry into society. It is the women who have to bear all such unbearable sufferings socially, economically, culturally and politically at great risk of her own.

When Troy dies, Bathsheba has to face other social obstacles:

Deeds of endurance which seem ordinary in philosophy are rare in conduct, and Bathseba was astonishing all around her now, for her philosophy was her conduct and she seldom thought practicable what she did not practice. She was of the stuff of which great men's mothers are made. She was indispensable to high generation, hated at tea parties, feared in shops, and loved at crisis. (353)

Gender polarity establishes dominance and control as central aspects of the masculine and as inappropriate in the feminine. An analysis of patriarchy as a condition of abuse explains why women appear to accept psychological abuse to some extent identifies that the family is and always has been the privileged locus of the exploitation of women.

Hierarchic gender relations confine girls and women to definite roles and obligations i.e. stereotype works, confining girls within the household chores in the name of physical chastisement, fragile nature, honesty towards their male partners etc. This leads to the devaluation and discrimination against women. These socio-cultural practices, as well as under education and lack of independency must be considered the main factors those contribute to the violations of the rights of women. The female psychology in most of the cases portrays them as most undesirable oppressive agent that has always exercised discrimination against women power. Marxist feminism, a branch of feminism advocates economic independency of women for their emancipation. They believe that economic discrimination is the main cause for gender discrimination. Opposite to that, Hardy has presented an economically independent female character but

still ignored, discriminated and full of conventional gender roles which shows the bias attribute of the author who himself is guided by Victorian patriarchal ideology.

IV. Conclusion

Every human being is guided by certain ideology because no one can remain free of ideology. When a person internalizes ideology s/he believes that whatever s/he is thinking is universally right. Similarly, Hardy, being a male member of Victorian Patriarchy, has internalized the patriarchal ideology which is reflected in his writings and *Far From Madding Crowd* is an example of such internalization. Though, he has tried to give space to female characters, but still not enough to revolt against male domination. In the novel, women remain vulnerable and largely dependent on men, and this makes extremely difficult for a woman to report that she is being abused within her home. There is a strict hierarchy within this conventional family system, wherein the bride is subject to the domestic needs of the household, husband, and in-laws.

Bathsheba seeks escape from the domain of male victimization. Running in the darkness without any direction, she happens by chance to reach a thicket that seems familiar and drops down into a deep slumber. This seemingly protected spot, so like the tree hung enclosure where Tess d'Urberville loses her virginity, appears far more congenial than it is in actuality. Bathsheba stripped of a role and a right she thought of hers, wishes to slip back into a void of pre-gender nothingness. The possibility of death, which she seriously entertains, signifies peace from gender struggle and specifically what she perceives as male domination. On a deeper level, however, Bathsheba here enacts a crisis of gender.

Discrimination against women is experienced by women of all ages and social classes, all races, religions and nationalities, all over the world. The female psychology, in most of the cases, portrays them as most undesirable oppressive agent that has always exercised discrimination against women power. This articulates the idea that patriarchy

has used the institution of marriage to oppress women. Women become victim of their male partners because of this institution. This process makes women economically dependent on men. This dependency causes them to tolerate the biasness. Though, Bathsheba is cheated, discriminated and dominated by male chauvinists, she ultimately marries with a member of patriarchal society. It is as if Hardy who has revealed Bathsheba in the early part of the text, to be a colorfully coy temptress and has later shown as a willful woman in a male profession, forces her over to start again. This shows that it is not Bathsheba who lacks the spirit of revolt rather it is Hardy who is guided by the Victorian ideology. He, himself is not aware about his mental working factor, thus fails to give enough space and voice to his female characters to revolt in order to create an authentic space for themselves.

All the female characters seem to be the representation of woman in general, their class and how they are becoming commodities for men and forced to live the life of suffering like animal. Most of the female characters don't look into life as an independent being of equal status or free entity. They contemplate a happier life; think of the relationships within and outside marriage and consciously their strong desire to define their own status but in vain. The husbands are shown with potentialities though they are useless and vagabonds and the women are uncomplaining, silent keep family life going despite everything. This mode defines women primarily in term of their object status which is nothing but Hardy's patriarchal psyche. This psyche forced Hardy to present female characters with stereotype images and hence the author's a male chauvinist.

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Chapter – II

Theoretical Methodology – Construction Gender Role

Feminism is a study that tries to subvert the terrain of looking at women and interpreting them through male perspective. Feminism is both an intellectual commitment and political movement that seeks justice for women and the end of sexism in all forms. Women have been victimized sexually. Even the primitive society established certain restriction and dictated certain rules over sexes; as a result male started showing leadership and imposing his authority over female. Though there is no such rule or characteristics to justify the hierarchy between male and female in the social status, with their supposed superiority thought that it was their right to rule over women.

Although the term 'feminism' has history in English linked with women's activism from the late 19th century to the present. It is useful to distinguish feminist ideas or beliefs from feminist political movements, for even in period where there has no significant political activism around women's subordination, individuals have been concerned with the theorized about justice foe women. Feminism indeed is reluctant to accept the dualistic division of body/mind, black/white, and nature/culture and is directed towards creating more equal and just community between women and men. Moreover, it is more committed to women's liberation and to the expression of the feminine consciousness. In and effort to suggest a schematic account of feminism, Susan James characterizes feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantages by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general

characterization there are, however, many interpretation of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program. (576)

Feminism gradually took its revolutionary shape to counter male's stringent attack upon the female. The term 'feminism' has many different used and its meanings are often contested. For example, some writers use the term 'feminism' to refer to a historically specific political movement in the US and Europe. Other writers use it to refer to the belief that there are injustices against women, though there is no consensus on the exact list of these injustices. Critics want to create their authentic space in the male dominated society according to freedman.

Another problem regarding the classification of feminism comes where some studies of feminism and feminist theory, rather than takes a strictly historical approach, attempt to provide a neat classification of feminism into different theoretical families. A basic version of this categorization would divide feminism and feminists into three loose groups: liberal feminism, Marxist or socialist feminism and radical feminism (5).

Feminists are those who believe that women are entitled to equal rights, or equal respect. It is not required to believe that women are currently being treated unjustly. However, if we were to adopt this terminological convention, it would be harder to identify some of the interesting sources of disagreement both with and within feminism, and the term 'feminism' would lose much of its potential to unite those whose concerns and commitments extend beyond their moral beliefs to their social interpretations and political affiliations.

Women of any particular class have struggle with the men of their calss because woman created in and by the perspective is called by the women's movement identified the male-identified women. This instance does not stem form Marxism's inherent economic determinism but from the very nature of the capitalist mode of production as a whole. Important topics for feminist theory and politics include the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, and sexuality. They established and unanimous rule in every aspects of humanity.

Their supremacist ideology taught and encouraged women to believe that they are of less value; they are naturally inferior and unequal to men. Women have been denied the rights as human being. They occupied a little or no space in social, cultural, economic, legal or political sphere. Feminists disagree about what it means to be a woman or a man and what social and political implications gender has or should have suppression of women to the capitalist system under which they experienced oppression, and it revealed the problem of women's subservience, as use-and exchange-value, among men. Nonetheless, motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural, and political phenomena. In capitalist society, the optimal combination of the elements of the mode of reproduction, from the standpoint of capital, occurs within the nuclear family, whose oppressive features have been thoroughly examined in the feminist literature.

Feminism supports the idea that the biological difference alone cannot justify any form of oppression and inequality in human societies because it is not responsible for

oppression and inequality between sexes. Instead, they argue that it is the class structure that is responsible for the oppression and inequality between sexes. Feminist criticism focuses on the relation between reading and social realities. Karl Marx argued that forms of economic production determine all historical and social development. Feminists believe that the capitalism is primarily responsible for class structure in the society. They further challenge the idea that the equality is possible in capitalistic system. Marxist feminists attack the prevailing capitalistic system of the west, which they view as sexually as well as economically exploitative. Marxist feminist thus combine study of class with that of gender.

While in specific instances women's control or men's support for feminist values could make a difference, in society as a whole the process of structural differentiation likely to continue unabated until it runs into structurally generated contradictions. As feminists have abundantly documented, the relations of procreation are not only oppressive for women, especially for working-class and minority women, but are open to public scrutiny, medical manipulation and intervention, and state supervision. The point is that as long as feminist concerns remain focused on the unintended effects of those structural changes, while identifying their causes in male dominance alone or in interaction with general capitalist processes like commodification, their structural underpinnings, which require far more theoretical work, than is possible are likely to remain unnoticed and unchallenged. Ideological differences among women about the nature of these technologies and about the meaning of motherhood are not likely to be resolved at this time of transition. The oppression of the women, although not a function

pre-request of capitalism, has acquired a material basic in the relations of production and reproduction of capitalism today.

These structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical, state, and business organization within which these technologies are used. Patriarchy, as an ideological foundation, has served the interests of men as well the interests of capitalism. Commenting on the operation of patriarchy, Janet Saltzman Chafets writes:

Patriarchy is probably the oldest forms of exploitation of one part of population by another. It probably has also served as the model for all other forms of relegation, by they on the basis of race, ethnicity, religion, or class, once such as system is established, those in the high caste positions, in the case males, develop a vested interest in the maintenance of the basic structure and their own advantaged status... the short-run interests of males as males and, perhaps more importantly, as leaders of political, economic and cultural institutions are best served by maintaining and reinforcing traditional gender roles. (115)

Within any class, women are less advantaged than men in their access to material goods, power, status, and possibilities for self-actualization. The causes of this inequality lie in the organization of capitalism itself.

Fertility differentials according to social class, the welfare state, growth of underground economics, and the presence of a substantial proportion of the population living below or near poverty level in all capitalist countries attest to the subordination of

reproduction to production under capitalist conditions. The ability of the property less to form stable relations of reproduction is determined by their access to the conditions of reproduction. Under capitalism, the mode of production determines the mode of reproduction of different qualities by giving access to education, health care, housing; family size, etc. are subordinate to the needs of production and have never been fully met.

The alternative, the women identified women, is surely a feminist vision because she is a person who indeed understands herself to be subject. She respects both her womanhood and here humanity. From the standpoint of Marxist theory, on the other hand, people are ensembles of social relations and, among these relations; the most crucial, in determining historical identities and opportunities are the relationships with nature, through labor, and through gender. Women contribute to society that which she takes to be meaningful, and does so in her own, born of here owns self-perceived qualities and goals as well as those of other women. There are all sorts of reasons why men and women enter into different relations of reproduction and why children are raised or not by their biological parents. Underlying their variety, however, are the characteristics of the capitalist mode of production itself; the universalization of commodity production and proletarianization make employment a prerequisite for access to the material conditions for reproduction; constant revolutionizing in the technical and social division of labor results in the development of occupational differentiation, occupational hierarchies, and pay differentials; fluctuating structural unemployment and a fluctuating but ever-growing sub proletariat composed of unemployed and unemployable people keep wages down; and the erosion of the servant strata concomitantly transforms most women into servants in their own home.

This result in observable forms of gender inequality in the market, where male and female workers compete for jobs in a context that subordinates female employment to domestic labor. Differences in male and female biology mediate the effects of these structural tendencies upon the work force; sexuality and reproduction form the basis for relations of cooperation and dependency between men and women in reproduction and cement the primacy of domestic employment for women: “Michele Barrett stresses also the intimate connections between economic oppression and the "role of familial and domestic ideology," as well as the changing form of the family organization during and since the transition from feudalism to capitalism” (qtd. In Habib 695). Reproductive technologies, ranging from the oldest forms of fertility control to the latest contraceptive technologies, can be fruitfully conceptualized as forces of reproduction, a concept similar in its theoretical importance for the study of social changes to that of forces of production. Concomitantly, this is the basis for the objectively unequal locations of male and female workers in production and reproduction.

To speak of forces of reproduction does not entail a form of technological determinism. Technological developments and their use always take place in the context of social relations and power struggle that affect their economic and social effects. Economic and social inequity between the sexes is increased and women’s subordination in marriage, the family and in society in general is intensified:

Female rank as a lower caste generally deprived of wealth, power and prestige. They are trained psychologically so that direct expression of hostility towards male is often impossible. Excluded from the power structure of all institutions, their opportunities to change the normative

structure the society are very limited. In short, they are prime candidates for a value-oriented movement. (Habib 236)

Recent developments in reproductive technologies constitute changes in the forces of reproduction that have already produced, albeit in a small scale, profound changes in the relations of reproduction. Under capitalism, existing relations of reproduction presuppose the unity, in the context of the nuclear family, of relations of sexuality, physical and social daily and generational relations of reproduction; e.g., domestic work and child care, and economic cooperation between men and women.

The enlightenment of the eighteenth century and especially the liberalism of the nineteenth century reflected in the freedom struggle for the abolition of slavery led to the first wave of the women's movement on the U.S.A. and Europe. The movement at first struggled for the women's right to vote. Thinkers like Diderot of the eighteenth century had spoken for the women's rights. The Italian Renaissance recognized the emergence of strong personalities regardless of sex. Women were powerful, sovereign, military fighters, leaders, artists, writers and musicians. The industrial Revolution opened room for the entrance of women into productive labour.

The consequently, the possibility of surplus production, led to the emergence of private property, social classes and the state. A new kind of social organization is the system of the family that is completely dominated by the system of property. Production presupposes reproduction; production of life, biologically, physically, and socially, is part of the material basis of social organization i.e., within a given mode of production. The organization of production determines the organization of reproduction. Production depends on the level of development of the productive forces and corresponding changes

in the social organization as a whole. Kinship was dominant in pre class societies, but the development of the productive forces resulting in growth in the productivity of labor.

Society is wasting its assets if it retains women in the role of convenient domestic slaves and alluring mistresses, denies them economics independence and encourages them to docile and attentive to their looks to the exclusion of all else. Women today express anger against their parents, husbands and the religious or political leaders who serve as the disciplined watchmen of unfair traditions. They are disgusted with the enslaving symbols and oppressive structures of society. They think that the very conditions of being a housewife can create a sense of emptiness, non-existence and nothingness in women. They favour to break the tradition that epitomes them as alluring objects with silences of domesticity and that labels them as terrible objects such as Gorgons Sirens, Scyllas, Serpent, Mothers of Death or Goddesses of Night. Women's consciousness differs in many ways: feminine consciousness takes oneself as the object of to the other; female consciousness experiences in giving and presenting life, nurturing and sustaining, and feminist consciousness develops through women's experience of asymmetries in power and opportunity. It is feminist consciousness that has transformed women from the male-dominated culture to new sense of reality in which they can fly at their own will.

Feminists like Ettore and Butler believe that sex roles as perpetuated in societies look tangibly repressive to women. Men enjoy women's flesh, their beauty and their submissive outlook. Men are physically and mentally strong, and therefore, are thought to have been able to exploit women in the name protection, care and love. Feminism also works for the economic liberation of women, as the feminists say, have been deprived of

employment and financial gains. Men go to work, earn money, and give their wives as much money and materials as their intuition allows.

The conventional patriarchy views that marriage is the true connection of both males and females, which brings the new journey with happiness; but "the examples of sexual oppression, inequity and violence are hardly far from hand" (Penelope 13). Most women, however, are likely to adhere to biologically based concept of motherhood rooted not only in ideology but also on their own experience of pregnancy and childbirth. The climax of feminist anger against male's suppression is manifested in lesbianism that counters gayism. Men challenge the heterosexual law of nature by developing gay culture. Through this, they try to show an alternate to their fulfillment of sexual desire through women. Lesbianism is the counterbalancing force against gay practices. They try to liberate female sexuality by excluding male friendship.

Thus, a new form of consciousness is arising through homosexuality. Gays are replica of social femininity, and lesbians are of social masculinity. Women need women, not men. This is a great challenge to male born society. E.M. Ettorre, in her essay "A Look at Lesbianism" defines lesbianism as, "Lesbianism wasn't just bed! It was intertwined with the needs of women and the status of women too" (248). Feminists claim that women are the power behind the throne, it is women not men who are better at loving, possessing, clinging and highly interested in relationships. Submissiveness will only entice women to be further exploited by men, and this is why Susan Griffin loves to be feminine in her essay "Rape of the Power of Consciousness". To be submissive is to defer to masculine strength; to be feminine is to wear shoes, which make it difficult to run; skirts, which inhibit one stride; underclothes which inhibit the circulation" (qtd. In

Issues in Feminism 278). Today women do not want to live Ibsen's Nora's life. They would like to follow the path of Emma Goldman, Greta Garbo, and Isadora Duncan who believed that women's rights included sexual independence. Feminists argue that continued economic dependence of women upon men makes their relations more unequal. This happens especially to women who still live a system of patronage.

Women today need to uproot the social value, which is sex-based and is measured by one's productive value (making money) rather than reproductive value (making babies). Given the fact that the ideological connection between biological and social parenthood is still dominant, because the material conditions that sustain it are still prevalent, it is to be expected that people entering into these relations, particularly women, find it difficult, afterward, to relinquish their claim on the child thus produced. Depending on their own experiences with children, childhood memories and experiences, social class, and political views, some women might perceive parenthood as essentially social. The struggle to achieve basic political rights during the period from the mid 19th century until passage of the Nineteenth Amendment in 1920 counts as 'first wave' feminism. Feminism waned between the two-world wars, to be second wave, feminists pushed beyond the early quest for political rights to fight for greater equality across the board, e.g., in education, the workplace, and at home.

More recent transformations of feminism have resulted in a 'Third Wave'. Third wave feminists often critique Second Wave feminism for its lack of attention to the differences among women due to race, ethnicity, class, nationality, religion. The feminist understanding of the conditioning that nature exerts upon social reality follows the idealist philosophical and methodological standpoints in its efforts to avoid vulgar

materialism. Using feminist theory, this research has endeavored to identify the structural determinant of the problems, experiences, and ideological conflicts that feminists have so eloquently written about. It is important to differentiate between concrete instances-at the level of analysis of social and market relations-where male dominance and class and racial/ethnic differences may be the most important factors. If compared to changes in modes of production, he argues, nature changes slowly, for all practical purposes, it can be taken as constant.

It is not likely to disappear soon; however, because biology posits limits to the social construction of motherhood which alter the biological basis for feelings and experiences is unlikely to become widespread at least in the near future. However, some feminist scholars object to identifying feminism with these particular moments of political activism. On the grounds that doing so eclipses the fact that there has been resistance to male domination that should be considered 'feminist' throughout history and across cultures. Feminism is not confined to a few (White) women in the West over the past century or so.

The ill patriarchy compels the females to do whatever it likes. We find the ill treatment to woman world. The women are more responsible in this society. They have to do everything but the males have nothing to do or cross the difficulty: "like maleness, femaleness is not fixed inalienable quantity: it is, rather, a mode of social being and so a historically specific value which can be redistribute and reformulated" (Sangari 29-28). So, that the women are compelled to do whatever society likes. In the sameway she states: "That is what marriage is transformation into wondrous and terrifying selves. We could never have dreamed off" (181). Marriage is viewed as bondage. The life is a kind

of terrifying tope that doesn't bring the happiness in life of female. Marriage is just the burden upon the life of females because the males treat women as the weaker and only the means. Marriage is a kind of restriction or rope to tie the freedom of females.

Marriage is not pleasant and doesn't give the entertainment rather it has brought the destruction in the life of females. The following lines have represented the marriage negatively as terrifying thing. Feminism as a broad movement embracing numerous phases of women's emancipation, aims to understand women's oppressions in tern of race, class, gender and sexual preferences and its efforts lies in changing it. It no longer seeks to abolish the systems, status and societies; it is aimed to realize the total self-actualization of the individual.

It doesn't privilege women over men. it has the power to change our lives in a meaningful way. Feminism is related to the feminist social movement that sees equal right for the women. The subordination of women in western culture being with the mythical description of God and Goddess. For instance, Apollo is worshipped as the symbol of Wisdom, knowledge and supremacy, while Eros is considered as symbol of jealousy and sensuality. Women's positions remained flexible and supplementary and are depicted as stereotypical, faithful and devoted wife. The novelist has focused on patriarchy's domination on females and females have to take all the responsibilities of household as well as of families. In fact, after the marriage, the males are free to do everything but the female have to take the responsibilities leaving the right of theirs: "a homogeneous nation of the oppression of women as a group is assumed, which, in turn, produces the image of an essentially truncated life based on her feminine gender" (Mohanty 95).

They are confined to do only the household. The wedding jewelers do not give joy to them. The writer has demonstrated females' domestic responsibility is the main barrier for their progress. The males want to dominate the females by giving the unnecessary responsibilities. The term "Feminism" derived from the French word 'Feminisme', was coined by the Utopian socialist Charles Fourier. The term was first used to denote the support for women's equal legal and political rights with man. Now feminism also refers to any theory, which sees the relationship between the sexes as one of inequality, subordination or oppressions. From the time of history; the patriarchy has dominated the females. Evil natured male philosophers and scientists ignore the female philosophy and right. They have created the male culture, society and language repressing the female culture. The female identity is handicapped by male. The history of western society remained highly discriminative and bias in women's career advancement through all the ages. Great scholars and philosophers were bias in defining women. St. Thomas Aquinas believed that "women is an imperfect man" (Seldem 234). According to puritan conviction, "Women are less intelligent than men" (quod.in Laurent 270). Aristotle declared that "the female is female by virtue of certain lack of qualities" (Seldem 134). Women have been misinterpreted in socio-political cultural, biological, religious world and in the works of art and literature by generations of people of justify and maintain patriarchal system. Thus, the aim of feminism seems to be identify and maintain patriarchal system. Thus, the aim of feminism seems to be identify and remedy the sources of all kinds of oppressions and subordination.

The females are ordered to do what male want. Patriarchy makes the females puppets in its hand: "the potential for harm in sexual relations is very great – harm not so

much to one's body or physique, but to one's soul" (Spelman 35). Domination, suppression and inequality in every field cannot continue for long time. The violence and dominance seem to be the main idea by which the unequal power relation. Patriarchy doesn't give the equal status for the women and it keeps them in lower or marginalized position. The novelist has expanded the female's thought and the female's world. Males who are not conscious to the whole humanity have ignored the female desires and rights. They have to pay the role to dominate the females. Hence, this patriarchal society is incomplete and dark like the cave where the so-called intellectual males snatch the equality. The marriage is not the first and foremost thing but it is just the rope to block the successful way to women's knowledge about life. As Glover and Kaplan say: "opposed psychic state has been productive (8).

Moreover, even considering only relatively recent efforts to resist male domination in Europe and the US, the emphasis on 'First' and 'Second' Wave feminism ignores the ongoing resistance to male domination between the 1920's and 1960's and the resistance outside mainstream politics, particularly by women of color and working class women. The fact that we are biological beings, however, remains; as such, we have strengths and frailties e.g., the capacity for pleasure, the experiences of pregnancy, childbirth, disability, pain, illness, aging, death that affect our experience and shape our consciousness. Since the biological is always presented to us as mediated by the social, the biological is nothing and the social everything, would be idealists history; "while not endorsing the notion the cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences (Littleton 717). One strategy for solving these problems would be to identify

feminism in term of a set of ideas or beliefs rather than participation in any particular political movement; "like maleness, femaleness is not a fixed inalienable quantity: it is, rather, a mode of social being and so a historically specific value which can be redistributed and reformulated" (Sangari 29-28). As we saw above, this also has the advantage of allowing us to locate isolated feminists whose work was not understood or appreciated during their time. Some would suggest that we should focus on the political ideas that the term was apparently coined to capture, viz., the commitment to women's equal rights. This acknowledges that commitment to and advocacy for women's rights has not been confined to the women's Liberation Movement in the West. But this too raises controversy, for it fames feminism within a broadly Liberal approach to political and economic life. Although most feminists would probably agree that there is some sense of rights on which achieving equal rights for women is a necessary condition for feminism to succeed, most would argue that this would not be sufficient.

Since all reality including economic and social reality is knowable only through language of the thinking mind, language is the sole reality and the rest abstraction. This is because women's oppression under male domination rarely if ever consists solely in depriving women of political and legal rights, but also extends into the structure of our society and the content of our culture, and permeates our consciousness. Given the controversies over the term and the political of circumscribing the boundaries of a social movement, it is sometimes tempting to think that the best we can do is it to articulate a set of disjuncts that capture a range of feminist beliefs. However, at the same time it can be both intellectually and politically valuable of agreement and disagreement. We'll being here by considering some of the basic elements of feminism as a political position or set

of beliefs. Traditionally, our society is rooted in male values and values of females are suppressed. When the females are conscious of the society and its treatment of the females, they have raised the voice against the male that they don't want to continue the male values. Feminism speaks for equal right in education, culture, religion in society. Women have to revolt for the strong voice in society.

The female writers have written for the emancipation of female from the patriarchy as well as to establish women's position in society. Their writing are different from males. Annette in her statement *Gender and the Interpretation of Literary text*; "women and men learn to read different worlds, different groups of text are available to their reading and writing strategies (54). The novel provides female voice to the central heroines to revolt against the society. They have to face ill treatment of society and its shortcomings. Female's world is to create the conscious souls to gain the truth, not the mythic reality of female. Patriarchy has hindered to explain the truth with creative thought of women: "being sophisticated about sexuality thus means being able to pick up on the innumerable ways in which our culture makes sex speak (Liyvak 1088). It creates the false and mythic notions to interpret the feminine world. Psychologically and morally, the novel has provided enough space to raise the women's issues. The problem of males' tendencies is to sexual violence. It is simply women's biological role in reproduction. Disagreements between feminists and non-feminists can occur with respect to both the normative and descriptive claims as well. Some non-feminists agree with feminists on the ways women ought to be viewed and treated, but don't see any problem with the way things currently are. Others disagree about the background moral of political views. In this connection, Joan Wallah Scott proclaims that: "Sexuality is to feminism what work is

to Marxism: that which is most one's own yet most taken away. Sexual objectification is the primary process of the subjugation of women" (158). Feminists, however, at least according to popular discourse, are ready to both adopt a broad account of what justice for women would require and interpret everyday situation as unjust by the standards of that account.

This research traces one debate within feminism concerning the normative question for justice of women. It is the nature of the wrong that feminism seeks to female space because women have been deprived equal rights and have been denied equal respect for their differences. Women's experiences have been ignored and devalued. The framework should employ to identify and address the issues. Feminist philosophers in particular have asked the standard philosophical accounts of justice and morality provide us adequate resources to theorize male domination.

This clearly proves that a woman is taken as the property of her husband. Her body is taken as a plaything: "women should not be subject to employment policies that penalize pregnancy and childbearing (Littleton 714). It is the good example of male dominated society where females are thought only baby producing machines. The people of society are not going to create the new developed thought rather they have commented the people who are most intelligent females. The female are dominated and exploited by the males after the marriage. Therefore, marriage is viewed as a kind of strict restriction to females. They have to be the puppet in the hand males. Thus, marriage is not good achievement for females. The patriarchal males always dominate the woman as not human beings but as dog or things. Hence, such males have not good mind to observe the good and philosophical woman hood.

III. TEXTUAL ANALYSIS

Female Space in *Far From the Madding Crowd*

Men with their supposed superiority think that it is their right to rule over women. They establish a unanimous rule in every aspects of humanity. Even the primitive society established certain restrictions and dictated certain rules over sexes, as a result male started showing leadership and imposing his authority over female. They have always been dominated, violated and subjected to male supremacist ideology. Women have been victimized sexually, though, there is no such rule or characteristics to justify the hierarchy between male and female in the social status, for woman the deepest consciousness is in the lions and the belly. As an inferior being she has been assigned subordinate and peripheral position in society. It was believed that women were made to fulfill men's purpose, they were expected to serve men physically, sexual and mentally.

Being the member of Victorian patriarchal society, Hardy has shown his male chauvinist nature while portraying his female characters in this novel. He has presented male characters with conventional ideas of masculinity whereas females character full of feminine characteristics. Hardy describes Fanny Robin as: "The face was young in the ground work, old in the finish, the general contours were flexuous and child like, finer lineaments had begun to be sharp and thin" (273). Similarly, while describing female character he uses very soft language which helps him to present the subject as very fragile, soft and tender. Hardy presents Bathsheba in the following words:

She simply observed herself as fair product of Nature in the feminine kind, her thoughts seeming to glide into far-off though likely dramas in which

men would play a part- vistas of probable triumphs – the smiles being of a phase suggesting that hearts were imagined as lost and won. (17)

Bathsheba is presented as if she lives only in dreams which can not be fulfilled in reality. Being a female character, the writer has imposed her conventional female characteristics such as focusing on her body than brain, imagination of pleasant feelings and so on. The trappings of wealth she would have little value to the people with whom she has relation. She has been brought up to believe that middle class women are indeed the consumers of luxury goods, and so her excessive desire for clothes, jewelry and other items is more than individualized greed. Instead, it is an expression of a society that encourages people to define their identity and create a sense of value, through luxury goods, though Lily participates in 'conspicuous', she seeks to transcend this role forced on her and yearns for a more meaningful form of existence in which she fails. The patriarchal norms of manners, morals, customs and conventions are still prevalent in modern society where the slavish adherence to custom is expressed in the social rituals.

Hardy's has confined the narrow way of patriarchy, he does not give the prominent place in women for reasonable status. He highlights the women's economic, educational and social weakness. The patriarchy always dominates the women by snatching women's every right; seeing the real myth of patriarchy to explain the female world. He has strongly supported the conventional attitude towards women that brings the consciousness upon their existence from patriarchal perspective. Not only that, he has developed a character who seems very tired but at the same time shows power to struggle that comes on his way:

Oak's motions, though they had quit energy, were slow, and their deliberateness accorded well with his occupation. Fitness being the basis of beauty, nobody could have denied that his steady swings and turns in and about the flock had elements of grace. Yet, although if occasion demanded he could do or think a thing with as mercurial a dash as can the men of towns who are more to the manner born, his special power, morally, physically, and mentally, was static, owing little or nothing to momentum as a rule. (21)

Feminism supports the idea that the biological difference cannot justify any form of oppression and inequality in human societies because it is not responsible for oppression and inequality between sexes. Instead, they argue that it is the class structure that is responsible for the oppression and inequality between sexes. But when Hardy portrays his female characters it seems that females have their inborn qualities:

That the girl's thought hovered about her face and form as soon as she caught Oak's eyes conning the same page was natural, and almost certain. The self-consciousness shown would have been vanity if a little more pronounced, dignity if a little less. Rays of male vision seem to have a tickling effect upon virgin faces in rural districts; she brushed hers with her hand, as if Gabriel had been irritating its pink surface by actual touch, and the free air of her previous movements was reduced at the same time to a chastened phase of itself. (27)

Hardy has imposed certain characteristics to his female characters; they are always compared with beautiful nature. Their standard is judged from the perspective of their

chastity and their shyness. Most of them have seen in it a microcosm of human relationships at different levels: man-women, woman-man, man-man, etc.

The novel is a symbolic manifestation of Hardy's male chauvinist philosophy such as female as object possession as well as object of desire. Hardy presents the first scene where Oak meets Bathsheba in the following words:

A perception caused him to withdraw his own eyes from hers as suddenly as if he had been caught in a theft. Recollection of the strange antics she had indulged in when passing through the trees was succeeded in the girl by a nettled palpitation and that by a hot face. It was time to see a woman reddened who was not given to reddening as a rule; not a point in the milkmaid but was the deepest rose colour. (28)

The patriarchy thinks women as mere 'Flesh; the half minded male ignores the reality and creates the logicless myth which is outside reality. They have viewed women as something that can be earned either by hook or by crook.

The characters, exploring their world of duty and sacrifice and introduces them to the world of self-sufficient. From the beginning of human civilization women were considered as inferior and second-class, while men were perceived as the superior beings. Their supremacist ideology taught and encouraged women to believe that they are of less value; they are naturally inferior and unequal to men. Hardy tries while describing men and women, to go too far down into the dark source of unconsciousness and writes: "The only superiority in women that is tolerable to the rival sex is, as a rule, that of the unconscious kind' but a superiority which recognizes itself may sometimes please by suggesting possibilities of capture to the subordinated man" (32). Men and women suffer

because they work so much harder at making their relationships work than their men do, because they give so much more than they receive. Great scholars and philosophers were bias in defining women. According to puritan conviction, women are less intelligent than men. Aristotle declared the female is female by virtue of certain lack of qualities. Women have been misinterpreted in socio-political cultural, biological, religious world and in the works of art and literature by generations of people to justify and maintain patriarchal system.

Patriarchy has defined gender roles according to its interest so even women themselves think that they have violated the social rules when they feel freedom and enjoying their independence and try to remain within the social boundaries by the help of males. In the novel too, Bathsheba feels the same and tells Mr. Oak that, "It wouldn't do, Mr. Oak. I want somebody tame me; I am too much independent; and you would never be able to, I know" (39). Hardy is trying to put his heroine within those social boundaries where women cannot exercise their full freedom. Women have been denied the rights as human being. They occupied a little or no space in social, cultural, economic, legal or political sphere.

Bathsheba's pride causes her both to look down on Oak, and up toward Boldwood, the only member of the community that conventionally could be considered her social superior. Hardy clearly suggests that she plays her new role here completely "by the book" (95); and that one of the things produced by a literary education is the unmistakable arrogance and reserve that such traditions instill. In a rural community that flourishes by coming together, Bathsheba will need to unlearn some of the boundaries which formal pedagogy has taught her are the norm. The pride involved with the war of

gazing that Bathsheba conducts with Boldwood at the market, of course, leads to her next disaster with literacy, the valentine. Hardy foreshadows the profound literary quality of Bathsheba's text with his title for the chapter in which it is written, invoking the Latin "Sortes Sanctorum," or "the oracle of the writings" to describe her Valentine (96). By choosing a seal that she remembers is funny, but cannot actually read, Bathsheba is betrayed by, and the entire tragedy for the rest of the novel is precipitated by, her text--in this case, the two words "MARRY ME" (98).

In turn, Boldwood uses his own words of pride in his various near-maniacal courtships of Bathsheba; courtship where he repeatedly coerces her to embrace his will. Much like Oak, he employs conventional representations of female duty and virtue to impose a sense of guilt upon her. Hoping to compel her assent to a marriage of which she wants no part, he terrorizes her with incessant verbal traps, such as when he forces her to choose whether she respects him or loves him, or when he constructs a clandestine engagement pact based on the legal status of Troy's apparent demise.

After Bathsheba spends even a little time with Boldwood, his influence on, and his attempt to conquer her identity becomes manifest: "He spoke to her in low tones, and she instinctively modulated her own to the same pitch, and her voice ultimately even caught the inflection of his.... [W]oman at the impressible age gravitates to the larger body not only in her choice of words, which is apparent every day, but even in her shade of tone and humour, when the influence is great" (119). Hardy develops the same anxiety over influence that he would make far more destructive in the intellectual subservience of Tess to Angel Clare. Similarly, when Bathsheba hears young children singing hymns, she

yearns for earlier days before such a recognition of the dangers posed by conventional literacy: "She would have given anything in the world to be as those children were, unconcerned with the meaning of their words because too innocent to feel the necessity for any such expression" (332). Biased male philosophers and scientists ignore the female philosophy and right. They have created the male culture, society and language repressing the female culture. The female identity is handicapped by male. The history of western society remained highly discriminative and bias in women's career advancement through all the ages. They wondered why love started so well and became painful so soon. Likewise, female covert resistances are undertaken with self-consciousness and remarkable creativity; resistance that take risks and confront domination selectively and strategically in the interest of self-preservation:

But she determined to repress all evidences of feeling. She was conquered; but she would never own it as long as she lived. Her pride was indeed brought low by despairing discoveries of her spoliation by marriage with a less pure nature than her own. She chafed to and fro in rebellious-ness, like a caged leopard; her whole soul was in arms, and the blood fired her face. Until she had met Troy, Bathseba had been proud of her position as a woman; it had been a story to her to know that her lips had been touched by no man's on earth.(257)

Bathsheba's exposure to romance novels and other books seems to do her little good as well. As Poorgrass remarks about the new possessions in Bathsheba's house, there are many "[l]ying books for the wicked" (84). Though Hardy later infers that Bathsheba's

reading may have had a good deal to do with her series of love tragedies, but in fact he remains that associates the then female readers to romance novels, and not with other intellectual texts. As soon as she returns to her house after spending a tremulous night in a swamp due to her discovery of Fanny and her dead child, Bathsheba looks for an activity that might afford her solace at this crucial time. When she decides to ask Liddy to bring books to read, Hardy hints that these texts have played a part in Bathsheba's construction of real-life romance.

The first group of texts not only represent the human condition as an essentially sad one, and life as something to struggle through without hopes for better things such as romantic love, they also fit into a male tradition that normalizes violence (Beaumont and Fletcher) and coercion (Congreve) against women as forms of acceptable discipline when it comes to the fair, but often hysterical, gender. In essence, they contain the same kinds of demonizing as Oak's Eve narratives, and result in the same kinds of marginalization for women. When Liddy makes the connection between these books and Othello, which features a male hero perhaps more renowned for his coercion, policing, and violence against the woman, he supposedly loves than any other male literary figure, she unconsciously forces Bathsheba into an epiphany about the nature of a patriarchal literary tradition. Instead of offering an intellectual haven in which Bathsheba can find narratives with which she can identify after her most recent ordeal with Troy, and her lifelong difficulties with men, these books actually help to create the conditions that compartmentalize women and put them in such danger from male abuse. Bathsheba instinctively realizes that these texts are merely part and parcel of the language that is chiefly made by men, different sites of power in the same patriarchal network. Realizing

that these books will not do, she turns her attention to more comic narratives, hoping to escape the kind of polemic she has just recognized in the former dismal selections. The choice of the *Spectator* here, however, a periodical admittedly aimed toward didacticism and often targeting women, reveals an important similarity between the two groups of supposedly divergent texts. As a result, Bathsheba finds these narratives equally unable to speak to a woman in a time of crisis, since they are impotent to suggest any way to improve her own bleak situation. Hence, she simply cannot read at this point: "Bathsheba sat at the window till sunset, sometimes attempting to read, at other times watching every movement outside without much purpose, and listening without much interest to every sound" (259).

Troy's facility with literacy proves extremely dangerous in his courtship of Bathsheba. Quoting French love phrases of which Oak was not in possession, his version of linguistic entrapment seems to be, in Weatherbury terms, a sense of hyper-literacy. As her song at the sheep-shearing supper foreshadows, she will encounter a soldier with "a winning tongue" (127). Along with more worldly texts, his ability to co-opt "old country saying[s]" (141) found in literature allows him to counterfeit a rural sympathy. At one point, Hardy makes the bookish nature of Troy's treachery painfully obvious, as the sergeant remarks: "To speak like a book I once read, wet weather is the narrative, and fine days are the episodes, of our country's history" (216). Ultimately, Troy's education merely invests him with "the power of a male dissembler, who by the simple process of deluging her with untenable fictions charms the female wisely" (137). He goes so far as to employ biblical literacy in his seduction of Bathsheba, judiciously choosing a verse which also echoes pastoral idyll: "you take away the one little ewe-lamb of pleasure that I

have left in this dull life of mine" (143). Characteristically, Bathsheba, in a comment she immediately recognizes as another linguistic betrayal of herself, remarks, "if you can only fight half as winningly as you can talk, you are able to make pleasure of a bayonet wound!" (142).

Bathsheba is presented as almost exclusively sexual and rhetorical, is also in certain respects an emblem of the English patriarchy, for his father was a nobleman, his step-father a physician, and he himself a non-commissioned military officer; the world view that Hardy sets in antithesis to the Pagan one can be defined as patriarchal, Christian, and cultural. It defines itself in opposition to nature, consequently developing laws that attempt to alter or control natural impulses. Privileging male thought and male being, it predicates itself upon the domination of the female. It values academic education over practical know-how, and it celebrates progress, which results in a perception of time as linear rather than cyclical. Hardy's agenda appears to be to present a world in which culture--not in its larger definition as the language, religion, and customs of a people, but rather in its more connotative sense of being the codified rules of behavior that allow for a hierarchic categorization of people and activities--intrudes as little as possible:

The tenderest and softest phrases of Bathseba's nature were prominent now-advanced impulsively for his acceptance, without any of the disguises and defenses which the wariness of her character when she was cool too frequently threw over them. Few men could have resisted the arch yet dignified entreaty of the beautiful face, thrown a little back and sideways in the well-known attitude that expresses more than the words it

accompanied and which seem to have been designed for these special occasions. Had the woman not been his wife.(254)

What Hardy stresses on in the novel is the perfect bond between man and woman. And marriage is a way towards this bond. It concretizes the man-woman relationships. It is types of social contract whereby both sexes agree to live together with certain goals tend objectives. As a connecting pole, marriage aims at bringing on harmony and balance to both husband and wife. There are numerous propositions in his novel, *Far From the Madding Crowd*, that women are jealous of male potency power. All female characters prefer manly qualities and covet equal status with their male counterparts. Because they think that such potency and power is the cause of their inferiority.

From the shared experience of their youth to the varied experiences of their married lives, few side plots stray from the main story, and, as a result, the characters are developed well and the story seems to run its course smoothly. The simplicity of the plot also allows to more thoroughly exploring themes of womanhood, such as the limits of female social and economic freedom as a wife in and outside. In addition, the novel focus on female characters forced to re-visit and re-frame common theories of female identity solely in terms of female-female relationship. The patriarchal ideology thinks that marriage is everything; "while not endorsing the notion that cultural differences between the sexes are biologically determined, it does recognize and attempt to deal with both biological and social differences" (Littleton 717). Hardy's quest in the novel is that women must come together with men as equal partners, not as subordinate creatures. But opposite to that he is guided by long run patriarchal ideology. Women and men should discard long-held unhealthy attitudes and progressively incorporate into their lives the

values conducive to true unity. Both women and men should be always equal in the sight of God because humanity is a bird in which one wing is women and the other man.

The source of all life and knowledge according is in man and woman and the source of all living is in the interchange and the meeting and mingling of these two; man-life and woman-life, man-knowledge and woman-knowledge, man-being and woman-being. Each sex should recognize the other as separate but indispensable entity. There must be a sense of recognition and respect for each other. Both should physically and mentally prepare to accept each –other as inalienable part, but Hardy has presented female as: “Such is the selfishness of some charming women. Perhaps it was some excuse for her torturing the honesty to her own advantages, that she had absolutely no other sound judgment within easy reach” (130). Traditionally women were seen as inferior, illogical beings. They were suppressed economically, politically and socially. The established codes of patriarchy dominate females. The rules of society target the concept of female and try to improve the restriction in the female to destroy the beautiful notion of feminine world:

Her love was entire as a child’s, and though warm as summer it was fresh as spring. Her culpability lay in her making no attempt to control feeling by subtle and careful inquiry into consequences. She could show others the step and thorny way, way but ‘reck’d not her own role.’ And K Troy’s deformities lay deep down from a woman’s vision, whilst his embellishments were upon the very surface; thus contrasting with homely Oak, whose defects were to the blindest, and whose virtues were as metals in the mine.(180)

Social norms, values, codes that contradict the basic requirements of the equations male-female relationship should gradually be replaced by opposite developments. The guts to dominate and exploit women by men have its rooted strength in andocentric society.

Human conflicts in the novel bear significant meaning since it includes full of subtle human conflicts. But they are never conflicts, which particularize his characters as human beings; they are examples of passion, of states of feeling mostly in the abstract. Hardy has been defeated by the difficult of life; he hasn't solved the problem of civilization that he analyses. It also shows the laziness of males to transform the society: "I am not a fool, you know, although I am a woman, and have my woman's moments. Come! treat me fairly." She said, looking honestly and fearlessly into his face. "I don't want much; bare justice-that's all! Once" (257). Woman and man both should know the limitation of their biological, physical and mental strength, and should maintain their relationship on that ground. Any unnatural desire for or envy against natural roles is an attempt to turn the relationship unbalanced. It is the mindless, utter sensuality that dies not the consciousness.

In the novel, Fanny represents the mindless sensuality. He does not spare the opportunity of grabbing the all- pervasive sensual force within him and within his female partner. Sensuality supercedes his consciousness. Devotion is greatly required both art and religion. The intimate relationship between the two women becomes the central concern of the novel:

You see, all these things will come to light if you go back, and they won't sound well at all. Faith, if I was you I'd even bide as you be-a single man of the name of Francis. A good wife is good, but the best wife is not so

good as no wife at all. Now that's my outspoke mind, and I've been called a long-headed feller here and there.'(341)

Hardy seems propagating his ideology of separate and unequal relationship between man and women. It must be complimentary but equal. No one should be the master and the servant.

Hardy is often regarded as the writer of anti- feminist tradition, and in the novel he tries to demonstrate that an ideal relationship between man and woman could be maintained if there is mutual perception and understanding of the problem happening in their lives; but he does not talk about things like submission and subjugation of each-other.. Hardy's novel, *Far From the Madding Crowd*, is a search for integrated being in which his vision of union of separateness of both male and female sexes has been manifested. His thesis is that man in pure man, the woman pure woman, and they are perfectly polarized: "Her simple country nature, fed on old-fashioned principles, was troubled by that which would have troubled a woman of the world very little, both Fanny and her child, if she has one, being dead"(275). He talks about mutual understanding but talks nothing about the power politics behind unequal distribution of power between man and woman. Each one is free from any dominance and contamination of the other.

Given the fact that the ideological connection between biological and social parenthood is still dominant because the material conditions that sustain it are still prevalent, it is to be expected that people entering into these relations, particularly women, find it difficult, afterward, to relinquish their claim on the child thus produced. Depending on their own experiences with children, childhood memories and experiences, social class, and political views, some women might perceive parenthood as essentially social: "love is a

possible strength in an actual weakness. Marriage transforms a distraction into a support, the power of which should be, and happily often is, in direct proportion to the degree of imbecility it supplants” (33). The conventional patriarchy views that marriage is the true connection of both males and females, which brings the new journey with happiness but the examples of sexual oppression, inequity and violence, are hardly far from hand. Most women, however, are likely to adhere to a biologically based concept of motherhood rooted not only in ideology but also on their own experience of pregnancy and childbirth.

Marriage has become an institution for legalizing domination as well as violence upon female because it makes female more dependent upon their male partners. It also dismantles the proud of women regarding their chastity which ultimately serves the interest of patriarchy:

But she determined to repress all evidences of feeling. She was conquered; but she would never own it as long as she lived. Her pride was indeed brought low by despairing discoveries of her spoliation by marriage with a less pure nature than her own. She chafed to and fro in rebellious-ness, like a caged leopard; her whole soul was in arms, and the blood fired her face. Until she had met Troy, Bathseba had been proud of her position as a woman; it had been a story to her to know that her lips had been touched by no man’s on earth.(257)

In this novel, the protagonist Bathsheba, suffers from the conventional gender role imposed upon her; male partners either use her for her possession or deceive her. This also shows that in patriarchy, there is no respect for the feelings of women and Hardy, also being guided by the patriarchal ideology, does not provide any space for the female

characters for the resistance. This is the reserved vision behind the story of the novel. In fact, after the marriage, the males are free to do everything but the females have to take the responsibilities leaving the right of theirs: "a homogeneous notion of the oppression of women as a group is assumed, which, in turn, produces the image of an essentially truncated life based on her feminine gender" (Mohanty 95).

The feminist movement has championed the cause of the repressed women. In doing so, it should not be a movement directed to take revenge with men for female suppression. This again shall cause imbalance in the relations. The movement should create conducive atmosphere for their relation and should stop at the point from where both men and women are seen star balanced. These should work for the liberation of the sexes, not for their enslavement. Social milieu may impede on the unfettered relations between man and women. Social norms, values, ethics, cods of conduct, including religious ones, which are repressive to one sex, need to be replaced by judicial and equi-balanced ones.

Experience and space to create the women society and women place, all the emotions belongs to the body and are only recognized by the mind. To create the female space is the necessary construction, heartily explains the societies false notion to consider women as not beings. He talks about the patriarchy, the other, which has snatched the women's power by dominating the females. He has created the women the strong beings that are creating the self-space for their survival. Patriarchy, as an institution has become wall to the female's personal social, economical status which is missed by Hardy, a writer who himself is guided by the then Victorian conventions.

Marriage doesn't give the pleasure and happiness. It has created the burden upon the life of women; permanence, eternity, submission to sensation, oneness, feeling flesh, being. Sometimes female is revered as source of power male is dependent upon. She is the source of energy to him. For their balanced role these opposite need to be reconciled, amalgamated, and diluted. There should be an integration of male and female attributes, unification of opposites and the integration of sexual polarities into one. But Hardy has presented Bathsheba very weak and fragile who loses her control just because her male partner, Troy, decides to leave her: "She felt powerless to withstand or deny him. He was altogether too much for her, and Bathsheba seemed as one who, facing a reviving wind, finds it blow so strongly that it stops the breath" (179). Constrained by the monetary and emotional impoverishment of her life, woman has adopted her society's image of women narrowly and literally; she has long practiced the art of making herself an exquisite decorative object.

Although marriage has a protective effect on men, it has been found to be detrimental for women in terms of both mental and physical. This articulates the idea that patriarchy has used the institution of marriage to oppress women. Women become victim of their male partners because of marriage. This process makes women economically dependent on men. This dependency causes them to tolerate the violation of their rights. The females are left to take the loaded responsibilities that they have not the path to bring their own personal status. So marriage is that it hinders to develop the personal career. Both men and women differ in many ways. They have their own culture, values, thoughts and imaginations. They have their separate assigned roles in life and are used to seeing each other quite differently though psychophysical levels.

Though, Troy leaves her, she always respects him as honest wife whose role is imposed by patriarchy. When her friends and workers talk negative against Troy she defends as:

‘He is not a wild scamp! How dare you to my face! I have no right to hate him, nor you, nor anybody. But I am still a silly woman! What is it to me what he is? You know it is nothing. I don’t care for him; I don’t mean to defend his good name, not I. mind this, if any of you say a word against him you’ll be dismissed instantly!’ (187)

Presenting his female protagonist full of conventional gender roles is nothing more than Hardy himself was guided by patriarchal ideology. Women have been nourished in this fashion of male ideology and so they have internalized this male image of women.

Women remain vulnerable and largely dependent on men and this makes extremely difficult for a woman to report that she is being abused within her home. Though, Bathsheba was living with Troy, she is unaware about what is going within his mind. She says, “I have been within an inch of my life and didn’t know it” (178). This hierarchical structure, coupled with male primacy leaves, women generally, and young brides in particular, vulnerable to abuse. Women are treated as if they are the second class citizen. She lacks identity of her own. Even when she tries to revolt and to come out of the restriction she is mocked as if the crackling of the hen and the patriarchy suppresses her voices. She becomes the ‘other’

Women have no social worth unless she regains her previous position to affect her re-entry into society. It is the women who have to bear all such unbearable sufferings socially, economically, culturally and politically at great risk of her own.

When Troy dies, Bathsheba has to face other social obstacles:

Deeds of endurance which seem ordinary in philosophy are rare in conduct, and Bathseba was astonishing all around her now, for her philosophy was her conduct and she seldom thought practicable what she did not practice. She was of the stuff of which great men's mothers are made. She was indispensable to high generation, hated at tea parties, feared in shops, and loved at crisis. (353)

Gender polarity establishes dominance and control as central aspects of the masculine and as inappropriate in the feminine. An analysis of patriarchy as a condition of abuse explains why women appear to accept psychological abuse to some extent identifies that the family is and always has been the privileged locus of the exploitation of women.

Hierarchic gender relations confine girls and women to definite roles and obligations i.e. stereotype works, confining girls within the household chores in the name of physical chastisement, fragile nature, honesty towards their male partners etc. This leads to the devaluation and discrimination against women. These socio-cultural practices, as well as under education and lack of independency must be considered the main factors those contribute to the violations of the rights of women. The female psychology in most of the cases portrays them as most undesirable oppressive agent that has always exercised discrimination against women power. Marxist feminism, a branch of feminism advocates economic independency of women for their emancipation. They believe that economic discrimination is the main cause for gender discrimination. Opposite to that, Hardy has presented an economically independent female character but

still ignored, discriminated and full of conventional gender roles which shows the bias attribute of the author who himself is guided by Victorian patriarchal ideology.

IV. Conclusion

Every human being is guided by certain ideology because no one can remain free of ideology. When a person internalizes ideology s/he believes that whatever s/he is thinking is universally right. Similarly, Hardy, being a male member of Victorian Patriarchy, has internalized the patriarchal ideology which is reflected in his writings and *Far From Madding Crowd* is an example of such internalization. Though, he has tried to give space to female characters, but still not enough to revolt against male domination. In the novel, women remain vulnerable and largely dependent on men, and this makes extremely difficult for a woman to report that she is being abused within her home. There is a strict hierarchy within this conventional family system, wherein the bride is subject to the domestic needs of the household, husband, and in-laws.

Bathsheba seeks escape from the domain of male victimization. Running in the darkness without any direction, she happens by chance to reach a thicket that seems familiar and drops down into a deep slumber. This seemingly protected spot, so like the tree hung enclosure where Tess d'Urberville loses her virginity, appears far more congenial than it is in actuality. Bathsheba stripped of a role and a right she thought of hers, wishes to slip back into a void of pre-gender nothingness. The possibility of death, which she seriously entertains, signifies peace from gender struggle and specifically what she perceives as male domination. On a deeper level, however, Bathsheba here enacts a crisis of gender.

Discrimination against women is experienced by women of all ages and social classes, all races, religions and nationalities, all over the world. The female psychology, in most of the cases, portrays them as most undesirable oppressive agent that has always exercised discrimination against women power. This articulates the idea that patriarchy

has used the institution of marriage to oppress women. Women become victim of their male partners because of this institution. This process makes women economically dependent on men. This dependency causes them to tolerate the biasness. Though, Bathsheba is cheated, discriminated and dominated by male chauvinists, she ultimately marries with a member of patriarchal society. It is as if Hardy who has revealed Bathsheba in the early part of the text, to be a colorfully coy temptress and has later shown as a willful woman in a male profession, forces her over to start again. This shows that it is not Bathsheba who lacks the spirit of revolt rather it is Hardy who is guided by the Victorian ideology. He, himself is not aware about his mental working factor, thus fails to give enough space and voice to his female characters to revolt in order to create an authentic space for themselves.

All the female characters seem to be the representation of woman in general, their class and how they are becoming commodities for men and forced to live the life of suffering like animal. Most of the female characters don't look into life as an independent being of equal status or free entity. They contemplate a happier life; think of the relationships within and outside marriage and consciously their strong desire to define their own status but in vain. The husbands are shown with potentialities though they are useless and vagabonds and the women are uncomplaining, silent keep family life going despite everything. This mode defines women primarily in term of their object status which is nothing but Hardy's patriarchal psyche. This psyche forced Hardy to present female characters with stereotype images and hence the author's a male chauvinist.

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