

1. Introduction

Tess, the tragic heroine of Thomas Hardy's *Tess of the D'Urbervilles* is described early in the novel as fine and handsome girl whose mobile peony mouth and large innocent eyes added eloquence to colour and shape. Phases of childhood lurked in her aspect still. In course of describing Tess's sensual qualities, Hardy seems to represent her as spectacular person. Hardy brings the reference from melody song in order to describe her beauty, "God bless this diment eyes! And thy waxen cheeks! And thy cherry mouth! And thy cubits thigh! And every bit O' thy blessed body!" (30). When she meets Alec for the first time, her attractiveness of face and figure cause his eyes to rivet themselves on her. Even Angel Clare is attracted by Tess's physical beauty. He had seen nothing to equal the beauty of her mouth which to any young man with least fire in him, would have been distracting infatuating, maddening. Her lips and teeth could be compared to roses filled with snow. Once Clare in the Talbothays dairy goes on to express, "What a fresh and virginal daughter of her nature that milkmaid is!" (137). He even calls her Artemis, Demeter and adds other fanciful names for the description of her physicality.

Hardy describes her as the prettiest lady, "The rosy-cheeked, bright-eyed, quartet looked so charming in their light summer attire, clinging to the road side bank like pigeons on a roof-slope, that he stopped a moment to regard them before coming close. Their gauzy skirts had brushed up from the grass innumerable flies and butterflies which unable to escaped remained caged in the transparent tissue, as in an aviary." Hardy wished to make the sensual qualification of Tess emphatic and central in the novel. Tess's unassisted power of dreaming is shown in the novel. She is either at the moment of prince's death, or at the time of seduction by

Alec in the wood, or at sleep walking of Angel the time when she was taken by police to the Stonehenge she is shown in reverie in most of the time. In such reverie time Tess forgets her present, which is more pathetic and grievous but remains on imagining most interesting world. Hardy charge Tess's such activities as her character of passivity on which male counterparts take advantages.

Thus, Hardy's representation of Tess for sensual qualification, which merely catches the cruel "male gaze", is the prevailing ideological projection. Tess is a kind of numinous terrain unwillingly mapped by male desire. She can be studied as victimized object of "male gaze". As Lisa Jadwin postulates, "Thomas Hardy positions the male as the desiring scopophilic subject and the female as desired, silenced secularized object. He presents readers with tragically limited heroines whom he actively punishes for their assertions of subjectivity" (167-168). Thus, narrator's projection of Tess, central character reduces a woman to the level of commodity for he gratification of voyeuristic "male gaze".

During the work's publication in 1891 the moral convention was still powerful in England. Such religious and cultural norms bred moral concept in the Victorian society that victimized Tess. The language used in this novel is male dominated voice rather than female. Tess is a defeated female figure; however, she is the heroine of this novel. The present research aims to explore of her victimization debating on authorial treatment of female character, Tess, which is not free from male dominated power politics and is not out of contradiction regarding the images of woman in our culture.

Tess, an innocent young lady is a mother figure for her parents and siblings. Her father John Durbeyfield, a drunk lazy man is irresponsible towards his family. But as an elder child she is more careful to her brothers and sisters. She

is more conscious of her economic status. When horse was killed, their haggling business, only source of income goes in trouble. Tess wants to go to Mrs. Durberville by “claiming kin” with a view to get job. Here Tess is shown as active and determined female character. Tess goes to manor house where she is approached by Alec D’Urbervilles a “young gentleman” having “bold rolling eye”. Her beautiful appearance has been projected in such way that Alec can’t resist her charm. Once in Chaseborough wood, in the dark and foggy scenario she is sleeping there and Alec takes that opportunity to have his way with her. Hardy paints such environment during seduction time that was “still and foggy”. Hardy presents her a creature of helpless, submissive. She simply can’t resist Alec’s roguish activities. Earlier active and determined woman becomes so much pathetic in terms of her sexuality. Really, it is male authorial domination in presentation of Tess as seductress. Hardy seems to advocate the contemporary social system in the surface level but in the underlying level we can find his ambivalent attitude towards woman. As Elaine Showalter claims, “Hardy is really showing us the man at his best. His female characters in the novel are somewhat idealized and melancholy projection of a repressed male self” (148).

Tess falls in love with Angel in Talbothays dairy. Angel Clare, young religious dogmatic who is impressed by Tess’s sensual qualities. He asks to her to marry him. However, on the evening of the wedding day, after he himself has made a confession of similar description to Tess which she forgives him at once. But after the confession of her bitter past he abandons her like a baby playing a little toy. Seduction is the pivot factor and it brings the sense of guilt as well as the sense of antagonism and question of morality for Tess. She started to think ‘am I pure?’ She even hesitates to utter Mrs. Angel Clare and she feels “I have no moral

right to do so.” It is the conventional Victorian culture makes her to feel herself as guilt for the pivot matter. Sexual discrimination has played a vital role on Tess’s life. Morally, both Alec and Angel are not less guilty than Tess, but patriarchal culture exempted them because they are dominant males. Angel, Tess’s male counterpart and his role has raised moral question on Tess’s character but doesn’t care for his misdeed, which he has done with her. He suspects on the virginity of Tess. This is the perfect example of exploitation, men over women.

Thus, Hardy’s rendering of Tess as passive and seductive in terms of her sexuality or in relationship with the male counterparts Alec and Angel is contradicted with the representation of her life either she is in Flintcomb-Ash or her active participation in familial duty. Hardy himself says, “Tess slaved in the morning frost in afternoon rains?” She threshed so much wheat, harvested so many frozen beets and labored so hard in Flintcomb- Ash. As Sheila Ruth says, “The stereotypes of women, contradictory and conflicting are male projection” (87). Hardy’s here representation of Tess in doubled nature character is not other than his ambivalent attitude.

In the same way, Hardy thinks chance and coincidence always play a crucial and hostile role in the life of Tess either in her attempt of seeing employment at the D’Urberville household, or in he seduction by Alec or in Angel’s cruel indifference or in her life at Flintcomb-Ash, “a starve-acre place” where the very soil is stubborn. Thus, Hardy seems to claim that chance and coincidence are responsible for Tess’s downfall.

Narrator treats Tess as innocent and physically attractive lady. This very attractiveness is endowed in her by nature. Once he himself says “damned witch of Babylon” to Tess. She becomes temptress too. Thus, representing Tess as

sensually qualified, as natural innocent, as diligent and careful mother figure, and at the same time as submissive, pathetic and seductive woman Hardy tries to serve the purpose of continuing the system of presenting female stereotypes rather than exposing the victorian biased and hypocritical society.

The main concern of this research paper is to analyze Hardy's presentation of Tess. Tess has been represented as seductive and rendering of her in terms of her physical quality reflects the male ideology that reduces a woman to the level of commodity for the gratification of voyeuristic "male gaze". The victorian problem of loss of faith is their most memorial alternates. Public values have disappeared all that is left is the private affection. Though the queen was in the throne in the Royal palace, societies of her era were dominated by man-made rules. Hardy also, as the product of same society, cannot be out the touch of existing male ideology. So Hardy can't really shows the agony and inner desire of female character Tess. As a male author, he thinks himself to be the father figure, progenitor of his created text and he treats female character simply as sensually qualified object. As Penny Boumelha asserts, "Hardy themetizes his identification with Tess in the novel through the various ways in which male characters, the narrater, and hypothetical observer view Tess as an image" (1). Tess's victimization by male observers in the novel reflects Hardy's own ambivalence towards becoming a target for society as a public image. Because during the first publication of *Tess of the D'Urbervilles*, there emerged great problem regarding representation of female sexuality that undermines female desire either didn't exist or else was wholly subservient to valorize male aggressiveness.

Most of the critics have invested time for the interpretation of Tess of the D'Urbervilles and on Hardy's philosophy telling him a meliorist-pessimist,

feminist and other such terms. Here we have some other critics who have interpreted the novel and the novelist attitude in different ways. Adam Gussow writes:

. . . readers of Tess have generally been of an ideological project through the natural all skittering instinct and passive acquiescence and free-floating reverie in contrast to Alec's focussed willfulness and Angel's intellectual stringency. This politically retrograde "natural" Tess is both a sadistically exploited object of male scopic desire and continually self-liquidating subject, the "charming" field-woman upon whose pulchritudinous form, Hardy and his textual surrogate gaze with an seemly voyeuristic hunger. (443)

Gussow seems to charge Hardy for treating Tess as object of male scopic desire which gratifies for the voyeuristic gaze. Another critic Dorothy Van Ghent admits that three crisis take place in course of her life. Alec's seduction of her, Clare's rejection of her and Alec's murder through her which leads her to prison. All these tests of her are according to Ghent the consequence of the dilemma of moral consciousness which is social construct. She says is on *Tess of the D'Urbervilles*, "The dilemma of Tess is the dilemma of moral consciousness in its intractable earthly mixture, schematically simplified, the signifying form of the Tess universe is the tragic heroism and regain effectuality themselves by moral design" (40).

In the same way, Mrs. Oliphant is unsatisfied with the Hardy's treatment of Tess's and Angel's Clare's action, "Hardy is strong on the injustice of the fact that the woman pays; but he never makes this injustice apparent to his hero. Nor does he apparently disapprove of Clare's action" (255).

Hardy remains unsuccessful to create poetic justice to all characters in the novel. Tess has been made victimized by dogmatic Clare and rouguish man Alec. But Clare gets no punishment for his misdeed. F. Manning another critic asserts, “Ironical, no doubt; practically all Mr. Hardy’s references to justice and retribution are ironical; the conflict for him resolves itself mainly into a conflict between natural instincts and social regulation” (417).

Manning is not satisfied by Hardy’s maintenances of poetic justice in the novel. But Wilbur L. Cross writes, “The tragedy of *Tess of the D’Urbervilles* begins in a crime and ends in a crime. Alec pays the penalty for his misdeeds” (274). Cross-seems to claim that whatever Tess has done with Alec at the end of the novel is right because he gets punishment according to his action.

Despite the various possible interpretations of the novel, this study particularly limits itself to the issue of “male gaze” on the basic of Hardy’s novel *Tess of the D’Urbervilles*.

2. Male Gaze

Gaze normally refers to a stare which means to look at something continuously without winking our eyes so as to carefully observe or dominate what is looked at it is a normal case that none object or cares when we look people but everyone feels uncomfortable or even angry. There is basic difference between look and gaze. To look something that our eyes can catch but gaze is different from look; it is more associated with power. When a male looks at objects through this particular kind of gaze it is normally called male gaze.

The gaze does not denote a well-defined theoretical or critical movement or school. In some ways the term is used like 'discourse': as a means to encourage a particular way of considering a text or an utterance and relating it to broader socio-historical and ideological matters. It is more concerned with culture, history, politics and most of all power.

This normal meaning could help us understand how the look and gaze are operational in cultural forms such as literature esp. novel, the subject of this research.

When we look at an object, we see more than just the thing itself: we see the relation between the thing and ourselves some objects while making the objects to be looked upon, a viewer is always presupposed. We can take example of different work of art in which the images of women are portrayed usually as passive, submissive, seductive, inactive etc. in most of them a male is the presupposed viewer.

"The portrayal of woman and her beauty in such position offers us the pleasure for the spectator"(Mulvey 5). So the male gaze here is the powerful look which projects its fantasy on to the female figures that are looked at for his

pleasure. This kind of pleasure is ordered by sexual imbalance, which is split between the active male and the passive female. But spectator's or reader's gaze sees not merely the object of the gaze, but sees the relationship between the object and self. He sees her as a creature of his domain under his gaze of possession. So male gaze refers to a powerful and purposive stare at the women's images to take pleasure of looking at women's body parts through secure vantage point.

“In the standard formulation: men look, women are looked at. Not just this, but if the owner to the gaze is both the product of patriarchy and also a way of reinforcing male dominance” (Hawthorn 513). In case of recorded texts such as photographs, advertisements and films, a key feature of the gaze is the object of the gaze is not aware of the current viewer.

Viewing such recorded images gives the viewer's gaze a voyeuristic dimension. This applies to cinema and advertisements where the situation is such that the viewer is privileged to be in position where the images that walk and talk in the screen cannot look back at the viewer. The privileged position gives the viewer a chance to fearlessly identify his “self” to the acting protagonist's self in the screen.

The psychoanalytic theorist Jacques Lacan was the basis for Laura Mulvey's concept of male gaze. Lacan had indicated to the narcissistic tendency of a child with reference to his mirror analogy. He explains about it in describing the mirror phase, which is a phase of child's psychological development when child realizes it's full identity in the reflection of mirror. Mulvey as a feminist critic brings this psychoanalytic theory of Lacan to support her analysis of her argument: cinematic viewing is the interplay between narcissistic identification and erotic voyeurism. In advertisement and film area men are shown in action and deep focus

as a figure in a landscape, in deep, real space, constituted figures of ego identification, like the idealized image of itself a child first joyously recognizes in a mirror and seeks to live up to as an ego ideal for the rest of its life. Woman on the other hand is made in to an object of eroticized looking, or scopophilia, a term lifted from Sigmund Freud theory of fetish.

The male gaze is said to be the outcome of the fear that all men harbour throughout their life. This fear, according to Laura Mulvey emerges whenever a male sees female body parts, which reminds him of "Castration anxiety". And the male gaze is the way out to overcome the "Castration anxiety" (Mulvey 5). So depending on the situation, the male gaze leads either to fetishization of women's body parts or to voyeuristic victimization of the fetish.

While talking about the image of women in the field of literary work of art and film, Margaret Olin claims, "We treat women's body as an object is also to say something about the way we treat objects in the twentieth century: as commodities, as objects of possession"(212). Fetishism of capitalist objects of symbolic exchange works similarly to the fetishism of the female body. Female body has become the object of spectacular on which the gaze of the man in the audience and the gaze of the man active within the narrative with whom the audience identifies are both fixed. Thus woman's body has been merely made object which satisfies the voyeuristic male gaze.

Psychoanalytically, Freud termed and explained the voyeurism that is attached to the predominant male gaze as fetishism. Sigmund Freud defined human psychology as collective functioning of three. Conflicting forces namely: Id, ego, superego, which led to the formulation of psychoanalytic theories. But here in this research, more than anything else, his division of human psychosocial

development into three different phases and how a child is socialized and his psychology is shaped are instrumental.

Freud believed that in course of socialization every child must pass through that three phases of psychological development: oral phase, anal phase and latent phase, when a child enters into the latent phase he realizes the sexual difference which contributes to the formation of what he calls “penisenvy” in female child which leads to “Oedipus complex”. Freud postulates that scopophilia and fetishism originate from the Oedipal complex.

Many feminists have viewed Freud as an enemy claiming that psychoanalysis as patriarchal status and, regarding women as biologically inferior and “true femininity” as subordination. But there are other feminists who have used the Freudian psychoanalysis greatly for furthering their views and criticism upon patriarchal power relations.

Feminists, including de Beauvoir, have often criticized Freudian theory as a biological determinist account of gender while the others like Laura Mulvey have used the same theory to deconstruct the patriarchal nature of narrative cinema. As quoted in Malson’s *The Thin Women*, Sayers says that:

If we actually look at Freud’s account of development of psychological sex differences we find that he did not subscribe to a biologically determinist account of female psychology. Instead he regarded the development of the characteristically female (and male) personality as the effect of the way the child constructs her (or his) biology. (12)

This means femininity and masculinity are not automatically and mechanistically determined by biology but are effects of society’s ideas about biology. Femininity

and masculinity are not natural and given but constructs. Therefore psychoanalytic theory can be read as an anti-essentialist theory of sexuality. But Freudian psychoanalysis here functions as a basic theory for the interpretations of the operation of what we have been calling “male gaze” in literary work of art.

Similarly, for women sexuality has always been linked in the dominant discourse to a certain excessiveness that stands against the attribution of full subjecthood, and that marks the feminine as sexual against in itself. It is a part of classic move that identifies the male with the mind and the female with the body. Women’s sexuality has been deeply constrained by the discursive and disciplinary practices of patriarchy that have sought to channel bodies and subjectivities into predetermined gendered models. Feminists have goal of breaking out of the boundaries of the proper body of overflowing the sexual categories assigned to women. In course of talking about women’s body Luce Irigaray asserts:

Cut up, dispatched, finished: our pleasure is trapped in their system, where a virgin is one as yet unmarked by them, for them. A virgin is the future of their exchanges, transactions transports. A kind of reserve for their explorations, consumations, exploitation. The advent of their desire, not of ours. (86)

Women to be turned into women by them, labelled by them, made holy and profaned by them. Thus, there is no value of women’s desire in patriarchy. Her body itself is ruled by the system of patriarchy. Male ideology only devalues women through their identification with bodily matters and examining the body in variety of ways- as pure physicality, as the carrier of identity, as an indicator of position etc.

Michel Foucault in his books *Discipline and Punish: The Birth of Prison*, chapter dealing with “panopticism”-the term meaning all seeing is taken from the writing of the English philosopher Jeremy Bentham in which who used the term for a prison in which all of the prisoners had individual cells in a ring like building and could thus be observed from a tower placed at the hub of this ring. The whole point of arrangement was that the prisoners should know that they were being observed or crucially, that they might be being observed. This constant possibility is always present in the prisoner’s mind and thus the force of discipline is no longer just ‘outside’ and capable of being avoided or hidden from but ‘inside’ in the prisoner own mind. Michel Foucault states:

The effect of panopticon to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange thing that the surveillance is permanent in its effects, even it is discontinuous in its action; that the perfection of power should lend to render its actual exercise unnecessary: that this architectural apparatus should be a machine for creating and sustaining power relation. (201)

Thus Panopticon is an important mechanism for it automatism and disindividualizes power. Such power creates absolute surveillance which leads to absolute self discipline. Discipline may be identified neither with an institution nor with an apparatus; it is a type of unequal power model that always keeps person under its grip.

Just like the same way, women are subject to gaze that they can’t return. Women are simply being made passive object of active male gaze. Not only this, woman becomes the surveyed female where the surveyor of woman in herself is

male. Thus she turns herself into an object and most particularly an object of vision. Jana Sawicki states:

It is productive, not repressive; in other words, it establishes limits through the production of discourses and subjects as well as the creation of institutions and technologies of body designed to normalize populations and there by secure the unity required in liberal societies. As subjected individuals depend on the authority of experts and are bound to categories, practices and identities. (382-383)

This means disciplinary power subjects individuals through institutional practices and through other policies and interventions governing the health and welfare of population. This is the “normalizing panoptic discipline” in Foucauldian term. Under this disciplinary power position, there are feminine forms of embodiment practices such as dietary and fitness regimes as well as expert discourses on how to walk, talk, style one’s hair, care for one’s body and wear clothing and make-up. Women become attached to such technologies in so far as they involve acquiring skills and they are tied to a central component of normative feminine identity, namely sexual attractiveness. Women who are reluctant to embrace such feminine forms of embodiments are always threatened. Such disciplinary power threatens women with de-skilling and challenges their very sense of identity. Foucault in his books *Discipline and Punish* and *The Birth of Prison* uses the term “gaze”. According to him, gaze is sort of powerful look, which objectifies the other person (who is looked upon) subjects him/her to a curious stare, categories, defines and takes control. His use of the term “gaze”

therefore carries the sense of being objectified, subordinated or threatened by the look of another.

Michel Foucault, who linked knowledge with power, related the gaze to power rather than to gender in his discussion of surveillance. This absolute surveillance leads to self-discipline. According to Foucault. The use of the term “gaze” through slightly varies to its use by Laura Mulvey; there is a strong relation between the two. Foucault focuses on how a “gaze” becomes a technique to utilize the power of looking into what is look at. He associates the “gaze” to surveillance effort of modern scientific camera, which has, becomes the instrument of women’s subjugation.

In the same way, male author’s ‘pen’ have become the instrument of power in literary work of art through which they observes and categorizes the women’s images through ‘male gaze’ which contributes to the formation of ideologies in society because all the literature and other works of art repeatedly use such images.

Male Writers and Female Characters

Feminism declares that women are also human beings, equal to men. It makes a complain against the patriarchy which sets in our society through the years. It mainly concerns with social activities and rules, it is a political theory, which makes loose every bondage with male.

Victorian period dominate with male either on politics or social. Though the Queen Albert was more active than the Queen is cases of decision-making. She was proud with her husband thinking, he was the kindest best man of the world. Not only the queen, but also Victorian women were just the best nurses, mothers, wives and daughters.

As Mary Wollstonecraft said on her eassy: *A Vindication of the Right of Women:*

My own sex, I hope, will excuse me, if I treat them like national creatures, instead of flattering their fascinating graces and viewing them as if they were in a state of perpetual childhood. Unable to stand alone. I earnestly wish . . . to persuade women to endeavor or to acquire strength, both of mind and body, and to convince them that the soft phrases susceptibility of heart, delicacy of sentiment, and refinement of tastes are almost synonymous epithets of weakness [. . .]. (143)

At the time of early nineteenth century, women's consciousness was rising continuously; they intended to do more than what they had. Men treated to woman as their pretty dolls, best to put in the showcase, and made force to stay inside the boundary of four walls. Some writers as Wollstonecraft tried to encourage women.

There were different women who raised voice against the ideologically constructed female stereotypes. The life cycle of the Virgin has been idealized concept of femininity: marriage, conception, pregnancy, birth and motherhood. These cycles served as constant models for behaviour and social ethos. These very stereotypes continued to exist, now transformed into secular pictorial schemes.

During 1970s and 1980s feminist criticism that became a dominant force in western literary studies. There were different women from France, Britain and America who raised issue of male domination and femininity either in literary or in social sphere. French feminist critics not only acknowledged Beauvoir's critique but focused on language as a tool of male domination, analyzing the ways in

which it represents the world from the male point of view. Drawing on the ideas of French psychoanalytic theorist Jacques Lacan, French feminist critics like Julia Kristeva reminded us that language is a realm of public discourse. Children enter the linguistic realm just as they begin to understand that they are individuals, distinct from their mothers; boys also begin to identify with their father, the family representative of culture. All children then learn to speak language structured in accordance with binary opposition such as masculine/feminine, fathers/mothers, son/daughter, head/heart, active/passive, reason/emotion etc. Hence masculinity is associated with such qualities such as light, reason and activity whereas femininity recalls passivity and emotion. These two sets of terms are hierarchically structured. Reason for instance is valued over emotion by masculine-dominated culture. Thus like Ann Rosalind, Julia Kristeva argue that language is phallogocentric, privileging the phallus and masculinity. In the same way many of French feminist critics like Luce Irigaray, Helene Cixous spoke against the male tradition of exposing female body in literary work of art. As Christine Faure claims, "Emphasizing the body either reduces the feminine to a biological essence or elevates it in a way that shifts the valuation of masculine and feminine but retains the binary categories" (123). Male authored texts are dominated by such kind of representation of female body parts. Sandra Gilbert, Susan Gubar, Sheila Ruth and others feminists critics highly raised their voice against the issue of conventional portrayal of female characters by male authors.

Radical feminism is a branch of feminism that views women's oppression as the basic evil upon which human relationship in society are arranged. The radical feminists seek to abolish the patriarchy that primarily oppresses woman. The patriarchy is relationship of dominance where male is dominated and exploits

for his own benefit. The different types of oppression like gender, race, class, perceived attractiveness, sexuality, ability which affirms the recognition of patriarchy.

Sandra Gilbert and Susan Gubar's *The Mad Woman in the Attic* is another brilliantly written book on the major female writers of 19th century. Their main argument in the book is that artistic creativity, which is perceived within the dominant 19th century tradition basically as male quality, is in fact a patriarchal superimposition upon the women writers who are imprisoned.

In every areas like other conceptualization, have been male created. In a society where men have controlled the conceptual arena and have determined the social values and norms. Not only men perceive women from masculine perspectives but all the members of the society including women perceive the female from the prevailing masculine perspective. We all have inherited and internalized attitude and values which are taught indifferent institutions that are controlled by male dominated ideals.

All male identified ideals of women rest on one basic presupposition that women are understood within their biological capacities, sexual or reproductive. These capacities determine women's place in the world and they are only "good". The marian image, mother, nurture in carnate; is woman's most positive image in patriarchy. Tenderness, fragility, love, clarity, loyalty, submissive, sacrificial, carrier of man's seed, essence of purity- these all are associated with woman's good aspects. In the absence of these qualities woman is attributed with two qualities evil & good at the same time. This ambivalent judgment of women as good and bad like the images themselves are male projections, resting not only on the extent to which any woman meets the specifications of her role requirements to

the standard set for her but on a particular male's needs and his attitudes toward that role configuration at the same moment. That is an image may be judged good at one time and bad at another, depending on its serviceability to the man making the judgment. This is the ambivalence attitudes of patriarchy regarding the representation of female images such realities are explicitly clarified in Simone de Beauvoir's *The Second Sex* as:

Woman as flesh: the flesh of male is produced in the mother's body and re-created in the embraces of the woman in love. Thus woman is related to nature, When incarnates it: vale of blood, open rose, siren, the curve of a hill. She represents to men the fertile soil, the sap, the material beauty and the soul of the world. She can hold the keys to poetry: she can hold the keys to poetry: she can be mediatrix between this world and the beyond: grace and oracle, star or sorceress, she opens the doors to the supernatural, the surreal She is doomed to immanence: and through her passivity she bestows peace and harmony-but if she declines this role, she is seen forth with as a praying mantis, an ogress with as a praying mantis, an ogress. In any case she appears as the privileged other. Through whom the subject fulfills himself. One of the measures of man his counter-balance, his salvation, his adventure his happiness [. . .] (994)

Women are always presented as chaste, pure, innocent, good, nurturing loyal, aesthetic, supportive if they meet male's needs otherwise same women are taken as witch, temptress, vulgar, immodest, mysterious creatures who go under different situations like menstruations, child birthing etc. Moreover a woman is seen forth with the other negative image – “the praying mantis” female who

devours the male during or after coitus, there by representing the link between eroticism and death. As a devouring female, the mantis became symbol of the castrating woman who threatens male with castration and death.

These all are stereotypical images of women are destructive to us. In their positive aspects, impossible to meet, in their negative deprecatory and ugly, they flourish in the minds of women who are forced to live them. Functioning in large part as social norms, they have great power to direct attitudes and behavior, among the group stereotyped as well as in the larger community. These all constructed myths are differently orchestrated by our authors. Because of the repetitive use of these myths turns to be as real. As a result, not only the male authors but female writers also assume such images as their traits.

Creativity is the quality of male. Traditionally male authors are led to assume patriarchal rights of ownership over the female characters. In other words, male sexuality is the essence of literary power. The author's pen is phallic symbol through which the male author shows his power over women. The roots of authority tells us that woman is man's property then he must have authored her. Woman has been framed in his texts. Gilbert and Gubar in *Mad Woman in the Attic* postulate that, "In all the aesthetics the poet like God the father is paternalistic ruler of the fictive world he has created" (5).

Thus in patriarchal culture, the text's author is a father, a progenitor, a procreator, an aesthetic patriarchal whose pen is an instrument of generative power like his penis. Male's ideals and assumption regarding woman becomes real through their representation in literary piece. As a result, women exist only to be acted on by men, both as literary and as sensual objects.

A prominent feminist critic Sheila Ruth in her book *Issues in Feminism*(1980) views images of women in patriarchy as he basic evil upon which ideological

formation regarding women in society are arranged. Ruth states that, “. . . constant themes in the naming of women by patriarchal societies may find different expression and may vary in intensity and effect, but they almost universally recur (86).

The stereotypes of women, contradictory and conflicting are male projection and as such they must be understood as outward expressions of male attitudes. The dichotomy in the representation of woman therefore is a strong indication of extreme ambivalence on the part of men.

Spenser in his first book *The Faerie Queen* introduces a female monster who serves as a proto type of the entire line. The female monster Error is half woman, half serpent. She symbolized the dangerous effect of misdirected and undigested learning. This monster female character is against the noble Red Cross Knight. In the same book Unna represents Christianity charity, docility But Duessa and Lucifera are presented as more dangerous character of false appearances to hide their vile natures. In the same way, in Pope's *The Rape of lock*, woman is mother Goddess and same poet presents woman as goddess of Dullness in *Dunciad*.

Thus these all are nothing but the ambivalence attitude of male author's regarding female character. The male authors are grown up within the same environment where female images are being made ambiguous. And those authors who have same mind make up can't create unbiased literary piece where male and female are presented in equal angle either in the matter of familial or social relationship or in the matter of sexuality. This is the main concern of this research paper.

3. Hardy's Construction of Femininity

Creativity and the work of art or literature it creates, as Freud says is associated with creator's conscious and unconscious desire. Thomas Hardy in *Tess of the D'Urbervilles* representation of protagonist Tess is focused on his manipulation of her story for sadistic pleasure. Tess appears to us as the helpless object of cruel "male gaze". In course of trying to save her family's honour, she is raped in the wood by a roughish gentleman who simply can not resist her charm.

Hardy represents Tess having extra ordinarily well-developed pairs of body parts: lips and legs. Tess's lips deepred, warm, kissable, defining features of a mouth Alec D'Urbervilles calls "maddening" get her into repeated trouble by being sometime Alec's and sometime Angel's possessor. Poor Tess's sensual qualifications which are fully attributed with Tess are responsible for victimization. Hardy has presents Tess in such a way that this evokes the traditionally prevailing male ideology.

Surely, no "passive" female protagonist has ever walked so many miles, milked so many cows, threshed so much wheat, and harvested so many frozen beets, labored so hard against the societal and familial problems. The charge of passivity is something irrelevance in the novel.

Tess is defining as dreamer, by night and day- "Tess is deep asleep or in reverie"- at Prince's death, at the time of her seduction by Alec, when the sleep walking Angel buries his image of her, at his return to find her at the herons and when the police take her at Stonehenge. Moreover, her other dreaminess states are observed- while floating across the Marlott landscape at dusk, while singing herself along the road to Talbothays, while wading through the garden towards the sounds of Angel's plucked harp, while harvesting forgiven turnips and feeding the

wheat- thresher at Flint comb-Ash farm. Feminist readers of Tess have mark such dreaminess as invidious, part of an ideological project which Tess' physical attractiveness and sensual qualities are represented as natural. This projection of Tess by narrator fulfills his unseemly voyeuristic desire.

Early in the novel, Hardy describes her as one of a group of Marlott girl's participating in a spring ritual called club walking. The narrator tells us, "an ability to balance their heads, and to dissociate self consciousness from their that they were genuine country girls, unaccustomed to many eyes" (24). Tess herself is initially described, "A fine and handsome girl no handsomer than others, possibly but her mobile peonymouth and large innocent eyes added eloquence to colour and shape" (25). Hardy paints Tess, as beautiful woman having a strong feminine characteristic at attracts the notice of many. Narrator describes, "A small minority, mainly strangers, would look long at her in casually passing by, and grow momentarily fascinated by her freshness, and wonder if they would ever see her again, but country-girl, and no more" (26).

Thus, the representation of Tess brings her to the level of object of gaze. We know Tess through the narrator's eyes which both report and take part in her construction as a fetish object of extraordinary visual charisma.

In course of "claiming kin" she approached with Alec D'Urbervilles who is dignified gentleman who can't resist Tess's charm. Alec enacts a symbolic rape with the help of honeygrown strawberries:

D'Urberville began gathering specimens of the fruit for her, handing them back to her as she stopped and, presently selecting a specially fine product of the 'British Queen' variety, he stood up and held it by the stem to her mouth.

“No . . . No!” She said quickly, putting her fingerings between his hand and her lips. “I would rather take it in my own hand.”

“Nonsense”! He insisted and in a slight distress she parted her lips and took it in. (53)

This is what the society of the spectacle does: transforms a source of nourishment and delight into form-enacted pornography. In spite of her reluctance Alec forces her to consume strawberries; even he fills her basket with them. She obeyed like one in dream. Thus Alec uses available flora to spectacularize his future prey, constructing a hyperreal simulacrum of pluckable maidenhood. Hardy demonstrates Tess’s dreaminess as:

She didn’t know what the other occupants said to her as she entered, though she answered them; and when they had started a new she rode along with an inward and not an outward eye.

One among her fellow-travelers addressed her more pointedly than any had spoken before, “why, you be quite a posy: And such roses in early June.”

Then she became aware of the spectacle she presented to their surprised vision: roses at her breast: roses in her hat, roses and strawberries in her basket to the brim. She blushed and said confusedly that the flowers had been given to her. (56)

If Tess here suffers the uneasiness of a woman who senses herself the future object of a possessional claim grounded in the superimposition of surplus value -a young woman like virgin land may be “developed” by a shrewd speculator. Then her next encounter with Alec gives her little cause to relax. Forced to accept a job as poultry-keeper at Slopes, Tess accepts a ride in Alec’s fancy horse-driven gig as

she know nothing about Trantridge. Then comes the plunge downhill, a terrifying blur which forces her to grab hold of him; he offers his waist as a substitute for the stabilizing terrain, he's just deprived her of. "Let me put one little kiss on those holmberry lips, Tess!"(67). He cries a moment later, revealing his true purpose behind offering her job and space. Her agony is palpable, inexorable when he gives her the "kiss of mastery", she immediately wiped the spot on her cheek. She walks very little at Trantridge, Alec is always coming along and lifting her into his gig, lifting her into his horse – a sham sky hero comes to rescue her.

Alec has abandoned her shortly before the rape takes place; he narrator paints her as an object, which seems to dissolve beneath his brush. "With the setting of the moon the pale light lessened, and Tess became invisible as she fell into reverie upon he leaves where he had left her" (87). Minutes later Alec returns, almost stumbling over her, and calls out her name. "There was no answer. The obscurity was now so great that he could see absolutely Muslim figure he had left upon the dead leaves" (88). Here her invisibility symbolizes grievous powerlessness. The portrayal of Tess and her physical beauty in such position offers the pleasure for the spectators. It is the exploitative practices of male narration. Hardy keeps on describing Tess's grievous situation as:

Why it was that upon this beautiful feminine tissue, sensitive as gossamer, and practically blank as snow as yet, there should have been traced such a coarse pattern as it was doomed to receive, why so often the coarse appropriates the finer thus, many thousand years of analytical philosophy have failed to explain to our sense of order.

(89)

Here, Tess has been taken as a mysterious creature whose behaviour and physicality has been mystified because he is male author. Really, he can't understand real and inner suffering of woman. Furthermore, she is shown in gloomy and sadistic situation:

On these lovely hills and dales her quiescent glide was of a piece with the element she moved in. Her flexuous and stealthy figure became an integral part of the scene. At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story. Rather they became a part of it; for the world is only a psychological phenomenon, and what they seemed they were the midnight airs and gusts, moaning amongst winter twigs, were formulae of bitter reproach. (101)

One has the sense here of Hardy playing out an idea—the naturally virtuous woman, unfairly haunted by shame, refuses to show her face without acknowledging the degree to which he has conspired with Alec in her construction as a sex-toy. It is his own authorial sadism.

Unconscious authorial sadism is nowhere more starkly exemplified than the moment when Alec, an apparently chastened and changed man, reenters Tess's Life. No sooner do his eyes fall on her familiar countenance and form than he accuses her of looking at him with ill intent. Hardy tells us “the wretched sentiment which nature had endowed her she was somehow doing wrong”(343). Whenever issue of Tess's miseries and seduction come narrator seems us to assure that fate and destiny are responsible for her fall. Hardy creates more complexities by giving more paradoxical relationship. It is rape or seduction? Hardy is able half to suggest that Tess is a more passive victim of male aggression and ideal than an

active participation in her own disastrous fate. It means Tess is not ignorant about male sexuality. Then why she should not be separated from Alec's paw? If it was not possible to escape from his paw it would be rape rather than seduction. Why did Hardy hesitate to say rape? Hardy implicated Tess sexual desire. He seems not being able to come out from the constructed stereotypes regarding women. This biased and imbalance portrayal of female characters in his novels can be explicitly viewed. Actually, linguistic exploitation of man made language creates a deep structure where the moral values are fully grown up.

On the way to leave Marlott for a milkmaid's job at Talbothays farm, narrator has projected the perfect lighting day and who even finds in the prettiness of Tess's face an exact representation of her spiritual condition:

She heard a pleasant voice in every breeze and in every bird's note seemed to lurk joy. Her face had latterly changed with changing states of mind continually fluctuating between beauty and ordinariness, according as the thought were gay or grave. One day she was pink and flawless; another pale and tragically. When she was pink she was feeling less than when pale; her more perfect beauty accorded with her less elevated mood; her more intense mood with her less perfect beauty. It was her best face physically that was now set against the south wind. (119)

Tess's fantasy of unconstrained daylight freedom where no lusty young men disturbs her here is the author's voyeuristic fantasy of perfect lighting conditions. She is currently in a beauty /gay/pink/flawless mode how can she also be feeling less than when pale? "Is her less perfect beauty" the pale face or the pink face? If "her best fact physically" is now set against the south wind, how is

she feeling? If she feeling terrific, why should we care how she looks? Thus whatever sympathy leavens the narrator's scrutiny it is only to construct Tess as a kind of eroticized little baby blush a lot whose complexion can be deepened and mouth turned upward with the twist of an invisible authorial button.

Tess has been taken as a spectacular object of lust by Angel. He selects Tess, we are told "in preference to the other pretty milkmaids when he wished to contemplate contiguous womankind" (137). He is successful in every respect but one: the closer he draws to sympathetic and sensuous participation in Tess's world. He's watching Tess, who is leaning her forehead against cow's flank as she milks it "her eyes fixed on the far end of the meadow with the quiet of one lost in meditation" (165). Just like narrator in the ideal photosphere passage, Angel can't keep his eyes off her reverie, "How very lovable her face was to him. yet there was nothing ethereal about it all was red vitality, real, warmth, real incarnation. And it was her mouth that this culminated" (166).

Angel also views Tess from the same perspective just like Alec D'Urberville does Tess's physical qualities like lips are the spectacular embodiment for him. They verily demand to be kissed which is why "Clare suddenly jumps, draws into his arms and kisses them" (168). Thus he also can not resist the charm. Clare seems to struggle to fix and stabilize nature's dreadful flux by making woman as sex-object. Representing woman in such a position, narrator gratifies his voyeuristic 'satisfaction. "Male gaze" is said to be the outcome of the fear that all men harbour throughout their life. According to Laura Mulvey this fear emerges whenever male sees female's body part which reminds him of castrations anxiety. Same case can be found here in *Tess of the D'Urbervilles* because Alec's and Angel's gaze leads to fetishization of Tess body parts. Their

'gaze' is the way out to overcome the 'castration anxiety'. Poor Tess has become the passive victimized object of cruel "male gaze."

The notable instability of his imaginative construction and the extraordinary cruelty in it becomes visible in the dreadful aftermath of Tess's wedding night confession that she is not through no fault of her own quite the "virginal flower" he thought she was:

He looked upon her as a species of impostor, a guilty woman in the guise of an innocence one. Terror was upon her white facing as she saw it," her cheek was flaccid, and her mouth had almost the aspect of a round little hole. The horrible sense of his view of her so deadened her that she staggered. (245)

His view of her is literally that a mysterious visual construction, the substitution of horrifying spectacle for a lust provoking.

We can analyze Angel's double standard of morality which is quite responsible for Tess's downfall. After the confession of Tess, his reaction is one of astonishment and shock, Hardy's art of twisting episode by hiding letter under the carpet makes Tess more a timid lady who could not express frankly her own past misfortunes Hardy's such technique makes the story sweet but it confines Tess in the zone of confusion. She became assured that Angel had already read the letter but in reality he did not get the letter. After her oral confession Angel's hypocrisy for Tess came in true. Angel said, "oh Tess forgiveness does not apply to the case: you were one person: now you are another." And he went on to say "I repeat the woman I have been loving is not you" (245). Tess's rendering tone appeals again and again for forgiveness in this way, "Angel! Angel! I was a child when it happened I knew nothing of men" (249). Really, the repeated voice of Tess

represented woman's misery and innocence. But Angel ignored ruthlessly, it was same Angel who had committed dissipation with woman while he was in London. Tess easily forgave him about this confession. In spite of her sobbing and weeping the heart of Angel never melted. The somnambulistic incident psychologically lightens the selfishness of male character. Angel departed from Tess for the sake of his morality not for Tess's welfare. Both Angel and Alec victimized Tess intellectually and physically. Now Tess's depression of physical loss transmitted into mental loss.

The concept of morality is created by male. The voice of language in 19th century was power invaded not only to a social group but to whole academic realm. Women are compelled to use man made language here the power means the power of male. Gilbert and Gubar in *The Mad Women in the Attic* critically comment on patriarchal power and femininity:

The author/father is owner of his text and of his reader's attention, he is also of course owner of his text and of his reader's attention, he is also, of course owner/ possessor of the subject of his text, that is to say of those figures, scenes and events those brain children, he has both incarnated in black and white and bound in cloth or leather. Thus, because he is an author, a "Man of Letters" is simultaneously, like his divine counterpart, a father, master or ruler and owner: the spiritual type of a patriarch, as we understand that term in western society. (7)

So that Gilbert and Gubar's argument seems an analytical interpretation to balance the power between male and female. They comment patriarchal system of

taking author as father figure, ruler, even possessor of text. He can presents the text according to his desire as if he is a divine counterpart and a man of letters

In *Tess of the D'Urbervilles*, the narrator makes Tess the object of consumption of Alec and Angel. Tess is composed of all the 'object images' the novel defines her, primarily deriving from male lookers in our collusion with those images; nubile country girl, plump arms, erotic mouth and so on. This is the Hardy's objectification of Tess. Actually, Hardy paradoxically presents Tess's character; he sometimes makes her an innocent girl and sometime makes an eldest child family who takes the burden of familial economic problem. The language of author as a narrator gives the clues of Tess's fault. This is the perfect example of linguistic intervention. Hardy creates an appropriate situation for seduction foggy darkness and silence ruled everywhere. The speeches uttered by Alec and Angel to Tess are quite male extreme intervention. So, it is to be said our discourse is the product of the law of the father. Women have been made inferiors and the oppression has been compounded by men's belief that women are inferior by nature.

After the revelation of dark past Tess and Angel are parting ways not far from Marlott. Angel tells Tess not to come to him unless he sends for her. Helpless Tess agrees to do everything he says, saying "I agree to the condition Angel: because you know best what my punishment ought to be; only-only don't make it more than I can bear!"(271). This agonized expression shows how much devoted the Tess towards Angel is but Angel is indifferent towards Tess's true devotion. Angel has become here the representative of the patriarchal society which only regards women's suffering as their own fault. Can we say Tess's rape

case as her own fault? Of course not, because it is only the treatment to helpless and poverty stricken woman by the roughish gentleman like Alec.

Tess's destination is Flintcomb-Ash farm, "a starve acre place" she is presented as unsuccessful lady there too. Even in such a difficult condition she wholly devoted towards Angel's love in spite of his indifference. To draw no further attention from men, Tess wraps her face like she has a toothache and cuts off her eyebrows. Hardy shows Marian other female character is sympathetic to Tess about Angel. Moreover, Tess insists that no one is to know that she's married because she thinks that he would be ashamed of her. Tess's expression; "Marian remembers nothing about him if I get the place. I don't wish to bring his name down to the dirt" (301). Here Tess thinks herself as sinner. This unselfish attitude of Tess's resurfaces in her attempt to defend Angel for leaving her shortly after their marriage. When Tess has emptied her purse and needs to find work, she refrains from returning to Talbothay's Dairy, even though she knows they would welcome her back. For fear of soiling her husband's reputation, she seeks employment in a region far from her home Angel's family, and Talbothay's. When Marian questions the awkward situation of their marriage, Tess faithfully defends her husband's actions as "quite fair". She tells her, "wives are unhappy sometimes; from no fault of their husbands-from their own" (301). She readily protects Angel's actions and places the blame for her own situation on herself. Hardy, demonstrating Tess in highly sacrificial position, as if love is woman's whole existence. The Feeling of guilt that they are soiled, impure beings is not the fault of these victimized women like Tess. It is rather society's hegemonic nature panopticed gaze at women that made them feel as if they are sinner. This is all

the male author's projection of female character within the existing stereotypical position.

After the seduction of Tess by so called gentleman of D'Urbervilles family, Alec, she leaves Slopes after a few weeks filling her womb with the seed of sorrow. Her family member thought that she had brought shame to house. The agonized girl turning passionately upon her parents as if her poor heart would break. "Oh mother, my mother! How could I expected to know I was child when I left this house four months ago. Why didn't you tell me there was danger in men-folk?"(98) In spite of her grief, society and her own family members disregards her because they think that she has destroyed her familial reputation. Moreover the baby's illness brought so much grief that the rendering voice comes out from her, "O merciful God, have pity, have pity upon my poor baby! This is the tone of a spouseless mother" (109). There is no one to console and help her because the baby is bastard. When the scene of baptism and burial of baby came, Vicar rejects to give him the Christian burial as he is considered to be bastard and for this reason baby was buried in informal place. It shows the inhuman and dogmatic patriarchal faith of Puritanism which ostracize Tess and her baby. Similarly, Alec destroyed Tess's life and she murders him. Angel entrapped Tess in his love but rejected because of her past misfortunes. In a sense they threw stones in Tess's well but nobody could get them out. The rejection of Angel to Tess is basically grounded by social ostracism. The scene of wedding ceremony and even after that exposed the culture phobia in Tess, because she hesitated to utter Mrs. Angel Clare, "I have no moral right to name Mrs. Angel Clare" (232). On the other hand Angel's modern ideology had been swept away by Christian orthodoxy due to Tess' physical loss; Tess might be counted as a social outcast in Angel's philosophy.

Thus the conversation of ostracism bred the moral norms through the religious belief, then it can be said that morality is reflected matter from religious mirror which is dominance of male ideology.

Christianity Hardy's vision is disapproval matter although it has played a dominant role in whole novel, Angel Clare; Tess's male counter part was the son of an earnest clergyman, he first shows a great affection on Tess being a modern man but his evil of hypocritical character was uncovered when Tess clarified about her dark past. Angel is shown in the beginning he did not believe in Christian dogma like Hardy, and he docilated Tess in his love but bit later Tess's confession his idea was converted in religiosity and he regreted that whom he married was not a real virgin Angel's love with Tess is True or False? It is a problem if he loves her heartily the downfall of Tess won't be possible. If he does not love her, why does he show a great devotion? For example, he kisses her endlessly and says, "I will no desert you. I will protect you by every means in my power, dearest love, whatever you may have done!" (407). Hardy confines the reader in his controversial web. Why does Hardy control Angel's sensuality in mill house during the honeymoon, then why did he leave Alec free in the Slopes? Is Angel really an idealist? If he is an idealist, why does he desert Tess? He never wrote her while he was in Brazil. The word "pure" satirizes the attitude of Angel as well as society. Angel seems to be here a worse hero than a bad villain because mental torture is worse than physical torture. And the concept of ostracism is a moral problem, which is wholly grounded on male ideology.

Socially and morally ostracized Tess is spending her days in starve land, a Flintcomb-Ash farm by working hard. There is reappearance of Alec D'Urbervilles It is said that he is incompletely converted from reckless rake to

fanatic preacher. He quickly follows after her and propositions her with wealth and position, "I am ready to pay to the uttermost farthing. You know you need not work in the fields or the dairies again. You know you may clothe yourself with the best, instead of in the bald plain way you have lately affected, as if you couldn't get ribbon more than you earn"(338). Whenever he sees Tess, he simply can't resist her charm. It is his spectral hungers. When she rejects his offer of riches for her body, he charges Tess for the cause of his backsliding. "I was firm as a man could be till I saw those eyes and that mouth since eve!" (342). This transference of blame; the process of projection and mystification by which woman is transformed into a charismatic assemblage of body parts which demand to be possessed has been the culture of masculinity. Here Tess has been taken as an object having specific attributes that provoke sexual desire.

When broken Angel Clare discovers her great natural beauty and her beautiful look unnerves him, he charges her and says, "His original Tess had spiritually ceased to recognize the body before him as hers allowing it to drift, like a corpse upon the current, in a direction dissociated from its living will." (400). This tortuous of this formulation shows in a Tess renouncing all male gazes, Angel's included at the very moment his observation of her body before him insists on reinscribing as visible solid. Her dream journey overtaken by male desire and economic necessity has terminated in paralysis, decay. Hardy's original strong Tess's action of murdering Alec and escaping with Angel is taken as resurrection rather than the act of impurity. The same action leads within a week to Tess' recapture and eventual hanging. Tess's death is tragic in the sense of grossly premature but it is completion of a spiritual quest.

Tess's murder of Alec in the hotel room at Sandbourne we are not shown; what we are shown, courtesy of the peeping eyes of their hostess Mrs. Brooks are in keyhole glimpses of the kneeling Tess. "It was from her lips that came murmur of unspeakable despair"(401). Those lips, so long spectacularized focus of narrative and male suitor voyeurism. If Alec would own Tess by the sheer force of the heavily capitalized gaze within which he imprisons her, she will free herself by erasing the original surface on which that gaze rests, "In writhing with her head on the chair, she turned her face towards the door, and Mrs. Brooks could see the pain upon it: and that her lips were bleeding from the clench of her teeth upon them and that the long lashes of her closed eyes stuck in wet tags to her cheeks" (402). She murders Alec a moment later; she runs after Angel and joins with him on the open highway. Though society and Angel consider Tess as an impure woman, her great devotion for Angel is unshakable. She appeals, "Angel, if anything happens to me, will you watch over Liza-Lu for my sake?" (415) Tess is ready to fulfill Angel's passion by giving her younger sister Liza-Lu, it is Tess's great offering to her lover. This offering of Liza-Lu by Tess for Angel gives a sharp ironical treatment. This action is not clarified by novelist. But the words 'purity and impurity' are more related with Foucauldian power relation here the word 'pure' satirizes the attitude of Angel as well as society. The Climax of Tess's tragedy is reached in the final chapter. She manages to walk herself to the rightist place towards death. Those spectacular physical qualities like lips, legs cause so much of her grief are nowhere. This death incident of Tess is considered as tragic according to Hardy. Traditional feminist accounts of Hardy representation of Tess is narrator's manipulation of her story for sadistic pleasure. Tess has been presented as the helpless object of a cruel "male gaze". It is not other than the exploitative practice

of male narrator. Traditional feminists even assert that the images used for Tess and the subsequent disintegration of the female image as in Hardy's famous field woman passage set up an alliance between Tess and the novelist as victimized objects of public gaze.

Tess's victimization by male observer like Alec, Angel in the novel *Tess of the D'Urbervilles* reflects Hardy's own ambivalence towards becoming a target for society as a public image. When *Tess of the D'Urbervilles* was first published in book form in 1891, critics themselves assumed a link between the unnatural Tess and the grotesque figure of the novel's author. Julie Grossman postulates that "contemporary reviewers expressed anger at a representation of female sexuality that challenged a traditional view that female desire either did not exist or else was wholly subservient to valorized male aggressiveness. This anger is cause in a language of euphemistic horror, language disguises the real threats unsettling critical discourse" (1). Charges against Hardy was for his depiction of sexuality without apparent reason, cause or justification is a justification for evading a confrontation with the social causes of sexual oppression causes easily elided by opting for euphemistic name calling for righteous indignation, for a judgment of gratuitousness.

Why do men often use such phrases the whore, the witch and the daughter of Babylon to woman? The patriarchal cultural convention and historical validity of different social norms produce different social terms. The word witch is not frequently used now as in ancient time and as in most rural area. His concept of virginity was one of the current fashions for Victorian males so that Tess was considered a ruined girl by society, Alec and Angel. Alec D'Urberville once pronounced Tess, "you temptress Tess, you dear damned witch of Babylon.

Damnation you are very cruel” (342). Here Tess’s identity is historicized according to Victorian morality, which was highly dominated by male ideology. In Simone de Beauvoir’s words, “Woman has been made to represent all of man’s ambivalence feeling about his own inability to control his own physical existence, his own birth and death.” (34) Thus, ambivalence attitude towards female has been presented in literary piece of art by our male authors who suppose themselves as God for their created text. Representation of female character in Spenser’s *The Faerie Queen* is not out of this traditional ambivalent attitude. Spenser has represented female monster just like Error, Duessa. Duessa deceives and ensnares men by assuming the shape of Una the beautiful and angelic heroine. Similarly, Lucifer lives in what seems to be a lovely mansion a cunningly constructed House of Pride whose weak foundation and ruinous rear quarters are carefully concealed. both women use their art of deception to entrap and destroy men and he secret shameful ugliness of both is closely associated with their hidden genitals that is with their femaleness. Just like Spenser’s and Milton’s stereotypical representation of female characters, Hardy himself in *Tess of the D’Urbervilles* in the representation of female character Tess is not out of the same convention He also includes the images and stereotypes of women. Hardy himself represents Tess as simple, careful diligent and active peasant woman in the beginning of the novel but at the same time, he remains on saying “damned witch of Babylon” for Tess. Is not this treatment of female character by Hardy full of ambivalence attitude? Yes, of course, he always projects Tess as dubious nature. He represents strong male thrust in this novel. Thus, on the one hand he is gratifying his voyeuristic “male gaze” and on the other hand he is continuing the convention of projecting female stereotypes in literature.

Tess is described early in the novel as fine and handsome girl whose mobile mouth and large innocent eyes added to eloquence, to color and shape, phase of childhood lurked in her aspect appears to a common eye. Her thirst for happiness through love and the circumstantial portray to prevent her from it's realization give us the picture of hopelessness and helplessness of man cast into "a dark and unsatisfying world". Besides the impersonal forces, she is subjected to the oppression of the social system, the continuation. She suffers because of various systems and beliefs. She has to change her self from teenage girl to lady, bearing more pains and crossing many barriers.

In contrast with her mother, Tess is not illiterate. She has passed the sixth standard in the national school under a London trained mistress. She speaks two languages; the dialect at home, more or less; and ordinary English outside and to persons of quality. Though, she has tenderly to believe in omens, she isn't superstitious like her mother. She is forward to her mother as regards knowledge and outlook. Between Tess and Joan, Hardy says "When they were together, the Jacobean and the Victorian ages were juxtaposed"(32). This expression shows in the beginning of the novel Hardy is projecting Tess in different mode from the Victorian conservatives.

Right through ages down the centuries, women have been suppressed by masculine society. They have been dominated so much that they have given up and submitted to the males. In the novel, domination of male is also stronger either through authorial representation or from societal norms and values. When, Tess is seduced by Alec again and again, I state the word again and again because mental seduction is painful and stronger than physical. The stains of paints may erase after few days, but the smeared heart can't get relief. So, Tess can't endure his

domination and submits herself to him. In this patriarchal society, her voice wasn't heard for justice to be done to the females living in a male dominated society.

When she finds no shelter in a patriarchal society and feels rather lonely, she goes once again to her seducer who had destroyed her life she finds no response from Angel in spite of her two pathetic letters. The burden of her own existence has become intolerable to her. Besides, she finds no shelter for herself and for her family. Tess is made to be innocent victim of vital attack of male and hypocrisy of Victorian age.

Author projects Tess that she is always in welfare of her family and brothers and sisters she has no intention to go to poor relatives D'Urbervilles she is made force to go under mother's pressure. As the eldest child of the family, Tess is keenly conscious of her duties Tess acts as the most responsible members of her family and regarding herself as the guardian of all. Whenever the prince was killed in accident, their haggling business, the source of their livelihood cease down. At the same moment Tess consoles her parents saying, "I suppose I ought to do something. I don't mind going and seeing her, " (47). Thus Tess, feels guilty of the event and wants to do something for her family by going to claim kin to Mrs. D'Urbervilles. Here Hardy has shown Tess as active and careful character towards her familial responsibilities. Such active and determined girl becomes so much helplessness and passive to the encounter with the roguish gentleman Alec d'Urbervilles. Really, if Hardy is in female side he can project Tess in such a situation as determined as in her familial relationship. He can present Tess as revolted character. Why does he can't do this? Whenever she leaves the estate of D'Urbervilles and gives birth to a child in the mothers' house. She is forgetting the pain and fortune of the past by getting the child in her lap as in Keatsean theory

“pleasure in pain”. Due to the conventional attitude of priests her child can’t be baptized.

After the death of her child, she meets Angel in Talbothays dairy and fall in love with him whose company soothes her and helps in coming out of her bitter past. But after the confession of Tess’s dark past, Angel abandons her as if he is playing with toy which he can takes and abandon’s whenever he likes? Even then she loves him her whole heart. As David Cecil says, “To Hardy, love was women’s whole existence”(25). This old fashioned view of women. He stresses their frailty, their coquetry, and their submissiveness.

Similarly, Hardy always emphasizes on chance and coincidence. He even claims they are all chances and coincidence, which brings Tess in pathetic situation. Fate whom Hardy personifies at the end of the novel in the Aeschylean phrase as “the president of the immortals” reveals itself in two ways-in chance and coincidence and nature. Either the incident of her seduction by Alec, or Angel’s rejection of her, these all are described as chance and consequence. Hardy, as a male author is disregarding Tess’s real causes of suffering. This treatment of author further entraps her within the boundary of unequal power relation where only men are made free for their misdeeds too. When Alec reappears in Tess’s life, instead of giving punishment, he has shown in more dignified manner. Alec says, “Remember, my lady, I was your master once! I will be your master again. If you are any mans wife, you are mine!” (351). As a passive creature Tess has been obeying all the actions whatever her male counterparts have done with her. If Hardy is really exposing Victorian women’s precarious position he can project her as rebellious and active character who can defy all those sexual and social imbalance. Actually, his treatment of female character is very much stereotypical

rather than the radical, which can be an ideal for the Victorian male dominated society in order to raise the female rights. Religious dogmatic Angel rejects Tess simply because she was raped. But Tess remains passive and submissive to such a condition. Why doesn't Hardy present Tess as revolted and active lady? I think it is his inner desire to project female character in such miserable condition in order to gratify his voyeuristic thrust.

4. Conclusion

Thomas Hardy, as a male author in *Tess of the D'Urbervilles* is projecting his male ideology through the representation of female character, Tess. Hardy paints Tess as sensually qualified, seductress in all most parts of the novel. And in the same way, he projects her as innocence, virtuous, tact woman in terms of her familial relation but when the matter of sexuality comes he presents her as seductress, submissive, passive creature. These are all the stereotypical presentation of female characters. Hardy, by presenting Tess as beautiful and attractive object, he makes her passive object of voyeuristic male gaze.

Women are expected to serve men physically, taking care of their homes, property, clothing, or persons; economically, doing countless jobs for which women are ill paid or not at all; sexually as wives, mistress, or prostitutes; and reproductively assuring men of paternity through female chastity. Similarly, the image of women as man's complement offers an extremely effective support mechanism for the masculist image: the softer, weaker, and the more dependent the woman's the stronger and more powerful the man appears; the more servant the woman the more a master the man. In terms of sexuality, they undermined female desire either didn't exist or else, was wholly subservient to valorize male aggressiveness. These kinds of conventional ideas were prevailing in Victorian society. Hardy as a male author of the same society have the same mind make up, he can't actually expose the real suffering and grief of female members. Through he seems to be serious in those matters it is only in the surface level but on the deep level he is also serving to the same traditional limiting views of women.

Tess is endowed with noble and upright characteristics. She possesses a strong feminine beauty that attracts the notice of many paints Tess having extra

ordinarily well-developed pairs of body parts: lips and legs. Which has become her cause of victimization of of being spectacular object. for this kind of rendering of Tess as sensually qualified woman by Hardy, Ramji Lal claims that, “Hardy goes but of his way to establish the beauty and womanliness of Tess” (55). Whatever sympathy leavens the narrator’s scrutiny it is only to construct Tess as kind of eroticized little baby doll whose complexion can be deepened and mouth turned upward with twist of an invisible authorial button. This kind presentation of Tess continues her to be the passive object either of roughish gentleman Alec or Angel’s cruel gaze.

On the other hand, she has been painted as careful, active and diligent woman for the upliftment of her family. We can find no ‘passive’ female protagonist who has ever walked so many miles, milked so many cows, threshed so much wheat, harvested so many frozen beets in Filntcomb-ash, a starve acre land. Such a determined and active lady becomes passive, and submissive in terms of her sexuality. Why she can’t be bold character who can wipe out such disastrous conditions? If Hardy really on the side of female character he can presents her out of convention but he doesn’t do this. This is his male authorial intervention through the medium of language because he creates such a situation in the seduction time as a result; Tess becomes invisible that symbolizes her helplessness.

Thus, Hardy once calls her by different fanciful names Demeter, Artemis and also calls her “damned witch of Babylon.” On the one hand, he is representing stereotypical images of women by presenting Tess as pure, innocent, virginal daughter of nature at the same time he is showing her as witch, seductive, etc. On the other hand he is making physical qualities of Tess-pairs of legs and deep red

lips, attractive body emphatic and central in the novel. Anyway, Tess has become the spectacular object which gratifies the voyeuristic thrust.

In this way, like other male authors, Hardy thinks himself as father figure, characters of it. So he represents Tess according to his desire which is guided by the discursive and disciplinary practices of patriarchy that sought to channel bodies and subjectivities into predetermined gendered models.

Works Cited

- Beauvoir, Simon de. "The Second Sex." *Critical Theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1992. 993-1000.
- Cecil, David. *Hardy: The Novelist*. New Delhi: Kalyani Publishers, 1997.
- Cross, Wolbur L. *The Development of English Novel*. New Delhi: Vikas Publication, 1970.
- Foucault, Michel. "Panopticism." *Discipline and Punish*. Trans. Alan Sheridan. New York: Vintage. 1977.
- Ghent, Dorothy Van. "On Tess of the D'Urbervilles." *Modern British Fiction*. Ed. Mark Schorer. London: Oxford UP, 1961.
- Gilbert, Sandra M., and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.
- Gussow, Adam. "Dreaming Holmberry-lipped, Tess: Aboriginal Reverie and Spectorial Desire in Tess of the D'Urbervilles." *Studies in the Novel* 32.4 (Winter 2000): 443-463.
- Hardy, Thomas. *Tess of the D'Urbervilles*. York: Signet, 1964.
- Hawthorn, Jeremy. "Theories of the Gaze." *Literary Theory and Criticism*. Ed. Patricia Waugh. New York: Oxford UP, 2006. 508-517.
- Irigary, Luce. "When Our Lips Speak Together." *Feminist Theory and the Body: A Reader*. Ed. Janet Price and Margrit Shildrick. Great Britain: Edinburgh UP, 1998. 82-90.
- Jadwin, Lisa. "A Little Learning is a Dangerous Things." *Collage Literature* 24.2 (Jan 1997): 164-171.
- Malson, Helen. *The Thin Women*. London: Routledge, 1998.

- Manning, F. "Novel of Character, and Environment." *Spectator* 33.5 (Sept. 1912): 415-418.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *In Mulvey*. London: Routledge, 1989.
- Olin, Margaret. "Gaze." *Critical Terms for Art History*. Ed. Robert S. Nelson and Richard Shift. Chicago: Chicago UP, 1988. 208-218.
- Oliphant, Margaret. "Review of *Tess of the D'Urbervilles*" by Thomas Hardy." *Blackwood's Magazine* (March 1892) : 464-674.
- Rice, Philip, and Patricia Waugh. *Modern Literary Theory: A Reader*. New York: Oxford UP, 1989
- Ruth, Sheila. *Issues in Feminism: A First Course in Women's Studies*. Boston: Houghton Mifflin, 1980.
- Sawicki, Jana. "Queering Foucault and the subject of Feminism" *The Cambridge Companion to Foucault*. Ed. Gary Gutting. New York: Cambridge UP, 2005: 369-395.
- Wollstonecraft, Mary. "A Vindication of Rights of Woman." *Critical Theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1992: 394-399.