

The Journal of DMC

(A Peer-Reviewed Open Access Interdisciplinary Research Journal)

Vol. IV Issue 1 March, pp.41-52

ISSN 2717-4719

e-Journal Site: <https://www.dsmc.edu.np/journal/>**Objectification and Destiny of Tess in Hardy's Tess of the d'Urbervilles****Kamana Aryal****Article History**

Received: 27 May, 2025

Revised: 13 August, 2025

Accepted: 28 September, 2025

Corresponding Author:

Kamana Aryal

Assistant Professor

NSU, Pindeshwor Vidyapeeth, Dharan

Email: aryalkamana@gmail.comORCID: <https://orcid.org/0009-0009-0333-2805>**Publisher:**

Research Management Cell

Drabya Shah Multiple Campus,

Gorkha, Nepal

Email: info@dsmc.edu.npWebsite: www.dsmc.edu.np**Copyright:** Authors/ Publisher

This work is licensed under a Creative

Commons Attribution-Non

Commercial 4.0 International License

Abstract

This research paper sheds light on the objectification and fate of the female protagonist, Tess in Thomas Hardy's Tess of the d'Urbervilles from the perspective of women's performativity and existence. How patriarchy strongly supports Tess's adversity is the major concern of this article. The poor fate of the protagonist blesses her to live with full of miseries. She is not fortunate as a daughter, a mother, a lover, and a wife. Firstly, her objectification starts from her own mother; secondly she is destitute and her fortune never stands for her. Since her early age to adulthood, she suffers extremely and eventually condemns to death despite her naivety. By the help of feminist theories of objectification, fatalistic conspiracies and patriarchal propagandas, this article tries to justify how the innocent women suffered during Victorian period. Not only this, it also attracts the attention

for the change of the social gaze to guileless women because they are not the objects to be consumed. Tess suffers on the hands of her father, master, and husband. She is merely a marionette whose death fate doesn't even deny.

Keywords: *hypocrisy, injustice, objectification, suppression, women*

Introduction

The poor Tess is ensnared by her treacherous prickly destiny. John Durbeyfield sends his sixteen-year-old daughter to unknown family whom he believes to be real d'Urbervilles. Although Tess is impoverished, she is lissom and gorgeous. However, her fate ushers her to wrong house. The initials of Theresa (Tess) and the martyr Teresa symbolize the prospective scapegoat Tess as Alec raped her. Fate is her foe which snatches her infant son causing her defamation in the society. Naming her son 'Sorrow' symbolizes the melancholies of Tess. The ungenerous parents and slanderous image among community people push her to run to a new place where she works as a Milkmaid in Talbothays Dairy. Falling in love again with Angel Clare is the new game of her fortune to introduce her to new strands of agonies. The sin of the fathers Tess carries, therefore, she has to be the victim to justify their felony. Eventually, the conventional gender stereotype doomed her. The painter paints the sign "The Damnation Slumbereth Not" (Hardy, 1891, p. 116) on her way back to home symbolizes how Tess should not be burdened to be penalized; how she is pure soul and the god must not play maliciously with her luck. The feminist theories of objectification will aid the researcher to discover how the fate and patriarchy machinate to objectify Tess causing her unfortunate end. This research paper will investigate to explore the struggle of Tess, her journey from slavery to death. This study aimed to address two research questions as:

1. What is the situation of the protagonist?
2. How has she been the victim of fate in a patriarchal society?

Methodology

Thomas Hardy's *Tess of the d'Urbervilles* is the basic text for the designation of this research paper. This research paper explores the themes of fatalistic role of the woman character and her existence in the patriarchal society by applying the theories of feminism and objectification. The PDF e-books of the major text and the theories as well as the several web searches contributed relevantly to come across the finding of this paper. The theoretical concept of Martha C. Nussbaum is deeply followed to devise this paper.

Literature Review

Thomas Hardy's *Tess of the d'Urbervilles* is already analyzed through several lenses. However, this paper is built on newest concept. The predecessors have discovered different issues on the novel. Fatima (2016, p. 120) argues that, "Though Tess belongs to lower class but the declining economic conditions let her fall even down from lower to underclass. She investigates on the suffering of Tess to uplift her family's economic depravity. Fatima thoroughly explores on Marxist domain on the novel.

Another critic, Shihab (2024, p. 89) forwards that, “Tess is a means of economic development for her family. So, in her own family, she has been treated as a commodity. From this scenario, the readers will have an idea that the Victorian capitalistic society created a situation where some people are marginalized to the extent that they are treating their family members as commodities.” He sinks down to the class conflict existed on the novel and the commodity Tess is being made to battle with this.

Salma Begum (2022, p. 89) discusses that, “Tess is referred to as a “fallen woman” throughout the novel as a result of her first fall, which was her sexual engagement with Alec. This causes her to feel guilty everywhere she goes. People abuse her when she returns to her hometown.” Begum’s focus on how women during Victorian phase were judged according to their chastity which has not changed still. The Victorian rules were harsh for women; hence, Tess also became the victim of that. Correspondingly, Xuewei Shi (2019, p. 1333) blames the society because “the economic situation is the foundation of all other things. In Victorian Times, the United Kingdom rapidly transformed into a capitalist industrial country. However, the social change hasn’t brought benefits to the normal people.”

After analyzing these previous researches, here comes the conclusion that this research paper has the unique claim with the theory of objectification. This type of research has not done hitherto on *Tess of the d’Urbervilles*.

Result and Discussion

The meaning of the major protagonist’s name, Tess, is harvester. Therefore, her parents use her to harvest the money that does not bother them even though they exploit Tess to the extreme point. Tess’s parents correlates with the notion of Vlastos (1973) who says, “Children may be used as tools of their parents’ purposes, as beings whose feelings need not be taken into account.” Tess’s mother pushes Tess to the malicious world because of her avariciousness. Tess is only sixteen but traumatizes with acerbic wounds because she has to be the mother for her siblings. Tess’s mother asks her to wear sensual dress and beautify more despite the fact that she is also somewhere subjugated to patriarchy when it comes to face her husband’s anger. If her parents were not ignorant and they had not exposed Tess to Alec’s sexual encounter and Tess being an able girl, if her energy utilized somewhere else, would have possibly achieved something good (Shah, et.al., 2022, p. 1675). Mother sees Tess as an object to be sold. Mrs. Durbeyfield prepares Tess; makes her beautiful twice than before and ties her hair with pink ribbon in for the auction of Tess. Tess’ father is already corrupted man but if her mother would be right, Tess would have probably better life. It is in fact Mrs. Durbeyfield who forces her husband to send Tess to Alec’s house. She persistently tries to assure John, “That lady must be our relation. And my projick is to send Tess to claim kin” (Hardy, 1891, p. 32). She puts these words into John’s mind to make them reality. Mrs. Durbeyfield “tried her fate in the Fortune-Teller, and it brought out that very thing” (Hardy, 1891, p.33). However, John is hesitating to persuade Tess but his wife

assures him to handle this matter by herself. Tess is distressed when she knows that her mother has already inculcated the idea in other kids about their prospective richness through Tess's marriage with Alec. Despite understanding Tess's anxious mind, Mrs. Durbeyfield is eminently aloft and rather speaks brusquely, "Going to work, my dears, for our rich relation, and help get enough money for a new horse" (Hardy, 1891, p. 67). On the surface, the accidental death of the old horse seems to be an ordinary coincidence in life, but it happened to Tess, who is already in financial difficulties, which indicates a fatal turning point in the protagonist's fate, which means that Tess must shoulder the heavy burden and do something she has never done before (Lv, 2022, p. 47). Tess is connected with many mythical female names in different chapters. Thus, Tess represents entire womanhood. She is always a servant; even in Talbothyas Dairy she serves as milkmaid. However, she does not lose hope rather strives to survive. Tess fights "within and beyond the physical world to discover inner powers [and] hidden essences and she shapes form into feeling, into imaginative vision, into dreams of the new and strange" (Morgan, 1991, p. ix). The novel is set in the period of 19th century's economic depression in England. However, this paucity mostly targets women because Tess represents all the women of the England of that period.

The brutal woman like Mrs Durbeyfield creates hell for the innocent like Tess. The objectification does not interfere all but it ruins the life of those women who are exactly like Tess. Mrs. Durbeyfield's austerity and callosity augment further when Tess returns to her house with impregnated belly. She rebukes Tess for not marrying Alec. Due to the lack of her empathy, Tess leaves the house after SORROW dies. She names her son "Sorrow", symbolizing the sorrow she has been through in her life thus far (Nkanka, 2024, p.5). Whatever the Tess suffers, it's only due to her parents' ill-treatment. They are highly anxious because Tess did not marry to Alec but also zero empathetic to pathetic Tess. Their "determination to perpetuate an invigorating sense of material possibility" (Loeb 3) indeed devastates the life of Tess. Not only this, when Tess returns to her mother and reveals of disclosing her past with Angel, Mrs. Durbeyfield yells at her, "O you little fool—you little fool!" (Hardy, 1891, p.374). She callously expresses that Tess was already a sinful girl to marry Angel. How a mother could be such cruel? As Nussbaum (1995, p. 257) views that, "The objectifier treats the object as something whose experience and feelings need not be taken into account" because the object is considered to be "owned by another, can be bought or sold" (Nussbaum, *ibid*). Mrs Durbeyfield, the objectifier, reprimands oneself for being the mother of hapless child. Marrying Angel could change the family scenario but the object, Tess, had the objection. Both of the parents rather doubt on her character. It is colossally painful to Tess because "how unexpected were the attacks of destiny!" (Hardy, 1891, p. 377) as her parents concern merely on those merits they may receive after the trade of Tess.

Tess is objectified throughout the novel. Her mother all the time coerces her to be sexually appealed so that she can trap rich man. "Tess mother asks her

dressing up more the dandy” (Hardy, 1891, p.57). She is ever strict therefore Tess ever fears to object her mother’s decision. She even muddles over her mother’s satisfaction on uncertain nobility. The common thread running through all the form of sexual objectification is the experience of being treated as a body of (collection of body parts) valued predominantly for its use to (or consumption by) others (Fredrickson and Roberts, 1997, p. 174). Shah at. el. (2022, p. 1671) views that, “While describing Tess, Hardy always mentions the physical beauty of Tess. The way he describes this beauty, referring to her peony mouth, lips and cheeks, shows that Hardy was greatly influenced by the Victorian man’s mindset. For whom female were pieces of decoration.” Hardy himself is sexually objectifying female body (Boumelha, 1982).

Alec’s mother knows everything about his abuses to Tess but she does not raise voice. She seems to be pretending to be blind only to hide the truth about her family history. Her middle class rich arrogance shuts her mouth and numbs her action to stand for poor Tess. Mrs. d’Urbervilles never attempts to protect Tess despite having the power of verbatim. She considers Tess only as impoverished lass. She treats Tess as puppet and asks her “wrinkling and twitching her face into undulations, ‘Can you whistle?’” (Hardy, 1891, p. 82). Tess cannot do so and she orders her to practice whistling everyday to call her bullfinches. She treats Tess more as a Fowl tender than a human being.

Fate

Fate functions as a character opposing Tess and ultimately cursing her untimely death as a criminal. Fate is in extreme favour of patriarchy. Despite her hard attempt to protect herself, Alec rapes Tess. Alec is bogus but his victory in abusing an innocent girl is an utmost support to patriarchy. Tess is unknown about the plan of her father as well. When Alec forces her to marry exposing her father’s reality “See how I’ve got to teave and slave, and your poor weak father with his heart clogged like a dripping-pan” (Hardy, 1891, p.119), Tess feels as if the sky has fallen. Hence, she is circumscribed by the heinous males. As Janis P. Stout (1987, p.239) argues:

She is seen, as she will continue to be seen throughout the novel, as being caught up in overwhelming forces, and is the victim of her father’s shiftlessness and both parent’s false hopes even before she becomes the victim of Alec D’Urbervilles stratagems. She is a victim, too, of her own good nature, her readiness to sympathize with her family’s plight and to go along with their foolish schemes for betterment, and indeed a victim of her own body’s early maturation, before she has had a chance to develop for herself the wariness that her mother fails to provide her.

Realization of Angel’s parents of mistreating Tess and their own son, after the devastation of Tess, shows how Tess is innately sinned to be doomed. Retrieval of Angel after the Tess’s surrender to Alec represents another malicious plot of fate. The Angel’s guilty recognition and running after Tess once she becomes the culprit is the next malignant strategy of fate giving a tragic end to a naive girl. Perhaps,

Hardy's creation of Tess is a sharp condemnation of Victorian social morality (Shakury, 2016, p. 94). Therefore, Hardy ends the novel mentioning that "Justice was done" (Hardy, 1891, p. 584). How could it be the justice? Does it mean that any pathetic girl never has to face any brutality anymore, or does it truly refer to the justice for Alec?

Fate Favours Patriarchy

The irony of entering into the wrong family, which is only titular d'Urbervilles, does not bolster the idea that her blood is aristocratic. The poor peddler, John Durbeyfield, despite his impoverishment, is obsessed of pretending that he belongs to noble class. John Durbeyfield had more conceit than energy or health, and this supposition was pleasant to him (Hardy, 1891, p.62). Therefore, his counterfeit becomes fragile when it only traumatizes Tess in phony d'Urbervilles house. John is noble by blood but his nature is conceited. John believes that, "a woman is good and virtuous only when she is good in households" (Shah et.al., 2022, p.1680). The economic struggle for poor classes reflects the suppression of women. John is lethargic drunkard fellow and uses Tess for his economic support. Sending Tess to Alec's house has a covetous plan of John for his own affluence.

Alec brags about his wealth and the ostensible surname. His crookedness inculcates him that he can conquer everything because he is "Alexander." This irony hits hard because he is not humane rather he is malevolent. Catherine MacKinnon (1989, p. 124) asserts that "Women's intimate experience of sexual objectification . . . is definitive of and synonymous with women's lives as gender female" where women "can grasp self only as thing" (ibid). Tess is a beautiful "object" that cannot resist Alec to be a preacher rather his eroticism rises once Tess again starts living in his house. In Chapter twelve, he adamantly tells Tess, "I suppose i am a bad fellow-a damn bad fellow. I was born bad, and i have lived bad, and i shall die bad, in all probability" (Hardy, 1891, p.112). While Alec is driving Tess to his home, he forces Tess to allow him to kiss her otherwise he won't drive slowly. Tess has no option except allowing him to kiss on her cheek. Tess "thereupon turned round and lifted her face to his, and remained like a marble term while he imprinted a kiss upon her cheek" (Hardy, 1891, p.113) but she wipes the kiss off triggering the anger of Alec and resulting the further journey to walk on foot.

The pervert Alec thinks of having sex with soundly asleep Tess when both are ensnared into the hazy forest. Alec "knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers" (Hardy, 1891, p. 106). Ironically, Tess engages early adulthood by despising the indifference of her parents. Her suspicion against the institution of marriage already makes her a convenient target as a potential victim of rape (Mbu, 2011, p.22). Raping Tess is a triumph to Alec who mocks upon Tess's guardian angel and "the providence of her simple faith" (Hardy, 1891, p.107). The narrator says Tess is a "beautiful feminine tissue" (Hardy, 1891, p.106) and 'clearly identifies the sexual encounter

as an act of “appropriation and “ruthlessness”, concepts not compatible with the presence of consent’ (Williams, 1999, p. 315). Alec is not sate yet rather he unremittingly tries to persuade Tess to be his wife. He bitterly accepts his status “as a bad fellow—a damn bad fellow” (Hardy, 1891, p.112). He considers himself to be victim and indicts Tess for tempting him. In this regard, Shah et al. (2022, p. 1679) corroborates the Hardy’s prejudiced narration as:

Hardy is observing Tess as too tempting. Hardy’s narration reinforces Alec’s concept of calling Tess to be a temptress or witch of Babylon. Hardy too holds that idea that Tess being an elegant woman is spoiling men. Hardy’s narration also treats Tess as a victim of her sex.

Alec seeks to control Tess when she resists being his. Alec kisses her cheeks forcefully every time. The poor Tess was nascent because “when a girl becomes a woman she is doubled: instead of coinciding exactly with herself, she also exists outside” (Beauvoir, 1953, p. 316). She could not grasp Alec’s lustful gawking. Therefore, when he carried her on his back while riding the horse to his house, he sarcastically praises that Tess’ worth should be equalized with gold as per her weight. Tess delights to hear these words because this was already told to Tess by her father. Tess blushes when Alec tries to impress her at first time. Lovesy (2003) argues that, “Tess appears absent in the decision making process that map out her life.” The little girl is not farsightedness about the rest of the history which will be ruined. Alec calls her cousin mockingly only to flirt with her beauty and to decrease “much of her original shyness of him” (Hardy, 1891, p. 85). Alec himself writes the letter and handovers Mr Durbeyfield mentioning that his mother has sent the letter along with him and she is sorry for the inconvenience of her absence to receive Tess. Tess has a kind of strong intuition about the letter sounding very masculine. However, her hunch rather does not stop the auction of John to sell Tess.

Therefore, second time when Tess hears the voice of her propitiator, she shivers. Her molestation, depression, and death of the Sorrow film around her eyes. She is a slave ever and “slaves are not necessarily regarded as violable. . . the thinglike treatment of the persons inherent in the institution led to the feeling that one had a right to use the body of the slave in whatever way one wished (Nussbaum, 1995, p. 264). Alec confesses that he is infidel and he “suddenly leaves off preaching” (Hardy, 1891, p.470) as his passion for Tess reemerges and Tess is just a petticoat for him whom he “had no contempt” (Hardy, 1891, p.471). Alec behaves grimly but it has not unnerved Tess down. Tess daringly replies him, “It was but a momentary faltering; and considering what you have been to me, it was natural enough” (Hardy, 1891, p. 449). Tess is drained and pathetically “matured” that she is clear how Alec wronged her. However, after being disowned by Angel, she has nowhere to go except to accept the offer of Alec. Here, the whole universe seems to be plotting against her. The debauchee Alec breaks his promise and compels Tess again to marry her because “his old passion for her had been revived; duty and desire ran hand-in-hand” (Hardy, 461). Lv (2022, p. 47) remarks:

In the struggle with complex reality and evil forces, Tess's power is too weak to compete with powerful social forces. After a series of hardships and persecutions, Tess, who was originally simple and kind, became numb, depressed and full of hatred, which finally led her to kill Alec.

Alec cantankerously questions her recurrently to know why she is never positive to him. Despite her escape, Alec succeeds to kidnap Tess each time. The licentious Alec coaxes Tess in the name of supporting her mother and siblings. She bows to him for her family's needs. Once Angel returns, she knows his gruesome face, she gets insane cursing herself. As a result, she stabs the Alec and escapes.

Tess uses to compare herself with Angel and ends on feeling fragile every time. In the beginning, Tess is just a fleeting beauty for Angel. Charles Henry Duffin (1973, p. 238) opines that Hardy "saw life as a very hard school, and if the women suffer more than men it may be because woman is the weaker vessel. ... It is not Hardy who treats women cruelly, but life -- life as Hardy saw it." Angel belittles Tess, as she wears Angel's heirloom diamond necklace that a peasant girl can seem like royal if she wears fashionable dress and expensive ornaments. Angel's disrespecting Tess connects with Kantian notion, as Dworkin (1987, p. 40-141) illustrates his perspective, that, "Human beings are owed respect, and the respect is incompatible with treating them as instruments, and also with denial of autonomy and subjectivity." However, Tess considers Angel "more spiritual than animal" (Hardy, 1891, p. 283) mainly because he does not even keep his arms around her waist in public. Angel is "now the breath and life of Tess's being" (Hardy, 1891, p. 286). Tess is ever loyal and tries to disclose her past but Angel's silencing Tess by a kiss or something else, every moment, uncovers the ill-omened side of Tess's fortune. Angel's not getting her confessional letter speaks the truth of fate treating her only as a "thing."

Angel asks Tess to forgive him for the sin he committed by spending two days with a woman in London. Tess immediately absolves him. It's a great relieve for Tess and she wishes to confess her story where Angel believes her confession will not be something bad as of him. After the end of Tess's narration, Angel responds not to accept her as his wife. He bluntly reproaches her, "Why didn't you tell me before?" (Hardy, 1891, p. 333). She pleads to him, "Forgive me as you are forgiven! I forgive YOU, Angel" (Hardy, 334). Tess gave the entire control of her life to Angel. Martha Nussbaum (1994, p. 254) argues that "In each case, a human being is regarded and/or treated as an object, in the context of sexual relationship." Therefore, the object was fervently loved until the patriarch, Angel, knew that the object was clean and unused. Tess, the object, even asks for the punishment. She seems absent in her decision making process (Shah, et.al. 2022, p. 1679). Angel cannot pardon such grotesque CRIME. Tess was one person; now another for him. Tess symbolizes the result of a woman being bound to the chauvinistic nature of men presented throughout the book (Nkanka, 2024, p. 8). Angel's horrible laugh at her confession is disparaging because he cannot love such woman whose body is already smudged. He 'represents the hypocrisy of Victorian moral standards'

(Bertrand, 2022). In this support, Elizabeth Archibald comments that the “attitude to adult sexuality [was] fraught and rarely devoid of hypocrisy” in Victorian society (Archibald, p. 9). Tess beseeches to Angel for not leaving her alone. Tess did everything to make him happy but Angel considers her a wicked. He objectifies Tess whose emotions and “feelings need not be taken into account” (Nussbaum, 1995, p. 257). She begs to him whatever happened to her was during her childhood, she knew “nothing of men” (Hardy, 1891, p, 339). Angel vilifies her as “peasant woman” (Hardy, 1891, p. 339) and he walks away leaving Tess as forlorn.

Angel’s coldness does not value his beloved still Tess is enamoured to him. however, she returns and prepares breakfast for him. She gently touches him but that does not melt him because she is always a gratifying body for Angel. Sexual objectification occurs whenever a woman’s body, body parts, or sexual functions are separated out from her person, reduced to the status of mere instruments, or regarded as if they were capable of representing her (Bartky, 1990). Bartky’s argument is in favour of Angel’s amorous attachments to Tess as he loses his temper once he loses the prime sexual control on his newly wife. Tess’s sacred love decides to free Angel without the scandal of divorce. The clandestine wedding, which nobody knows, is another misery that Tess cannot even claim publicly. Tess gets horrendous as she sees Angel is yelling, “My wife- dead, dead” (Hardy, 1891, p. 361) in his sleepwalking. Tess is not chaste for him. Having confessed his own shameful past to Tess on the eve of their wedding and then listened to hers, he adopts a chauvinistic attitude that can only be explained through a hierarchical conformism, by declaring that he had all along loved a different woman in Tess (Mbh, 2011, p. 28-29). Angel’s indignation is about not having power over Tess’s sexuality at first hand. He cannot endure that his wife’s sexuality is already used.

Angel’s consciousness of his sin retrieves him to Tess but she disapproves him. Angel’s disingenuousness has killed her soul whose faith already died. The hypocrisy of patriarchy is portrayed in the scene of Angel’s pardoning to Tess. Whatever Angel commits is fine but Tess is criminal for the same act. Tess cannot exonerate him now. Mbuh (2011, p. 19) remarks that:

She feels betrayed by everyone around her and in her isolation; Tess relies on her instinct for survival and happiness. It is significant that Angel’s description of Tess following her confession of her tragic past to him draws on perceptions of social norms related to religious dogma, superstition, and the tyranny of relationships.

Tess has colossal epiphany about egotist patriarchy. Killing Alec at the end in her defence immured Tess. Her scaffolding again gives the triumph to patriarchy. Watching her dooming from the distant by Angel and Liza-Lu symbolizes that Tess was merely an “item” in their life that is no more. This also represents that “silent aloofness” Angel was carrying ever for the Tess.

Conclusion

The protagonist, Tess, is objectified and she performs traditional gender roles in the male dominated society. The consequences she faced are interpreted as fatalistic outcome. The society sets the tradition as the mandatory acceptance to women. Fate arranges Tess and Angel's meeting at Marlott Dance but their chemistry does not start at that radiant phase. Tess's fortune leads her to love the same man after facing mounts of hardships. Another misfortune is Tess's disclosure of her reality in a letter to Angel but that does not reach to him. Therefore, soon after their wedding Tess confesses everything to Angel that breaks their relationship. From the damnation of her character by a random villager of d'Urberville to the abandonment of short term husband is catastrophic. It is the machination between fate and patriarchy which allows Alec to rape Tess. He wins robbing the virginity of Tess. This plotting further rips off Tess to be devoid of motherhood, love of parents along with solitary in society. Firstly, she falls into the hands of spurious Alec, secondly she is raped by him and eventually she happens to be the murderer of him welcoming her own infelicitous death.

This research paper is insightful to aware the suppressed voices who are still doomed to fatalistic roles. Tess could be an epitome to break the stigmatized traumatic chain and sprout the hopeful bud in the society. Somewhere, powerful women are the main reason behind ruining poor women where the canonical feminism cannot utterly advocate them. The power does not only come from wealth, it comes from that guts when one finds the other naive and tries to take benefit to the extreme. And Victorian economic depression created such scenario. For instance, Mrs. d'Urbervilles and Mrs. Durbeyfield's encroaching on Tess' life belongs to the latter case while the White's harassment to Africans is the first one. Hence, this research article might give a voice to voiceless of such groups.

References

- Archibald, Elizabeth (2007). 'Incest between Adults and Children in the Medieval World' in George Rousseau, ed., *Children and Sexuality: From the Greeks to the Great War*. Palgrave Macmillan, pp.85-107.
- Bartky S. L. (1990). *Femininity and domination: Studies in the phenomenology of oppression*. Routledge.
- Begum, Salma. (2022). The portrayal of "Fallen Woman" in Thomas Hardy's Tess of the d'Urbervilles. *Journal of Research in Humanities and Social Sciences*, 10 (4), 88-90. <https://www.questjournals.org/jrhss/papers/vol10-issue4/Ser-6/M10048890.pdf>
- Bertrand, Marie (2023). "Reinterpreting Hardy's 'child of the Soil' : Tess of the d'Urbervilles as phenomenological green writing". *FATHOM - a French e-journal of Thomas Hardy Studies*, In press, 7 (Green Hardy).
- Boumelha, P. (1982). *Thomas Hardy and women*. The Harvester Press Ltd.

- De Beauvoir, S. (1953). *The Second Sex*. Trans. by H.M. Parshley. Lowe and Brydone Ltd.
- Duffin, Charles Henry. (1973). *Thomas Hardy: A study of the Wessex novels, the poems, and the Dynasts*. Manchester University Press.
- Dworkin, Andrea. (1987). *Intercourse*. Free Press.
- Fatima, Shadab. (2016). Economic realities, classism and exploitation: A Marxist study of Thomas Hardy's Tess of the d'Urbervilles. *Academic Research International*, 7 (4), 116-122.
[http://www.savap.org.pk/journals/ARInt./Vol.7\(4\)/2016\(7.4-12\).pdf](http://www.savap.org.pk/journals/ARInt./Vol.7(4)/2016(7.4-12).pdf)
- Fredrickson, Barbara L., Roberts, Tomi-Ann. (1997). Objectification theory toward understanding women's lived experiences and mental health risk. *Psychology of Women Quarterly*, 21, pp. 173-206.
- Hardy, Thomas. (1891). *Tess of the d'Urbervilles*.
<https://www.planetebook.com/free-ebooks/tess-of-the-durbervilles.pdf>
- Lori, Anne Loeb. (1994). *Consuming angels: Advertising and Victorian women*. Oxford University Press.
- Lovesey, O. (2003). *Reconstructing Tess*. <http://www.jstor.org>
- Lv, Yuan. (2022). Analysis of the inevitable fate of Tess in Tess of the d'Urbervilles. *BCP Social Sciences and Humanities*. Vol. 17, pp. 46-49.
<http://dx.doi.org/10.54691/bcpssh.v17i.618>
- McClintock. (1991). No longer in a future heaven. *Women and Nationalism in South Africa' Transition*, pp.104-23.
- MacKinnon, Catherine. (1989). *Toward a feminist theory of the state*. Harvard University Press.
- Mbuh Tenu Mbuh. (2011). Primitive feminism in Thomas Hardy's Tess of the d'Urbervilles. *Alizés : Revue angliciste de La Réunion*, Straddled Borders, 35, pp.13-33. <https://hal.univ-reunion.fr/hal-02340741v1>
- Morgan, Rosemarie. (1991). *Women and sexuality in the novels of Thomas Hardy*. Routledge.
- Nkanka, Leslie. (2024). *Gender dynamics in Tess of the d'Urbervilles and the return of the native by Thomas Hardy*. Southern Illinois University.
- Nussbaum, Martha C. (1995). Objectification. *Philosophy and Public Affairs*, 24(4). 249-291.
- Shah, Tahir., Ahmed, Waqas., Dr. Shakir, Maharukh. (2022). Objectification of female on the basis of her gender in Tess of the D'Urbervilles by Thomas Hardy. *PalArch's Journal of Archeology of Egypt/Egyptology*,19(3).
- Shakury, Sabah Abdul Hameed. (2016). Representation of women in Thomas Hardy's Tess of the d'Urbervilles. *International Journal of Applied Linguistics and English Literature*,5(7), 91-95,
<https://journals.aiac.org.au/index.php/IJALEL/article/viewFile/2789/2374>
- Shi, Xuewei. (2019). An analysis of the Tess of the d'Urbervilles from the tragedy of Tess. *Advances in Social Sciences, Education and Humanities*

Research, V. 329, 1331-1334. <http://dx.doi.org/10.2991/iccsh-19.2019.293>

Shihab, Md. Nuruddin Pier. (2024). Class conflict and chance in Thomas Hardy's *Tess of the d'Urbervilles*: A Marxist interpretation. *UC Journal, ELT, Linguistics and Literature Journal*, 5(2), 84-94. <https://e-journal.usd.ac.id/index.php/UC/article/view/9541>

Stout, Janis P. (1987). The fallen women and the conflicted author: Hawthorne and Hardy. *American Transcendental Quarterly*, 3. 233-46.

Vlastos, Gregory. (1973). The individual as object of love in Plato. In *Platonic Studies*. Princeton University Press.

Williams, M. (1999). "Is Alec a Rapist?"-cultural connotations of 'Rape' and 'Seduction'- a reply to professor John Sutherland, 7(3). <http://0-www.springerlink.com.library.vu.edu.au/content/w837377pkx408553/abstract/>

Authors Bio:

Kamana Aryal is an Assistant Professor of English Literature at Pindeshwar Vidyapeeth, Dharan, a constituent campus of Nepal Sanskrit University. She has been publishing books and research papers for many years.