

Original Paper

Essentializing the Feminist Implausibility for Bathsheba to Subvert Patriarchal Dominance in *Far from the Madding Crowd*

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Abstract

Adequate critical attention has been paid to Thomas Hardy who has developed a strong aesthetic and artistic interest in the feminist awareness of Bathsheba epitomized in his novel Far from the Madding Crowd (1874) while inadequate critical concern shown for the implausibility for her to subvert the patriarchal dominance she has to be faced with. Thus, this paper will give an overall interpretation of a series of events happened to her to show that in spite of the appropriate and adequate development and improvement of her female awareness that is inclined to enable her to have a good understanding of the historical, cultural, and, social implications of feminism and to make best use of those rich implications to challenge the historical, cultural, and, social dominance of patriarchal history, patriarchal culture, and, patriarchal society in an ambitious fashion and in an aggressive fashion, she has eventually turned out to be unable to subvert the historical, cultural, and, social governance of men in the patriarchal history, patriarchal culture, and, patriarchal society where she lives in a thorough fashion and she has to return to the acceptance of or even submission to the patriarchal history, patriarchal culture, and, patriarchal society she has refused in her previous life and experience, for it is difficult or impossible for her to achieve a great success in subverting the patriarchal mechanism most women have been prisoned in an individual fashion on account of the asymmetrical perceptive and cognitive balance between men and women at that historical moment when the historical, cultural, and, social dominance of men has been popularized in a substantial fashion and in a sufficient fashion in the lives and experiences of men and women as what has been impressed in the aesthetic and artistic production of this novel in a particular fashion.

Keywords

Bathsheba, patriarchal dominance, Far from the Madding Crowd

1. The Contextual Necessity for the Essentialization of the Feminist Subversive Implausibility for the Patriarchal Dominance in *Far from the Madding Crowd*

Considered as one of England's foremost 19th century novelists for a long time, Thomas Hardy has established his reputation with the help of his publication of *Far from the Madding Crowd* (1874) that has been considered to be "the first Wessex tale and the tale that brought him recognition" (Hamilton, 1981, p. 40). For the sake of this, it can be seen that this novel is the first Wessex novel set in a fictitious English country that is closely resembling his native Dorsetshire. This novel is produced in the earlier years in the aesthetic and artistic careers of Thomas Hardy to tell the complicated love affairs between a girl and three men in an insightful fashion and in an impressive fashion to highlight the perceptive and cognitive unbalance between women and men in the historical context, cultural context, and, social context of a patriarchal country as a consequence of the continuation of the patriarchal perception and cognition over there in a successive fashion and in a sustainable fashion. It has been maintained in literary criticism around the world in an impressive fashion that this novel is a melodrama before his continuous production of a series of imaginative and impressive tragedies in combination with the subject matters which he has collected from the particular historical, cultural, and, social lives and experiences of an increasing number of people living and working in his England in that historical period as it has been shown in a clear fashion that this has much to do with the veritable fact that "Thomas Hardy was born into a changing and struggling rural society (Williams, 1973, p. 197)" that is impossible for him to work out a feasible solution to the problems of most marginalized women.

Although it bore some marks of the conflicts between man and nature, between either two of men, and, between feminist civilization and traditional English literary tradition in relevance to the shadow with which his tragic novels have been equipped in a pessimistic fashion, a relaxing tune has run through the whole novel as it has been offered a comedian spirit in the entire process of practical and empirical production of this novel to highlight the faithful heroism of Gabriel Oak who has married Bathsheba Everdene in an unusual way in view of what has been narrated in an optimistic way in the interweavement of the major narrative facts and narrative events of this novel to show the actual experiential and experimental possibility for men and women to make an acceptable negotiation on the way to the pacification of the confrontation between men and women when they are from the true domination and manipulation of the struggle for the evident replacement of the historical, cultural, and, social dominance of men with that of women in a patriarchal country. It is for this reason that it has been held in critical practices and critical processes of a growing number of literary critics that it has been accepted as one of the most impressive tragedies he has produced in his aesthetic and artistic careers as what has been put in the specific studies of Léon Boucher who has noticed the fact in a clear fashion that "...Most of the article was devoted to *Far from the Madding Crowd*, from which long passages were translated (Rutland, 1962, p. 173)". But if a good look is taken at it in a feminist sense, it

is struck to readers in a profound fashion and in a particular fashion that it is difficult for them to be inclined to get across its tragic theme that its heroine has adapted to the patriarchal society in a gradual fashion owing to her failure to make their way to the ambitious and aggressive substitution of the historical, cultural, and, social dominance of men in this true patriarchal land with that of women with the help of her successive and sufficient meditation on both the explicit and implicit ideological and epistemological interiority and exteriority of the deep historical, cultural, and, social denotations and connotations of feminism. It is an indisputable fact that the choice she has made for her first marriage and her second marriage in her life and experience has implied how an independent and proud woman has submitted herself to the perceptive and cognitive dominance and governance of men as shown in the historical, cultural, and, social continuation of the male conformity in a tragical sense for the sake of the radical feminism that is not appropriate for the protection and promotion of all women right at that historical moment, let alone for the domination and manipulation of the perceptive and cognitive inclination of men and women living in that historical, cultural, and, social mores of this patriarchal land. For the sake of the very great analytical and critical emphasis to be placed on the characterization of this woman in an expected fashion, feminist critical approach will be taken to give an interpretation of the ambivalent development and improvement of Bathsheba's quite independent and indomitable personality to show that although she has been seen as "the Hardy Woman (Ibid, 1962, p. 174)" who has made most readers of this novel impressed by her self-reliance, her self-centeredness, her pride, her rebellious spirits, and, her bold challenge against patriarchal society at that historical moment in an admirable fashion and in a profound fashion, she has turned out to be unable to change the coherent and cohesive chains of the patriarchal history, patriarchal culture, and, patriarchal society upon which her lives and experiences have been imposed in an unstoppable fashion and in an uncontrollable fashion so that she has to return to English historical, cultural and social disciplines due to the increasing penetration of the historical, cultural, and, social determinism into the historical, cultural, and, social environment she has to be faced with either in a voluntary fashion or in a reluctant fashion as can be seen in a frequent fashion in the production of his novels by making a further study and an analysis of her experiential and experimental failure to subvert the historical, cultural, and, social dominance and governance of the actual patriarchal power that has been running through her love, her marriage, and, her remarriage based on her very high impossibility to make best use of the historical, cultural, and, social memorization she is supposed to be given with the historical, cultural, and, social marginalization in an overall fashion and in an essential fashion in that according to what has happened to her, it is supposed to be indicated in a clear fashion in the production of this novel that she has no hegemonic matriarchal power to enable herself to change her lots in an unshakable fashion on the basis of the analytical instances to be dug out from this novel to support this critical argument in an evident fashion.

2. The Critical Feasibility for the Essentialization of the Feminist Implausibility for the Subversion of the Patriarchal Dominance in *Far from the Madding Crowd*

From the publication of this novel downward, great critical concern has been shown for the feminist studies of Bathsheba to arrive at different conclusions to give a very tremendous support on the further interpretations of *Far from the Madding Crowd* (1874) from other perspectives on account of the very profound impression she has left on a great many readers of this novel, and, to flourish the studies of it in the enrichment and improvement of the literary explorations to be made of in different ways as what to be seen in the summary to be made below in two folds.

On the one hand, Chinese critical attentions have been paid to the revelation of the feminist tragedy in this novel to the effect that this novel has centered a lot on Bathsheba's feminist consciousness, her individual pursuit and on the failure of her pursuit as shown in this argument that "eventually, we should realize that the dramatic slip of Bathsheba's feminist consciousness from a proud woman to an obedient traditional one was not only feminist tragedy but also the tragedy of culture she upheld; spontaneously, this tragedy revealed not just the limitations of the author but also that of culture prevailed in that times (Gong, 2003, p. 29)" in that tragedies of this sort will not be able to be avoided until enough importance is attached to women; the high possibility that "Oak was the dominator of Bathsheba; in the eye of the male, Oak, Bathsheba's earlier choice was a loss of her identity or even an act of levity and vanity; her later pang of suffering was the penalty or the price she ought to pay for her impulsive decision and actions. And her marrying Oak was her salvation from her previous wrong course and the very to her bright happiness. Fortunately, it was Oak, the crucial symbol of patriarchal society who could save the female Bathsheba (Zhou, 2007, p. 56)"; the patriarchal context this woman character has been put into just as Virginia Woolf has put in this quote "No matter how beautiful Bathsheba was, she was weak; ... This is a general impression of Hardy's work and also the primary quality of many novels (Woolf, 2000, p. 199)"; the return of Bathsheba from an independent and confident girl to an ordinary and obedient woman that would reveal the origin of this tragedy in terms of the limitations of the age Hardy lived in and Hardy was able to thought of at that time; the very great biblical impact on "the characterization of Gabriel Oak carried Hardy's acknowledgement and affirmation with Christian spirits (Ma & Liu, 2002, pp. 114-116)"; the humanistic pursuit and his sympathy carried in the characterization of Bathsheba as shown in the adequate awareness of the point that "Schopenhauer thought the marriage based on love was generally not directed at happiness. The happiness of human beings could only be acquired in a peaceful mind and passionless mood as the solid building of human's marriage ought not to be built on any flashing passion (Kang, 2001, pp. 91-92)"; the relevance of the failed marriage between Bathsheba and Troy with the impact of Schopenhauer to the effect that "At the end of the novel, the marriage between Bathsheba and Oak, together with beautiful flowers and loud applause implied that Christianity dominated the new feeble humanism in that time and conveyed Hardy's rooted involvement and fantasy in religious social

convention and its life styles (Guo, 2008, p. 81)”; and the contradiction between the realistic love and marriage carried in the respective courtships of her three suitors including Oak, Boldwood and Troy and the idealistic love and marriage that has given rise to the tragic and traumatic pathos of her fate in an inevitable fashion (Li, 2022, p. 60). To sum up, the critical explorations made of Bathsheba in Chinese literary criticism has focused a lot on the influence of patriarchal society in the marriage, Christian beliefs, democratic ideas, and liberty of those who have to live over there.

On the other hand, the earlier expectation and destiny of Bathsheba has been dealt with in the studies of a good many overseas scholars to give an account of the submission that “Bathsheba changed her minds much oftener than they change her clothes (Phelps, 1909, pp. 502-514)”; the deep grievous sentiment that “Bathsheba has sown the seeds of later grief in her careless encouragement of Farmer Boldwood, a man who appears too solid and staid to lose his heart but who is actually a highly emotional and sensitive person (Carpenter, 1964, pp. 80-152)”; her feminist consciousness indicated in this perceptive and cognitive inclination in a clear fashion that “Bathsheba does not give marriage the first priority in her life rather than her independence. (Rahaman & Nilufer, 2017, p. 35)”; the actual relation between male and female that “Bathsheba begins the awakening process by sending him (Boldwood) the valentine with a red seal that appears as a blot of blood on the retina of his eyes, portending its ultimate passionate and murderous effect (Wittenberg, 1986, pp. 24-40)” to show readers that Bathsheba’s ruinous marriage is the punishment of her earlier years’ impulsive actions, her perceptive and cognitive inclination of the love and marriage in relevance to the choices and decisions she has made all her life to the effect that it has been held that “Bathsheba is given a happy ending to her portion of the novel since throughout Hardy’s work she has been nothing more than a vain, selfish egotist (Hamilton, 1981, p. 43)”. Moreover, in spite of the failure of Gabriel Oak to have been satisfied with the first successful marriage with Bathsheba owing to his strong perceptive and cognitive ambivalence in having a good understanding of her or having no understanding of her, very impressive discussions have also been made about the handsome and dark-haired image of Bathsheba on the part of Gabriel Oak to show the empirical, memorial, and, imaginary particularization of her true experience, memory, and, imagination in view of his “own romantic predilections and his unfulfilled desire (Bensen, 2002, p. 51).”

To be short, it can be seen from those critical discussion in an obvious fashion that although a lot of discussions has been made about the feminist characterization of this novel in an impressive fashion, most of them are confined to the critical reviews of Bathsheba in terms of her female arrogance, her female independence, and her bold challenge against patriarchal society. Few of them are concerned with the feminist implausibility to subvert the patriarchal governance of women in this novel in relation to her marriage and her destiny personified in her growth, her choice and her tragedy even if she has captured the essence or even quintessence of the historical, cultural, and, social denotations and connotations of feminism. Therefore, it seems to be quite true that there are crucial analytical needs to

be met to make a discussion of the possible relationships between her marriage and her destiny to protrude the calmly implacable and sometimes ferocious forces embodied in the nature of the historical, cultural, and, social environment particularized in the novels Thomas Hardy has produced to show the great difficulty women have been having in struggling for their reasonable rights to protect and promote their social, cultural, and, legal dignity, identity, and, liberty in combination with what has been particularized in the lives and experiences of Bathsheba in this novel titled *Far from the Madding Crowd* (1874). In relation to the critical gap of recent research on Bathsheba, this paper will try to make a feminist study of her personality in a positive fashion to analyze the relationship between her marriage and her destiny and to look for the reasons for her difficulty to make very great effort to find the dominant force of nature and environment potentiated in patriarchal society in a concrete fashion and in a confidential fashion in the light of her family, love, and, her marriage with Sergeant Troy.

3. The Theoretical Possibility for the Essentialization of the Feminist Subversion of Patriarchal Dominance in *Far from the Madding Crowd*

3.1 The Historical Implications of Feminism

This paper will take feminism as its chief theoretical frame work and use it to analyze relevant matters and interpret the novelistic text titled *Far from the Madding Crowd* (1874). In general, the statement of the theoretical framework of this study consists of two major parts: one is relevant conceptual dimensions of feminism and the other interpretation of textual ingredients based on feminism as to be explained below in a respective fashion. For one thing, since feminism will be used in this study, its implication needs to be explained to the readers of this study that this paper will concentrates firstly on its historical implication that “feminism usually means movements for recognition of the claims of women for rights (legal, political, familial etc.) equal possessed by men (Zhu, 2002, p. 228)” even though it is not easy to trace the exact origin of feminism. According to what has found in present study, an “archaeologist would find women antagonists in 5th century Greek literature and similar images may have existed in the Chinese Tang Poetry (Zhu, 2002, p. 228)” In a comparative sense, European feminist train of thought has come up a little later. The increasing transmission of this feminist thought in French till 14th century, Germany during renaissance, and Spain in 17th century has a very great influence on the development and improvement of enlightenment movement. It has been said that the most flourishing days of Psycho-analytic feminist criticism is in 1970s and 1980s. Over these years, the disputable values and views of feminism have transferred the equal position between men and women to their agreement of the objective fact that there are unignorable differences between man and women. For another thing, English and American feminists have denied the tradition of male domination and female sub-domination, criticized the hegemonic notion of “penis worship” propounded in the Freudian and Lacanian theories, and, proposed “womb worship” (Yu, 2006, pp. 130-131). From the point of view of the historical reality at a given historical moment, it is of great perceptive and cognitive importance

for feminists to be aware that it takes a series of historical evolution and progression to make best use of the historical enlightenment and historical encouragement of feminism to give rise to the successful achievement of the appropriate and acceptable impact of feminism in the developmental process of a country and it is almost impossible for an individual woman to subvert the dominant existence of patriarchal history of a given country in a quick way.

3.2 The Cultural Implications of Feminism

It has been held in the minds of most feminists that our culture is a patriarchal culture concerned with the marginalization of all women and the provincialization of their secondary place in the development and improvement of social culture. Therefore, they have been trying their best to explain how power imbalance takes shape in that the genders in a given culture are reflected in or challenged by literary texts (Guerin et al., 2004, p. 196). In a much more radical sense, it has been made very evident that most of the deconstructionist feminists living in 1980s and 1990s have combined deconstructions with feminism and post-modernism in an evident fashion, and held in a definite fashion that “deconstruction begin with language deconstruction and aims at subverting traditional cultures, concentrating on weakening the central position of words and phrases used by men (Yu, 2006, p. 131).” On the basis of the appropriate and adequate awareness of the limited perceptive and cognitive efforts that have been to dismantle the great impact culture has been having on the perceptive and cognitive inclination of men, it has to be realized in an impressive fashion and in an instructive fashion that the major ideological and epistemological frameworks and systems have been rooted in the continuation of the perceptive and cognitive dominance of patriarchal culture for a very long time so that the submission or at least adaptation to the hegemonic existence of this dominance has already been developed into a stable perceptive and cognitive habit permeated into the minds of the majority of men and women in a given society in a regular fashion. Thus, what most feminists are supposed to be aware of in a sensitive fashion and in a sensible fashion is that it is almost impossible for all feminists to subvert the cultural dominance of the objective and authentic existence of the patriarchal culture of a society, let alone an individual woman. Therefore, it is inclined to be admitted in an objective fashion that the subversion of the patriarchal culture is in a position to begin with the illumination of the perceptive and cognitive inclination of the vast majority of men and women in a strategic fashion and in a symbolic fashion.

3.3 The Social Implications of Feminism

Great perceptive and cognitive breakthroughs as have been achieved in the overall development and improvement of the theoretical thoughts and insights of feminism, it has to be known in an essential fashion that the coherent and cohesive enrichment and improvement of the rich social implications of feminism is unlikely to be separated from the specific progress that has been made in a given historical period, a given cultural context, and, a given social movement of a given country as what Rekha Pande has perceived in a sensitive fashion that “Feminism comprises a number of social, cultural and political movements (Pande, 2014, p. 3).” In the practical progression of the structural and systematic

frameworks and even the analytical and critical paradigms of feminism, it has to be noticed in a clear fashion that feminists are unable to be exempt from the ideological and epistemological challenges epitomized in the perceptive and cognitive disturbance and interference of a variety of uncertain social movement owing to the objective social reality that the perceptive and cognitive poverty, illiteracy, and, backwardness of a large population (ibid, 2014, p. 3) has been inclined to prevent most feminists from the experiential and experimental awareness of struggling for the social equalities and the essential rights for women in a patriarchal society.

Based on what has been persisted in the actual historical implications, cultural implications, and, social implication that have been emphasized in the social, cultural, and, historical movement of feminism, this paper will try to make best of those conceptual implications to make an overall discussion of the possible relationships between the marriage and destiny of Bathsheba to show the very great difficulty women have been having in struggling for their reasonable rights they are supposed to be endowed with in a very reasonable fashion, and the feminist implausibility for her to subvert the strong patriarchal domination and manipulation in a short while as a result of the implacable and ferocious forces of the nature and environment she lives in just as what has been particularized shown in the historical environment, cultural environment, and, social environment of a good many novels Thomas Hardy has produced to elaborate the authentic and objective impossibility for his women characters to achieve this goal in a successful fashion indebted to the feasible and flexible application of the antagonistic situation popularized in a traditional patriarchal society into the analytical practices and analytical processes that are concerned with the historical, cultural, and, social interpretation of the correlation between the development and improvement of her feminist awareness and the tragic deterioration and destruction of her marriage on account of her inability to change the miserable destiny she has to be faced with in an inevitable fashion owing to her blind absorption to the impulsive application of feminism into her lives and experiences in a blind fashion.

4. The Practical Feasibility for the Essentialization of the Feminist Implausibility for Bathsheba to Subvert Patriarchal Dominance in *Far from the Madding Crowd*

4.1 The Historical Implausibility for Bathsheba to Use True Historical Implication of Feminism to Subvert the Historical Dominance of Men in Patriarchal History

In a historical sense, it has been said that Victorian age in English history tends to be seen as a transitional period when great changes take place in England in the pace that has been kept with the acceleration of the speed the English economic development has picked up in a very apparent fashion. To be exact, it is those quickened changes that have turned England turn from an agricultural country into an industrialized one when English religion descends from previous growth into present declines in that English ideology has reached a transition from the belief in superstition into the persistence in and insistence on science. On the one hand, this steady promotion of the perception and cognition of

English people has made this age loaded with a series of predictable or unpredictable complicated contradictions and conflicts. This is also the case with the continuous deterioration of the relation between male and female due to the gradual rise of the potential suspicion of the patriarchal values dominated the entire society just as what they reflected in the reinforcement of the strong motivation and intention that have been kept in the mind of Bathsheba to challenge the dominative and manipulative authority, identity, and, liberty of men in this patriarchal society in an aggressive fashion to subvert the historical dominance of men in a thorough fashion. What seems to impress them most at this age is that they have been aware that Victorian age has been considered to be characterized with the hegemonic domination of patriarchal awareness even at the historical moment when Thomas Hardy has produced and published this novel. On the other hand, a train of destructive inclination has begun to crop up in the realm of ideology and epistemology as it has tried every means to challenge change the ideological and epistemological domination and manipulation of feudalism as mirrored in the very strong rebellious response that has been given to the evolutionism propounded in the studies of Charles Darwin and believed as Darwinism in a popular fashion in England, the achievement of further development and improvement of the theoretical frameworks, theoretical paradigms, and theoretical systems of Freudian Psychology to give an investigation of dreams in a very scientific fashion as opposed to what has been popularized in the interpretation of dreams in a theological fashion owing to the very strong belief in God, the reactive declaration of the absence of God in an audacious fashion in the perception and cognition of Friedrich Wilhelm Nietzsche in a questionable fashion, and, the increasing transmission of the ideological and epistemological insights as acquired in the first women movement on the way to the stimulation and promotion of the enrichment and improvement of feminism.

A particular mention worthy to be made of in this respect is that women living in 19th century has started to be aware of the injustice of the society and the essential formation of their own feminist awareness in gradual fashion to the effect that those women have even dropped the traditional patriarchal values and virtues they have to submit themselves to in previous time and to rack their brains to struggle for the successful obtainment of their individual liberty, dignity, and, identity in social and cultural communication for the aim of working hard to protect and promote their essential rights in English society. With a very quick transmission of this feminist perceptive and cognitive awareness into the aesthetic and artistic characterization in the production of the novels of Thomas Hardy, it has been instilled in an impressive fashion in the ideological and epistemological empowerment of Bathsheba in the production of *Far from the Madding Crowd* (1874) that she has been made one of these women who bear the marks of the actual perceptive and cognitive inclination instilled into the ideological and epistemological growth of Thomas Hardy in the increasing enrichment and improvement of his good understanding of feminism in a fashionable fashion as a result of the publication of the crucial works French feminist Simon de Beauvoir has produced under the title of *The*

Second Sex (1949) to put great importance on the financial role women have played in the development and betterment of society and culture so that it has been held in her studies that it isn't possible for women to solve their essential problems concerning their dignity, dignity and identity in social and cultural communication until the social productivity of the society they live in has acquired appropriate and adequate development (Yu, 2006, p. 130). In this case, it has been known in an apparent fashion that the true obtainment of financial independence has become deadly important for the acquisition of the social and cultural independence of women on which their ideological and epistemological independence is based in an indispensable fashion and in an inevitable fashion. The positive introduction of this feminist awareness into the characterization of this novel in the aesthetic and artistic production of Thomas Hardy has become the outset of the intrinsic and essential development and improvement of Bathsheba who has pioneered the perceptive and cognitive progress women characters are inclined to make in an impressive fashion and in an instructive fashion.

To this extent, it has been shown in the ideological and epistemological ascendance personified in the production of this novel under the title of *Far from the Madding Crowd* (1874) in a distinctive fashion that Bathsheba has become a new character in the development and improvement of the aesthetic and artistic imagination and inspiration of Thomas Hardy in his literary production at Victorian age. As what has been reflected in the illumination as has been exemplified in the very impressive characterization of this novel, it has come to the mind of this writer in an impressive fashion that although she has taken lead in the acceptance and practice of the theoretical thoughts and insights owing to her sufficient acquisition of the ideological and epistemological essence and quintessence of feminism, Bathsheba has failed to be understood and accepted by those who have lived living in that historical period in spite of her having done a very good job in the effective and efficient management of her uncle's farm and her having made great efforts to seek for the successive and sustainable development and improvement of her independent personality. As a matter of fact, what she has failed to have a profound understanding of is that try as she can to enable herself to set a good example for most women at that time, she is in a position to know in a sensitive fashion that her adoption and application of feminist awareness into her lives and experiences are unlikely to make great effects as those women have been confined to the evident popularization of the ideological and epistemological disturbance and dominance of the traditional values and views rooted in the historical evolution and progression of the very profound ideological and epistemological domination in patriarchal society in an intuitive fashion and in an intrinsic fashion. From the point of view of the true prosperity of the rich ideological and epistemological enlightenment and encouragement carried in the gradual development of feminism in a positive fashion, it is struck to most readers in a pitiful fashion that it is this ideological and epistemological confinement showing up in patriarchal society that has not only prevented women from becoming independent but also confined their lives and experiences to such a minor perceptive and cognitive corner that they cannot go to work but stay at home, take care of their

husband and children, and, do the home chores to make them dependent on their husbands either in a conscious fashion or in an unconscious fashion. Even so, what makes her different from those traditional women, is, that Bathsheba has been making her great effort to achieve her own goal of achieving her financial independence, her financial excellence, and, her financial transcendence in comparison with those of most women at that time so that it can be perceived in a very sensitive fashion that “Bathsheba is by no means willing to sacrifice her independence at this stage in her life(Jennings, 1965, p. 26)”. To a great extent, she has lost in the perceptive and cognitive ambivalence that on the one hand, she has to continue to achieve her ideological and epistemological independence from her strong confrontation with the ideological and epistemological monopolization of traditional ideological and epistemological paradigms in patriarchal society where most women have been made subjected to men in most cases, while, on the other hand, she has to accept the inheritance of her uncle’s farms which is not favorable for her to play her important role in reminding other women of the great importance to realize their social and cultural values in a dependent fashion, to protect their essential rights, and, to make best use of their confidence and intelligence to establish their social and cultural identities in a patriarchal society. This can be seen in her disrespect for Gabriel Oak who has told her truth in an honest fashion and her failure to have a good control over the perceptive and cognitive growth of him by regarding him as a beggar in an indirect fashion as shown in this quote “...beggars mustn’t be choosers (Hardy, 2008, p. 118)”, her experiential and experimental failure to deprive her husband of the liberty he has been expecting her of, and, her eventual submission to the dependence on Gabriel Oak in a voluntary fashion as a result of the perceptive and cognitive breakthrough from her inability to get a very good access to the true historical evolution of feminist consciousness and the impossibility for its application into the society at that historical moment .

In the minds of a large number of readers who have developed and improved their normal and natural perception and cognition of the very harmonious interaction and interdependence between men and women as a result of their having been adapting themselves to English social and cultural mores for a very long time, it is bound to be struck to them in an unintelligible and in an ambivalent fashion that what she seems to be willing to do in a decisive fashion tends to be very strange from what she is allowed to do in reality in that the intrinsic and essential conflict between the historical implications of feminism and the practical ones she has to embrace in a helpless fashion and in a hopeless fashion has been incorporated into the personal perceptive and cognitive growth of Bathsheba in relation to the rational introduction of the rational rumination and reflection of the authentic and objective problems Thomas Hardy has to be faced with and to try to work out feasible solutions to those ambivalent and unanimous problems in the actual characterization of Bathsheba in the actual production of this novel in connection with the ideological and epistemological essence of the dominant thoughts and insights of English society at that historical moment when this writer has been caught in the frequent haunts of this ambivalence that has urged him to think and rethink of the very appropriate attitude he has to

develop and hold toward the insolvable and inconsistent essence the historical implications of feminism in historical reality, and its practical problems in social reality when he tries to instilled into his aesthetic and artistic production of this novel the critical ration to which the increasing popularization of feminism in a historical fashion and in a social fashion is supposed to be paid in a feasible fashion and in a flexible fashion rather than in an impulsive fashion or in an innocent fashion. In this case, it is supposed to occur to most readers that this theoretical and practical inconsistence between what Bathsheba seem to do and what she intends to has carried the profound and perspicacious motivation and intention of this writer to invite his readers to take into account this historical and practical ambivalence upon which the characterization of the protagonist of this novel has been imprinted in an impressive fashion and in an instructive fashion in accordance with the unanimous illumination and ambivalent interaction between what has haunted the minds of Bathsheba and what has puzzled her in the ruminative and reflective production of this novel in terms of the historical traces of feminism that have been integrated into the textual textures of this novel where Thomas Hardy has been trying his best to remind his readers of the very great theoretical and practical importance to be placed on the neutralization of the radical salience and unradical silence personified in the apparent internal ambivalence of feminism when it seems to be impossible for most readers to have a very good perceptive and cognitive access to the naturalization and normalization of the radical ideological and epistemological ingredients of feminist thoughts and the actualization of the theoretical and practical transformation of those radical ingredients into unradical ones in an appropriate fashion and in an acceptable fashion. With this perceptive and cognitive plight taken into account in a cautious fashion and in a conscientious fashion, it will be much more understandable for them to have a good knowledge of the profound and perspicacious unawareness to be developed and improved to enable them to have an exact understanding of the appropriate, adequate, and, acceptable extent to which the crucial and conducive perceptive and cognitive balance is in a position to be struck in a feasible fashion and in a flexible fashion between the inspiration of women to fight against men in their lives and experiences to seek for their social and cultural equality, dignity, liberty, and, identity in the practices of their social and cultural communication, and, the interference of them to have a good control over their irrational actions to be taken to reach this aim when they have to give a very good interpretation of the similar aesthetic and artistic motivation and intention embedded with the characterization of Bathsheba in the imaginative and instructive practices and processes Thomas Hardy has gone through in the specific production of this novel to share with his readers the great perceptive and cognitive importance women are supposed to place on the theoretical and practical obtainment of the essential and existential liberation of their bodies, minds, and, souls in a symbolic fashion and in a strategic fashion for the thorough acquisition of their essential rights, their innate liberties, their social, cultural, as much as, ideological independence, and their equalities to enable them to defend their dignity, liberty, and, identity on which they have to rest a lot to pick up their perceptive and cognitive courage and

confidence in their social and cultural communication, and, to remind them of the perceptive and cognitive risks for them to make way to their extensive or excessive exaggeration of feminism in this communicative situations in an untenable fashion or in an unachievable fashion. That is because their inappropriate elaboration of the historical implication of feminism will be likely to rob those readers of the precious opportunity for them to make a concession between the radical preference to feminism and the radical resistance against it in an unwise fashion.

In combination with what the perceptive and cognitive inclination of this character Bathsheba has been imprinted on in the process of the successive, sustainable, and, sufficient pursuit of her perceptive and cognitive growth in response to the stable popularization of feminism in intellectual world either in a manifest fashion or in a latent fashion, it has to be admired in a sincere fashion that Bathsheba has been striving a great deal for her continuous persistence in the stimulation and promotion of the practical popularization of feminism, for it can be perceived and conceived in an impressive fashion and in an instructive fashion that she has tried her best to set her perceptive and cognitive priority over her husband by the name of Troy in that she has taken it from the ideological and epistemological edification of a growing number of deconstructionist feminists in a sensitive fashion and in a sensible fashion that the principle of deconstructionist feminism is to weaken the central position of the patriarchal discourses popularized in the world of men to reach the final aim of rejecting and subverting to the domination and manipulation of traditional hegemonic culture popularized in the diverse and distinctive developmental formation, transformation, and, reformation of English history, to make it difficult or impossible for men to monopolize either the perceptive and cognitive priority or superiority of men in the development and improvement of English history by means of having a sufficient perceptive and cognitive access to the essential denotations and connotations of feminism in the experiential and experimental consolidation of the ideological and epistemological foundation that has been laid for their leadership or governance of the enrichment and improvement of the authentic and objective denotations of English history in an ambitious fashion and in an aggressive fashion to meet their burning needs of satiation with the same opportunity they are likely to take to have a great impact on the evolution and progression of the public opinions in English history and to have a tight control over the perceptive and cognitive inclination of men in the stimulation and promotion of traditional English culture at cost of the deterioration of the harmonious relationship between men and women. This has been particularized in the example picked out from this novel as to be given below in the light of the very profound denotation and connotation concealed in the conversation made between Bathsheba and her suitor by the name of Oak as what to be analyzed below.

Just as what has been embedded in the name of Bathsheba in a potential fashion that she has been endowed with a kind of very particular quality that has been denied by the popular monopolization of traditional patriarchal culture in the development of English history in terms of her pride, her levity, her impulse, and as such. As a matter of fact, it has been kept in the mind of Bathsheba in a clear fashion

that she is quite aware of the social discrimination, cultural discrimination, and, sexual discrimination of this sort in her consciousness or at least subconsciousness. This has been highlighted in her conversation with Oak that when she talks about her name with Oak in an occasional fashion, Oak tells her in a very admirable fashion that he is very proud of his name but Bathsheba tells him that she is not, for she is not content with the name she has been given in a traditional fashion without knowing in a wise fashion and in a symbolic fashion that her name has carried a monstrous implication. In the light of the association of her remarks with her name, it can be conceived in an obvious fashion that what has been indicated in the response she has given to Oak in a passionate fashion is that she has been rejecting the hegemonism of the patriarchal discourse euphemized in an implicit fashion or in an explicit fashion in the patriarchal formulation of the special and specific implication of her name. Therefore, it is for the sake of the close association of her name with the popular permeation of patriarchal thoughts into the formulation of her name that she has felt a strong urge to struggle with men and viewed it as a way to fight against the dreadful patriarchal society in which she has lived to struggle for the essential rights she is supposed to be endowed with for the individual nomination of her name and for the personal objection to the actual authority she has been deprived of in a ruthless fashion owing to her ignorance of the authenticity of the objective fact that she is unable to speak, to write, to learn, and, to think, let alone to formulate the rich denotations and connotations of her name in a satiable fashion when she is born into her family. That is because this sounds very absurd and abnormal in a logical sense and in a historical sense in terms of the experiential and experimental impossibility for her to take part in the historical evolution and progression in relevance to the formulation of the denotations and connotations of her name. In some measures, it has been carried in a logical fashion in this perceptive and cognitive absurdity and abnormality of her that she is unlikely to subvert the patriarchal governance of men because their existence precedes hers in a historical sense to the effect that it is quite impossible for her to subvert the perceptive and cognitive dominance of man in an individual fashion despite the best use that is able to be made of the rich historical denotations and connotations of feminism that have been obtained in the experiential and experimental progression of patriarchal history.

4.2 The Cultural Implausibility for Bathsheba to Use the Cultural Implication of Feminism to Subvert the Strong Cultural Dominance of Men in Patriarchal Culture

In addition to the impossibility for the historical implication of feminism carried in the perception and cognition of Bathsheba to subvert the historical dominance of men in patriarchal history in a complete fashion with respect to the formation, transformation, and, reformation of her personality and the actual formulation of the denotations and connotations of her patriarchal name in the historical growth of her perception and cognition shaped in a diachronic fashion as analyzed above in an instructive fashion, great perceptive and cognitive importance is supposed to be attached to the essential, objective, and, systematic justification of the experiential and experimental implausibility for her to make best use of

the cultural implication of feminism to subvert the cultural dominance of men in patriarchal culture in an evident fashion and in an essential fashion to highlight the unchallengeable existence of her feminist dignity, feminist authority, feminist liberty, and, feminist identity in a successful fashion, in a successive fashion, in a sustainable fashion, and, in a sufficient fashion with the help of the true perceptive and cognitive sensitivity she has acquired from her successful and sufficient acquisition of the genuine ideological and epistemological essence and quintessence of the theoretical thoughts and theoretical insights of feminism in a profound fashion or even in a professional fashion owing to her failure to have a good understanding of the actual difference between the stratification, systematization, and, summarization of the theoretical enlightenment and theoretical encouragement of feminism, and, the appropriate and adequate adoption, absorption, and, application of those feminist thoughts and insights into the communicative practices and processes in a patriarchal culture on the basis of what has been particularized specific example to be given below one after another.

In combination with the association of her lives and experiences with the perceptive and cognitive growth of her with regard to the successive and sustainable development and improvement of her increasing feminist awareness as what shown in her experiential and experimental futility to dwarf the existential essence and the essential existence of the dominance of men in the popular transmission of the ideological and epistemological edification and illumination of patriarchal culture into the actual experiential and experimental growth of her mind either in a conscious fashion or in an unconscious fashion, it can be seen from the narrative facts and narrative events of this novel in a clear fashion that she has had a good perceptive and cognitive access to the cultural denotations and cultural connotations of feminism grounded on her systematic and symbolic reflection of and meditation of what has cropped up in her daily lives in a rational fashion even if she has been confused with the practical application of those denotations and connotations into her communicative practices and communicative processes of men who have been accustomed to the continuous perpetuation or perpetual continuation of patriarchal culture in an intuitive fashion and in an intuitional fashion just as what has been shown in the following textual examples dug out from the novel in a particular fashion to show that great efforts as she has been made, it is quite difficult or even impossible for her to make best use of the insightful denotations and connotations of feminism to subvert the strong dominance of men in patriarchal culture in a thorough fashion owing to her ignorance of the actual distance between the theorization of the very rich cultural denotations and connotations of feminism and the feminization of the entire culture that has been characterized with the coherent and cohesive masculinization of the very abundant ideological and epistemological denotations and connotations of the traditional culture in which her lives and experiences have been contextualized in an impressive fashion and in an instructive fashion as what to be shown in the two examples to be given below in a respective fashion.

On the one hand, it can be manifested in an explicit fashion in the shocking choice she has made for her unhappy marriage to her suitor named Troy that she has turned out to be unaffected by the increasing

implantation and incarnation of the hegemonic disturbance of the cultural thoughts and cultural insights popularized in the popularization of either the extensive or even excessive transmission of the cultural interference of men in a patriarchal culture in spite of her increasing absorption of the cultural denotations and connotations of feminism as has been viewed as a powerful weapon for her to get free from the ideological and epistemological poison of patriarchal culture with which her mind has been loaded with in an unstoppable fashion and in an unavoidable fashion right after her experiential and experimental failure to bear the affective ambivalence in which she has been torn and tortured between what she has expected of the true happiness of her marriage from the point of the affective and marital idealism that has been permeated into the perceptive and cognitive inclination of her in a conscious fashion to help her to get a good access to the equality she ought to share with her husband in an admirable fashion, and, what she must be faced with in the presence of the strong admiration she has been having for Troy even though it seems to her that it is impossible for her to meet all beautiful needs she want to meet in a satiable fashion and in a sufficient fashion. Her perceptive and cognitive disinclination to the steady and stable continuation of feminism tends to be likely to be replaced with her very reluctant discontinuation of it when she makes the decision to marry him in a decisive fashion even though this will turn out to be unintelligible in the eyes of others who has sensed that she will be “the victim of Sergeant Troy’s bold approach (Jennings, 1965, p. 27)”.

That is because in accordance with what has been narrated in this novel under the title of *Far from the Madding Crowd* (1874) in terms of the affective experiences of her upon which her life has been inclined to be imprinted in an unforgettable fashion and in an admirable fashion, it has been known to readers in a clear fashion that Bathsheba has encountered three suitors, namely, Gabriel Oak, Farmer Boldwood and Francis Troy on the way to the possible exploration and expectation of the love and marriage she might get a good access to in an understandable fashion. With a good comparison between those three suitors in an overall fashion and in an essential fashion, it is inclined to be noticed in a definite fashion that compared Oak and Boldwood with Troy, it has occurred to her friends in a popular fashion that Boldwood is the one who has deserved her love and marriage best. However, what has made her friends unexpected a great deal is that she has eventually chosen to marry Troy who has been inclined to be accepted as a penniless play boy. Indeed, the choice or the decision she has made in terms of her love and marriage has made all her friends astonished owing to her intentional challenge of the patriarchal marital values carried in a rather clear fashion in this traditional notion that “it is a universally acknowledged truth that a single man in possession of a good fortune, must be in want of a wife (Austen (Ed.), Rogers, 2006, p. 3)”. In this sense, it can be conceived in a sensitive fashion that she has perceived and cognized in an impressive fashion in this value that women are doomed to be unable to get free from the passive lot of being chosen in the dominance of patriarchal culture as opposed to what has been persisted in the cultural denotations and cultural connotations thoughts and insights carried in the theoretical frameworks and theoretical systems of feminism. In the wake of her

profound immersion to feminism, she has been fed up with being chosen but fond of choosing others to defend her feminist stance and to make it an aggressive way to her final rejection to the cultural dominance of men in a patriarchal culture.

Indeed, it is inclined to be admitted in an honest fashion that her decision has gone too far away from what has been popularized in the stimulation and promotion of the marital stance proposed and persisted in the cultural mores of traditional patriarchal marriage on account of the objective and authentic object that most people have been adapting themselves to the cultural dominance of men in the history of patriarchal culture. Therefore, a good many of her friends have been confused about the challenges she has implied in the choice she has made in her marriage even if she has failed to have a good knowledge of the innocent and ignorant impulsion that has been carried in her decision owing to her ignorance of what she has to suffer from to stick to her marital stance. From the point of view of feminism, it seems to be understandable that Bathsheba hasn't married her husband for the sake of the social position and the financial property he has already possessed owing to her success in resisting against the perceptive and cognitive pollution of the secularism and utilitarianism that have been kept in the minds of most people in a popular fashion to make love and marriage a thorough trade between men and women or between two families. In this sense, it is supposed to be admitted in an admirable fashion and in an honest fashion that the choice and the decision she has made has made a tremendous difference among the rest of traditional women who have failed to have a good understanding of the cultural denotations and cultural connotations of feminism. In an objective sense, it is inclined to be impressed that it is this very tremendous difference her choice and her decision has made that has highlighted the perceptive and cognitive particularity of her unique personality that tends to give a strong perceptive and cognitive impetus to the achievement of her attempt to enable most women to drop the cultural mores popularized in the marriage tradition of Wessex and to help them to look for their lives in an independent fashion on the basis of the great lives they are able to make to make a living, to make a life, or, even to make a fortune in reference to the example she has set for them indebted to the pioneering spirits she has been obtaining from her increasing rumination and reflection of the increasing enrichment and improvement of the cultural denotations and cultural connotations of feminism.

In combination with a summary that is likely to be made of the perceptive and cognitive perspicacity she has dug out from her rational reflection and rumination of her increasing communication with Troy in a profound fashion, it needs to be known in an impressive fashion that Bathsheba has found in Troy the indispensable and incontestable ideas that are inclined to turn his living styles and dispositions into a kind of crucial and conducive power that can be considered as a rebellious and subversive way to help her to resist against or to fight against force against the traditional patriarchal culture that has been disposing of the lives and experiences of a large number of women, and, a very good example he has set for a wide variety of men to help her to develop her feminist awareness in an appropriate fashion

and in an adequate fashion. What has to be put in an objective way in this respect is that what has been possessed in the behaviors and thoughts of Troy has turned out to be absent from the perception and cognition of her other two suitors, namely, Oak and Boldwood who have been making her feel the strong pressure rooted in the successive and sustainable popularization and continuation of the very hegemonic cultural pursuits and cultural spirits of most of those who have been accustomed to the very profound cultural denotations and cultural connotations of traditional patriarchal culture in a mechanical fashion and in a ritualistic fashion. In this sense, it seems to be estimable that the reason she is more voluntary to marry Troy in an unintelligible fashion is that she has to be faced with the strong perceptive and cognitive pressure from the experiential and experimental suppression and repression of the cultural routines of the traditional patriarchal culture against which she has been eager to resist in a passionate fashion to seek for her female independence at the cost of her female dependence on the rest of women and the female interdependence she is likely to obtain from either two of those women whose perceptive and cognitive inclination has been governed by the popularization of the patriarchal culture they have been accustomed to in a popular fashion.

What is worse for her is that it has turned out to be much more miserable that fewer and fewer people are able to have a good understanding of the choice she has made for the questionable happiness of her marriage as they all have a good knowledge of the authentic personality of Troy whom she has decided to marry in the end as a result of the perceptive and cognitive imprisonment of those who have been used to the popularization of the cultural mores exemplified in the during Victorian age in Wessex where they are unable to get free from the hegemonic domination and manipulation of the dominance of man in this patriarchal culture. To be specific, their burning worries about the personality demerits of Troy have been articulated in the narrative facts and narrative events showing up in the aesthetic and artistic production of this novel, for it has been depicted in details in this novel that he has never gone to church as the rest of his peers, never talked about anything about the morality penetrated into the perceptive and cognitive growth of them, and, never followed any plans that have been made for the overall development and improvement of them on account of his reaction to all those cultural prisons that are inclined to reduce to the least the possibility for him to try his best to have a good access to the genuine perceptive and cognitive access to his ideological and epistemological breakthrough. For their parts, it is unintelligible in a unanimous fashion that he is not dependable in that he has done almost everything in accordance with the instinct in which he has been captured when it needs to be done. It is this instinctive judgment he has made of everything that has made them taken it for granted in a blind fashion that he has never taken into account the correlative responsibility he is supposed to take for Bathsheba and their marriage, and the crucial duty he ought to fulfill after their marriage. In connection with what they have been impressed in a profound fashion in the case of the cultural preference of him, he has been criticized a lot that it has come to their minds in a popular fashion that what he is most interested in is not the pursuit of his individual improvement to make it possible to help him to win

bread for him and her but that of his individual enjoyment even if he has turned out to be unable to make a living, to make a life, or, to make a fortune in this patriarchal society whose cultural values he has failed to be identified with in most cases. What has turned out to be more irresponsible is that he can't bear the depressive life spent with her wife Bathsheba for the management of the farm she has inherited from her uncle, and, advised her to find other places to live in and kill the boring time that has been wasted in his idleness. At all the ideas and actions he has been keeping in his mind in a clear fashion, Oak and the rest of farming workers begin to estrange him in an intentional fashion. As a matter of fact, it has turned out to be true that she has been lost in another form of dominance of men in patriarchal culture, for the resistance against patriarchal culture on the part of Troy is no more than a superficial phenomenon to win her heart. Therefore, it can be summarized in an objective fashion that what needs to be admitted in an honest fashion is that the ambition she has been dreaming of and seeking for to subvert the popular perceptive and cognitive dominance of men in a patriarchal culture has finally become a thorough failure because of the temporary appropriateness of patriarchy at that historical moment and the infeasibility for the plan she has made for the subversion of the cultural dominance of men in a patriarchal culture at an inappropriate historical moment when she has been absorbed in the cultural denotations and connotations of feminism she tends to make use of as a perceptive and cognitive weapon to resist against patriarchal culture in an innocent fashion.

On the other hand, it can be shown in an apparent fashion and in an adequate fashion in the compromise she has made between her preference to feminism and her prejudice against patriarchy, has much to do with the very apparent articulation of the explicit development and improvement of her very shrewd awareness to resist against the popularization of the strong perceptive and cognitive governance of the strong hegemonism of the patriarchal discourse propounded and persisted in the successive and sustainable continuation of the patriarchal culture she has been fed up with all the time in combination with what can be seen in a very clear fashion in the conversation she has made with one of her suitors by the name of Boldwood who is asking whether she likes him or respect him to the effect that she has to reject the courtship of him in an euphemistic fashion "I don't know—at least, I cannot tell you. It is difficult for a woman to define her feelings in language, which is chiefly made by men to express theirs (Hardy, 2008, p. 304)". Driven by the strong motivation and intention of feminism rooted in the personal supremacy of her mind in a conspicuous fashion, it has been made evident in her life and experience that she was quite aware of her gender and proud of her being a woman. What means more to her in most cases is that she has been satisfied with the female dignity, female identity, female priority, and, female superiority she has acquired from her very profound absorption of the cultural denotations and cultural connotations of feminism in a blind fashion regardless of the experiential and experimental difficulty she is inclined to have in an inevitable fashion when she has an intention of imposing her personal opinions upon an increasing number of men in a patriarchal culture either in an inappropriate fashion, or, in an unacceptable fashion on the farm of her

uncle. To be honest, it seemed to be rather ridiculous that his innocent intention has been spoiled by the suitor he has refused in an indirect fashion when she tries to make best use of the cultural denotations and cultural connotations of feminism to fight against the dominative and manipulative imprisonment of the perceptive and cognitive dominance of women in the historical period when the cultural implications of patriarchy has been rooted in the minds of not only men but also women in more than one respect on account of the successive and sustainable acceptance and adherence of the cultural essence and cultural quintessence of a patriarchal thoughts and insights that have been proposed, popularized, and, persisted for a very long time after the very successful resistance against the devaluation and destruction of numerous women who have been discontent with what they have to be faced with in this patriarchal culture.

This can be seen in the experiential and experimental embarrassment she has encountered when she is entitled to take over the management of the farm of her uncle where she has been given to opportunity to put into practices the feminist dreams that have been kept in her mind for ages as a result of the actual intensification of the very strong dominative and manipulative intention that has been concealed and consolidated in the accumulation, acquisition, and, application of the conceptual frameworks and systems of the increasing cultural denotations and connotations of feminism into her living experiences, working experiences and communicating experiences. Therefore, it can be understood in a natural fashion and in a normal fashion that when she goes to her uncle's farm she tells all the farmers that she is going to be make independent decisions as shown in this quote "I have...to manage everything with my head and hands.(Hardy, 2008, p. 64)". By reason of the increasing implantation of female consciousness into her mind, she has treated all farm workers in an aggressive fashion and in an offensive fashion just as what has been exemplified in the very impulsive and irrational attitude that she has held toward Gabriel Oak by exclaiming in his presence in an irritational fashion and in an irrational fashion that "I cannot allow any man to—to criticize my private conduct!...please leave the farm at the end of the week. Don't let me see your face any more (Hardy, 2008, p. 114)". the moment he has revealed her inappropriate attitude held in the communication with Boldwood in an essential fashion, in an objective fashion, and, in an authentic fashion. As a matter of fact, what she has failed to take into account in her management of this farm for her uncle in a rational fashion is that what she has challenged in her speech is not the dignity of a man but that of a group of men who have been accustomed to the dominative and manipulative priority and superiority of men in a patriarchal society and tired of the transformation and reformation of them into the dominative and manipulative priority and superiority of women in a matriarchal society in that even if it is possible for them to do so, it is bound to take them a long time to adapt themselves to this change. However, the social reality at that historical moment is that men have great perceptive and cognitive difficulty for them to do so in an evident fashion. One of the greatest challenges she has come across in her management of this farm has come from the dissatisfaction her previous suitor by the name of Boldwood who has paid utter

inattention to her the moment she has taken charge of this farm even when he has known in a clear fashion that what he has behaved will make her very upset. What is worse, he has taken a revenge for her sending her an anonymous letter for the revelation of his intrinsic personality in a very dreadful fashion on account of her rejection to his previous courtship that has given rise to the tremendous distortion of his personality. To be exact, he has told her in a hostile fashion the oppressive situation in which she has been when she wants to challenge the hegemonic dominance of the patriarchal culture she has been opposed to from the point of view of the critical practices and critical processes of the feminism that has been struggling for the essential and evident rights she has been trying to work hard for the protection and promotion of women. In effect, it has come to her mind in a very clear fashion that she must take appropriate actions with either the threats or at least the pressures that have run through her specific and special management to get free from the mental torture, mental breakdown, or, even mental distortion she might be faced with either in a predictable fashion, or, in an unpredictable fashion. An example in this respect is that she has to make a compromise with Gabriel Oak after her quarrel with him when she is in dead need of the indispensable and irreplaceable help from him to solve the problems that she has come across in the midst of saving her sheep in an urgent fashion even though she is quite unwilling to give him a note to send him a message like this “Do not dissert me, Gabriel! (Hardy, 2008, p. 118)”

To be short, what has been clarified in the two major examples that have been given and analyzed above in a respective fashion to show the inappropriate time for Bathsheba to take offensive actions in her communications with those farming men she has to rest a lot on to help her to stimulate and promote the development of her farm, is, that hard as Bathsheba has worked to challenge the patriarchal history in which she has been contextualized in an inescapable fashion, and, the patriarchal culture to which she has been opposed in a radical fashion in order to achieve her female independence, female intelligence, female confidence, female superiority, female priority, female dignity, female liberty, and, female identity in a reasonable way that are inclined to be considered to be unreasonable and unacceptable at that historical moment when the entire society, culture, and, even history of a given country has been gloomed in the hegemonic atmosphere of patriarchy in a popular fashion and in a particular fashion so that it seems to her that the strong critical stances located in the patriarchal contextualization of that country is unlikely to be shaken nor to be broken at one setting an tentative fashion and in an adequate fashion, it has turned out to be true that it is very difficult or even impossible for her to achieve her dream in a successful fashion and in a sufficient fashion at that time, for it is not high time that she could impose her personal desire upon men in an admirable fashion to show her historical and cultural dominance of men in a patriarchal history and in a patriarchal culture even though it is about time that she was able to make best use of the feminist consciousness she has been acquiring from her absorption in the historical and cultural denotations and connotations embedded in the overall development and improvement of the theoretical frameworks and theoretical

systems of feminism. Therefore, it has been impressed in her mind in a very instructive fashion that she has turned out to be unable to subvert the historical and cultural dominance of men in patriarchal history and in patriarchal culture in that her individual contribution to be sent to this subversion is unlikely to shake the sound historical and cultural foundation that has to be laid for the transformation and reformation of the essential structure and system where the patriarchal power of the entire country has been dispersed or distributed either in an even fashion or in an uneven fashion to make sure of the genuine experiential and experimental stability and certainty of the perceptive and cognitive domination and manipulation of women in a hegemonic fashion and in an aggressive fashion as a result of the actual experiential and experimental impossibility for Bathsheba to strike an essential dominative and manipulative balance between them and the men of the country in which they have to live together in a harmonious fashion and in a helpful fashion for the simultaneous protection and promotion of the totalistic benefits of their country in an appropriate fashion and in an adequate fashion.

4.3 The Social Implausibility for Bathsheba to Use the Social Implications of Feminism to Subvert the Hegemonic Dominance of Men in Patriarchal Society

In addition to the experiential and experimental impossibility for Bathsheba to make best use of the historical and cultural implications of feminism to bring about very great ideological and epistemological changes to the devaluation, distortion, or, even destruction of the historical and cultural domination and manipulation of men in a patriarchal history and in a patriarchal culture as what has been demonstrated in an intelligible fashion or in an unintelligible fashion in the insightful and intelligent interweavement of the historical facts and historical events and the cultural ingredients and cultural nutrients of a given historical moment and a given cultural milieu on which the lives and experiences of most men and women have been imprinted on in the imaginative and impressive production of this novel on the part of Thomas Hardy who has felt the high impossibility for Bathsheba to change the popular dominance of men in the historical context and cultural context that have been loaded with the strong dominative and manipulative power of men who have been made to be the governor or leader of the perceptive and cognitive inclination of men and women in most cases in their daily lives, it has to be kept in the minds of readers in a sensitive fashion and in a sensible fashion that Bathsheba has also had great experiential and experimental difficulty in racking her brains to make full use of the social implications of feminism and to make them as powerful weapons to argue against, to resist against, or, even to fight against the dominator and manipulator of the patriarchal society in an indomitable fashion, in an aggressive fashion, and, in an ambitious fashion even though it has seemed to be indisputable that Bathsheba has achieved temporal success in her management of the farm she has inherited from her uncle by the means of trying her best to develop and improve her independence, her intelligence, and, her confidence to have a very good control over the perceptive and cognitive inclination of all men and women who have been working on her farm to highlight her female independence, her female intelligence, and, her female confidence as what has been propounded in the

conceptual construction of the female equality, female liberty, and, female identity in the social movement devoted to the effective and efficient protection of the elegant and equivalent existence women have expected to share with men in the symmetrical balance that has to be struck between men and women notwithstanding they have lived in the dominative and manipulative governance of men in a patriarchal society.

However, what seems to impress her a great deal after her extensive or excessive satiation with what she has acquired from the pride she has taken in her dominative and manipulative management of the regular affairs of her farm in accordance with what has been perceived and conceived from her rational reflection and rumination of the social denotations and social connotations of feminism in an overall fashion on the ground of the combination with the dominant management and managerial dominance of his farm and the constructive concretization and concrete construction of the structural and systematic frameworks of the central and crucial thoughts and insights of feminism in relation to the ideological and epistemological similarity of those theoretical enlightenment and theoretical encouragement acquirable from the social progression of feminism with the practical employment of those feminist enlightenment and feminist encouragement into her managerial practices and processes, and, the practical enjoyment she has obtained from her tentative and tenacious enforcement of those feminist thoughts and feminist insights into the governance and dominance of the men working on her farm, is, that it has never been struck to her in such a miserable fashion that she has never expected what will happen to her in her married life spent on the farm she has been managing according to what she has been aware of from her profound and particular absorption into the social practices and social processes of a growing number of women in their protection and promotion of the potential reflective and ruminative opportunities they are inclined to take to strive for the stimulation and promotion of the social progress that has to be made for the normal and natural development and improvement of feminism right after her having caught sight of a set of miserable events that have occurred in succession after her marriage just as what has been exemplified in a respective fashion in the death of Fanny during her childhood, the breakup of her marriage with Troy, the mysterious disappearance of her husband, the incredible reappearance of her husband, and the tragic death of her husband, the mental distortion and jail service of her second suitor, and as such. As what has been shown in this novel *Far from the Madding Crowd* (1874) in an instructive fashion and in an impressive fashion, all these unexpected events have made Bathsheba torn and tortured a great deal with respect to the mental collapse and physical exhaustion she has been forced to be faced with in a helpless fashion and in a hopeless fashion so that she has complained her life and lot as what has demonstrated in the following quote “What a bother this dusting is! I am always in some unfortunate plight or other... (Hardy, 2008, p. 62)” and taken special care of the opinions of others who have been living in that society to keep her good name and to shape her good female image in an impressive fashion as what has been demonstrated in this quote “people would talk about me, and think I had won my battle... (Hardy, 2008,

p. 25)”. If a good look is taken at the complaining response that she has given to all those miserable and traumatic frustrations that have cropped up in her married life in a careful fashion in the adverse tortures of the social context of a patriarchal society and the embarrassing loneliness she has suffered from after the tragic death of her husband Francis Troy, it might be found in a clear fashion that she has lost her initial confidence, courage, intelligence, independence and, pride she has obtained from her experiential and experimental preoccupation with either the innocent or even ignorant application of the ideological and epistemological enlightenment and encouragement of feminism into her specific managerial practices and managerial processes when she works on the farm at the sight of and at the thought of all those traumas and pathos she has been suffering from her strong confrontation with the social mores of a patriarchal society. It is for the sake of the strong pressure from this society that when she decides to marry Gabriel Oak, what she has turned out to expect him of is “the most private, secret, plainest wedding (Hardy, 2008, p. 342)” to get free from the unnecessary disturbance and interference of this society rather than other luxurious things she has been dreaming of before she has gone through a variety of trials and tribulations. To a great extent, this has made a sharp contrast with the attitude she has held toward the earlier courtship of Gabriel Oak to refuse him in a euphemistic fashion as exemplified in this quote “It wouldn’t do, Mr. Oak. I want somebody to tame me: I am too independent; and you would never be able to, I know (Hardy, 2008, p. 26)”. In any rate, what has concealed in this contrast is that Bathsheba has gotten through a perceptive and cognitive transition that has served as a crucial signal for her formal and final awareness of the great ideological and epistemological importance for her to attach to the successful exemption from the perceptive and cognitive imprisonment of the social denotations and connotations of feminism in that patriarchal society where she has to live.

Indeed, a series of those spiritual tortures and physical exhaustions she has suffered from her miserable lives and terrible experiences in terms of what has been concealed in those dreadful events as mentioned above one after another after her having celebrated her unexpected marriage with Francis Troy for a long time, she seems to go through an essential and evident perceptive and cognitive transition from her previous independence from men when she is offered the opportunity to show her favor to a variety of men who have been used to the lives and experiences of the hegemonic dominance of men in a patriarchal society to her present dependence on men who are likely to give her a perceptive and cognitive power to enable her to find the appropriate and adequate confidence to go on with her life after her becoming depressed at everything that has brought her the experiential and experimental awkwardness with regard to the predictable or unpredictable harm a variety of setbacks turning up after her successful management of the farms her uncle has given her has done to her love and marriage in an unbearable fashion and in an uncontrollable fashion. From this point of view, it can be seen in an apparent fashion that she has begun to accept the possible negotiation between the social implications of feminism she has been making use of to subvert the perceptive and cognitive paradigms

of the dominative and manipulative power that has been working very well in the dominance of the perceptive and cognitive preferences and prejudices of man and women for a long time because what has happened to her after her marriage and divorce with Troy has thrown her into a static mind that is inclined to be loaded with the intuitive and intuitional acceptance of the true tranquilization and trivialization of her lives and experiences. Therefore, what has to be noticed in a cautious fashion with regard to the great changes that have taken place in her perceptive and cognitive inclination connected with the pacification of her feminist confrontation with the hegemonic dominance of men in a patriarchal society and the practical purification of her intrinsic willingness to embrace the conscientious help she has been offered by men who have been accustomed to the central social rules and routines of the perceptive and cognitive dominance of men in that patriarchal society, is, that her physical exhaustion and mental collapse have made her determined to be faced with the dominance of patriarchal world so that she is said to be submitted to the dominative and manipulative requirement of men as to be elaborated below to show her willingness to accept her ordinariness in a patriarchal society and her acceptance of a second marriage that is inclined to crop up in her life.

Forced by the very cruel social reality she has to be faced with in the unavoidable and unstoppable popularization of the invisible power that has given rise to the experiential and experimental continuation of the perceptive and cognitive governance and dominance of the actual ideological and epistemological inclination of women in the successive and sustainable intensification of the social domination and manipulation of men in a patriarchal society, it is of great practical significance for Bathsheba to have a good understanding of the true perceptive and cognitive situation in which she has been contextualized in a social sense, for a set of empirical and practical setbacks that have taken place after her first marriage in an unprophetic fashion have made her so feeble that she has been aware that she has no choice but to accept the help of one of her suitors by the name of Oak who has been adapting himself to the dominance and governance of the hidden power of men in a patriarchal society. To put it in another way, she has aware in a sufficient fashion that she has to be faced with the experiential and experimental difficulty she has had in disposing of men in the dominative and manipulative popularization of men in a patriarchal society even when she is able to make full use of the profound and perspicacious social denotations and connotations of feminism in an essential fashion and in an efficient fashion after she has gone through a number of unexpectable changes in her lives and experiences. It is for the sake of her experiential and experimental failure to have a very tight control over the perceptive and cognitive inclination of men in this patriarchal society that she has developed her perceptive and cognitive willingness to accept the actual ordinariness of women and has been inclined to turn her into an ordinary woman rather than to try her best to compete with men with the help of the female superiority and female priority she has been keeping in her mind to highlight her previous female liberty, her female dignity, and, female identity in a patriarchal society in an independent fashion and in an intelligent fashion shortly after a series of fatal pangs of numerous

unbearable sufferings to the effect that she has eventually made a compromise with the cruel reality she has to be faced with in a helpless fashion and in a hopeless fashion, and therefore, she has chosen to go back to Oak and marry him to deal with the experiential and experimental barriers in her life and experience. With the standpoint of the correlation between what has come to her mind in an earlier time of her life and what has happened to her later, it seems quite natural and normal in more than one respect that although she has desired to be independent from the dominant disturbance and interference of the patriarchal power of a given society to uphold her feminist stance in an independent fashion and to subvert the social dominance of men in this patriarchal society in an intelligent fashion, it has turned out to be traumatic and tragic that she has been pushed back by the ruthless fate that has been governing her life and experience. To a very great extent, it has to be known in an appropriate fashion and in an adequate fashion that it is not high time that Bathsheba achieved a great success in subverting the social dominance of men in a patriarchal world when the perceptive and cognitive growth of the power of women in a patriarchal society has failed to be characterized with absolute superiority and priority in the confrontation with or in the competition with the hegemonic dominance of men in this patriarchal world.

To sum up, it is inclined to be understandable from what has been elaborated above in an apparent fashion that when the historical environment, cultural environment, and, social environment she has been living for a very long time have been gloomed in the extensive or even excessive popularization of the indomitable and incredible spirits of men permeated into the tenacious and tentative exploration made of the very symbolic, strategic, and, systematic intrusion into the perceptive and cognitive practices and processes of women who have been ambitious and aggressive to tear into pierces the perceptive and cognitive structures, frameworks, systems, and, paradigms potentiated in the reflective and ruminative stratification and systematization of the potential challenges those women are inclined to take to spoil the dominative and manipulative ambition of men in patriarchal history, patriarchal culture, and, even patriarchal society, it is rather impossible for numerous ambitious and aggressive women like Bathsheba indicated in the characterization of this novel to reach her grand target of subverting the historical, cultural, and, social dominance of men in a patriarchal history, patriarchal culture, and, patriarchal society in a gracious fashion or in a ferocious life because the reflective and ruminative sensitivity of men is bound to remind them of the very treacherous motivations and intentions embedded in their lives and experiences. In this sense, it has to be admitted in a pitiful fashion that women like Bathsheba can do nothing but be faced with the traumatic and tragic lots with which they have been equipped in the presence of the strategic profundity and perspicacity of men who have been standing the test of the complicated historical situation, cultural situations, and, social situations of a given country at a given historical moment when the power of men has remained to the indispensable and invincible power of a patriarchal history, patriarchal culture, and, patriarchal society. With account taken into the essentialization of the asymmetrical balance that has been struck between

the patriarchal power particularized in the increasing accumulation of the appropriate empowerment and disempowerment of women, and, the matriarchal power personified in the domination and manipulation of men in a dominant patriarchal history, patriarchal culture, and, patriarchal society of a given country in connection with the narrative facts and narrative events of this novel under the title of *Far from the Madding Crowd* (1874) where the unbalanced juxtaposition of the perceptive and cognitive growth of the historical, cultural, and, social denotations and connotations of feminism, and, the historical, cultural, and, social leadership and governance of men in the patriarchal history, culture, and, society of a given country has been distinguished from each other in an apparent fashion, it has to be clarified in a clear fashion that although it is of great experiential and experimental significance of women like Bathsheba to make a great exploration of the feasible perceptive and cognitive solution to their problems of being disposed of by the popularization of the historical, cultural, and, social suppression and repression of patriarchal power on account of their intrinsic intensification of the destruction of the historical, cultural, and, social foundation of the patriarchal mechanism of a given country, their very unbearable and urgent perception and cognition of the harm the patriarchal institutionalism interwoven in the empowerment of men and the disempowerment of women in this country has done to the prevention of the groundbreaking development and improvement of the feminist awareness of an increasing number of women exemplified in the perceptive and cognitive intelligence and independence of Bathsheba in this novel who has been dreaming of the subversion and even substitution of the historical, cultural, and, social dominance of the patriarchal power of that country on the basis of the application of the enrichment and improvement of the historical, cultural, and, social denotations and connotations of feminism into the true lives and experiences of women, has turned out to be not strong enough to enable them to subvert it, let alone to substitute it in a complete fashion, for it has been impressed in a profound fashion and in a particular fashion in the aesthetic and artistic imagination and inspiration of this novel that the dominative and manipulative power carried in the historical, cultural, and, social environment of the country described in this novel in a natural fashion and in a normal fashion in combination with the practical progression of the history, culture, and, society of that country, is doomed to have a great impact on the unstoppable and unavoidable continuation of the perceptive and cognitive dominance of men and the cautious and crucial prevention of the unfavorable motivation and intention of women to subvert the ideological and epistemological foundation that has to be laid for the maintenance of the relative perceptive and cognitive balance between the suppressive power of man and the subversive power of women in a dichotomous sense. However, what ought to be kept in the minds of those women in an impressive fashion and in an instructive fashion is that it is about time that they were able to make great efforts to improve their social positions, their social equalities, their social liberties, their social dignities, and, their female identities in an appropriate fashion and in an acceptable fashion but it is not about that clear that they were bound to achieve admirable success in the complete and thorough devastation of the instructive,

impressive, and, illuminative essence of the historical, cultural, and, social governance of men in that patriarchal country in view of the painful experiences and exploration of Bathsheba in this novel unless they are able to make best use of the power of the politicization of women into the ideological and epistemological interference or disturbance of the sensitive and sensible willingness of men in a sufficient fashion grounded on the sufficient success they are destined to achieve in the insightful and impressive enrichment and improvement of their perceptive and cognitive practices and processes in a systematic fashion and in a strategic fashion to maximize their female independence and their female intelligence in an irresistible fashion and in an incontestable fashion.

5. Conclusion

In terms of the perceptive and cognitive breakthrough achieved in an apparent fashion in this study as what has been exemplified in the essential and evident analyses made of the high impossibility for Bathsheba either to subvert or even to substitute the hegemonic existence and essence of the historical, cultural, and, social dominance of men in the patriarchal land she is tired of in most cases when she has great difficulty in the transformation and reformation of the ideological and epistemological mechanism of the patriarchal power that has been playing an indispensable and incontestable role in the leadership of the perceptive and cognitive inclination of almost all population over there in an unchangeable fashion and in an unshakable fashion as seen in the great effects it has made on the experiential and experimental failure of Bathsheba in the enrichment and improvement of the determinist perception and cognition Thomas Hardy has instilled into the aesthetic and artistic enrichment and improvement of this novel in an untraceable fashion and in an unnoticeable fashion, it can be concluded in a clear fashion that in accordance with the very great efforts Bathsheba has made to struggle for the acquisition of her female independence from men and her female intelligence on the basis of her very profound and particular rumination and reflection of the historical, cultural, and, social implications of feminism to help her to get rid of her dependence on men to highlight her genuine female authority, female liberty, female dignity, and, female identity in a patriarchal history, patriarchal culture, and, patriarchal society as what has been impressed in a profound fashion and in a particular fashion in her lives and experiences narrated in the production of this novel *Far from the Madding Crowd* (1874) in relation to the choice and the decision she has made for her love and marriage and the attitude she has held toward her second marriage, it is inclined to be made in a clear fashion that a variety of very terrible events showing up after her marriage with Troy and the imprisonment of her Boldwood, has made her despaired a great deal at the potential power carried in the increasing enrichment and improvement of the historical, cultural, and, social denotations and connotations of feminism at that historical moment in her stimulation and promotion of the ambitious and aggressive plans she has kept in her mind in an unintelligible fashion and in an individual fashion to subvert the hegemonic dominance, essence, and, even existence of men in the successive and

sustainable development and improvement of patriarchal history, patriarchal culture, and, patriarchal society of the country she lives in, for it has turned out to be apparent in more than one respect that it has tended to be very explicit that the asymmetrical perceptive and cognitive balance between men and women has shown in a very clear fashion that the popularization of the stable dominance and governance of men in the progression and promotion of the history, culture, and, society of that country has been inclined to be unshakable at that time to the effect that it is not the appropriate time for her to achieve a great success in the subversion to or substitution of the hegemonic dominance and governance of men in a collective fashion, let alone in an individual fashion as a result of the increasing consolidation of the substantial and sufficient empowerment of men and the superficial and simple empowerment of women, and, the limitation of the extent to which the historical, cultural, and, social denotations and connotations of feminism are likely to play a decisive role in the formation, transformation, and, even reformation of the systematic and structural figuration and refiguration of patriarchal history, patriarchal culture, and, patriarchal society in a successful fashion and in a sufficient fashion that has finally given rise to the perceptive and cognitive refinement of Bathsheba that she has to go back to the last of her suitor by the name of Oak whom she has rejected in the past and to make an expedient decision to marry him to go on with her lives and experiences in the patriarchal country in which she lives to the effect that her subversive ambition has turned out to be practical failure because she is inclined to develop her dependence on Oak rather than her female independence to help her either to subvert or to substitute the strong historical, cultural, and, social dominance of men in a patriarchal history, patriarchal culture, and, patriarchal society. On the ground of the practical and empirical failure of Bathsheba, what has to be known to the readers of this novel in a sensitive fashion and in a sensible fashion, is, that it is much better for them to have a good understanding of the objective fact that although the hegemonic disturbance and interference of men in the historical, cultural, and, social institutionalism of the patriarchal history, patriarchal culture, and, patriarchal society of a given country are unbearable and urgent to be improved in an appropriate fashion or in an adequate fashion, it is not appropriate time for them to be destroyed in a complete fashion or in a thorough fashion, so it is radical for women like Bathsheba to prefer to subvert it or to substitute it in a complete fashion. Therefore, what they are supposed to be aware of in a sufficient fashion and in a sensible fashion is that even if they are likely to achieve their female intelligence and female independence at that time, their forces are not strong enough to reach their target in a successful fashion and in a sufficient fashion because the patriarchal misconceptions or preconceptions dominating and manipulating their lives and experiences in a frequent fashion have been rooted in the mind of the vast majority of populations who have been made adaptable to the substantial and essential existence of the empowerment of men and the disempowerment of women as a result of the cautious encouragement of the former and the continuous discouragement of the latter for a very long time. Therefore, what has to be noticed in a clear fashion in the profound and perspicacious rumination of this patriarchal existence

is that it will take them a much longer time to realize their much grander dream in a successive fashion, in a sustainable fashion, and, in a strategic fashion. To this extent, what can be perceived and conceived from the subtle arrangement of the narrative facts and narrative events and the insightful characterization of Bathsheba in the imaginative and instructive production of this novel, is that it has seemed to come to Thomas Hardy in an implicit fashion that it is inevitable for those women like Bathsheba to end up with failure in their successive and sustainable struggle with men at that historical moment to make their female rights and female identities identified with the perceptive and cognitive inclination of men in that patriarchal land in a decisive fashion and in a distinctive fashion just as what has been implied in an evident fashion at the end of this novel that has been produced to highlight the true experiential and experimental futility for women to do so in a euphemistic fashion, and, to uphold the intimate priority of the harmonious correlation between men and women that tends to contribute a lot to the prosperity of both men and women in a reciprocal fashion.

In the light of the possible implications of this study, it is in a position to be clarified in three folds as below. In the first place, it is possible for this study to make its readers take into consideration the actual perceptive and cognitive superiority and inferiority of the limited role the historical, cultural, and, social implications of feminism are likely to play in the improvement of the marriage of Bathsheba to a given extent in a rational fashion, but, very unlikely to change her destiny in a radical sense. In a second place, it is possible for feminist theorists to take into account the perceptive and cognitive leadership of their study that tends to give rise to the blind application of their studies into the practices of most women in lieu of those of intellectual women to the effect that their feminist thoughts and feminist insights are likely to be the historical, cultural, and, social tragedies of a lot of women like Bathsheba who are inclined to become the victims of radical intellectual feminism. In the third place, it is possible for feminist learners or feminist followers to take into account the more systematic, symbolic, and, strategic measures intellectual women or non-intellectual women are supposed to take to get free from the victimization of their blind exaggeration of the limited power of feminism in a rational fashion according to what they are likely to acquire from the profound and particular rumination and reflection of the essential reasons for the failure of Bathsheba and her tragedy in an objective fashion. To this extent, it matters a lot for those feminist learners or feminist followers to make a distinction between the perceptive and cognitive ability of intellectual women and that of non-intellectual women, between the true achievement of their female intelligence and female independence, and, that of their female dominance and governance of the development and improvement of history, culture, and, society of a given country, and, between the actual perceptive and cognitive superiority and inferiority of patriarchal power and those of matriarchal power in the appropriate and adequate stimulation and promotion of the normal and natural development and improvement of the history, culture, and, society of a given country at an appropriate historical moment in more than one respect in combination with a lot of suggestions that can be obtained from the

absorption of what has been meditated on the victimization of Bathsheba depicted in this novel to help those who are still impulsive and radical in the acquisition of the thoughts and insights of feminism and to remind them of the high risks to be taken in their possible impulsive and irrational actions in a strategic fashion when the historical, cultural, and, social environment in which they have lived is not appropriate for the overall and thorough implementation of their plans made to realize their feminist dreams owing to their overall and essential understanding of the important role the difference between what they have dreamed of and what they have to be faced with tends to play in their lives and careers either in a manifest way or in a latent way.

In the case of the limitation of this study, it has to be realized in a clear fashion that owing to the perceptive and cognitive inadequateness of the authors of this paper, it seems to be true that they have failed to have a much profounder understanding of the substantial and essential unhappiness of women as shown in the happiness carried in the characterization of Bathsheba in the production of this novel when Thomas Hardy tends to place a great perceptive and cognitive emphasis on the achievement of the compromise to be made between men and women in an insightful fashion rather than the estrangement between them in an explicable fashion rather than in an inexplicable fashion, for it is of great perceptive and cognitive importance for the authors of this paper to have a very good access to the perceptive and cognitive truth told in the aesthetic and artistic production of this novel under the title of *Far from the Madding Crowd* to the effect that although it is inappropriate for readers to turn a deaf ear to the ambitious and aggressive spirits of Bathsheba who has been dreaming of subverting the historical, cultural, and, social dominance of men in a patriarchal country in an individual fashion. In a simultaneous fashion, it has to be admitted in an objective fashion and in an honest fashion that those two authors of this paper are unable to have a profound and particular knowledge of the historical, cultural, and, social denotations and connotations of feminism in a more essential fashion and in a more quintessential fashion as a result of their inadequate and inaccurate immersion into the systematic, symbolic, and, strategic stratification and systematization of the true ideological and epistemological essence and quintessence of the feminist thoughts and insights epitomized in the historical, cultural, and, social denotations and connotations of feminism in correspondence with what has been exemplified in the traumatic and tragic lives and lots of Bathsheba in reference to the logic relationship between Bathsheba's voluntary marriage with Troy before their divorce, and her reluctant marriage with Oak after her having suffered a great deal from the sound perceptive and cognitive bitterness when she has to be faced with a series of facts and events in her life and experience. For the sake of the limitation dealt with above in details, it can be summarized in a concise fashion that great perceptive and cognitive preparation has to be made to have a much better understanding of this novel and this theory in future studies as what to be elaborated below one after another.

With respect to the suggestions to be given of this study in the future, it is in a position to be dealt with in the following two folds. On the one hand, it has to be known in an honest fashion that although

appropriate and acceptable discussions have been made about the high impossibility for women like Bathsheba to make best use of the historical, cultural, and, social implications of feminism to subvert the dominance of men in a patriarchal country as what has been exemplified in her lives and experiences when she has to made a choice or to make a decision with regard to the crucial issues related to her love, marriage, and, lots, a lot will have to be done to have a much profounder understanding of the genuine perceptive and cognitive inclination of her based on the intensive reading of this novel in an overall fashion and in an essential fashion. On the other hand, what has to be aware of in this study, is that great perceptive and cognitive efforts will need to be made to have a much better knowledge of the objective and authentic appropriateness and adequateness to combine the genuine historical, cultural, and, social denotations and connotations of feminism with the interpretation of the experiential and experimental failure of women like Bathsheba who have been anxious to get far away from the historical, cultural, and, social dominance of men in patriarchal country in accordance with the sound perceptive and cognitive foundation that has been laid for the profound and perspicacious rumination and reflection of the theoretical and practical superiority and inferiority of feminism and the exact understanding of the true perceptive and cognitive superiority and inferiority of women in line with what has been embodied in the lives and experiences of Bathsheba who has failed to thinking of the great perceptive and cognitive gaps between the academicization of the historical, cultural, and, social denotations and connotations of feminism and the politicization of them when women are inclined to highlight their female equality, their female liberty, their female dignity, and, their female identity in a patriarch historical, cultural, and, social context.

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