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RESEARCH PAPER

Female Sexuality and Social Stigma: A Corpus-Driven Stylistic Analysis of Hardy's *Tess of the d'Urbervilles*

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ABSTRACT

In *Tess of the d'Urbervilles*, Hardy gives a piteous picture of the much talked about relationship between the creation of feminine sexual desire and the social sense of shame, through the character of Tess Durbeyfield. This study utilized AntConc software to extract the keywords' collocations and clusters and then interpreted the results using the Mahlberg model (2013). It focused on analyzing the culture of Victorian England that punished women severely for violating the cultural sexual morality standards. Thus, the fate that befell Tess brought society's misogynistic practices that subjugate and exclude women to an impeachment. Through the story told by the protagonist Tess, the author captures the existing societal injustice, where women's virtue – their virginity is valued, while their sin – their sexuality, is punished. The findings of the study will benefit students of literature by looking at how authors encode meaning through simple linguistic features.

| **KEYWORDS** | Analysis, AntConc, Female Sexuality, Mahlberg, Social Stigma, Tess |

Introduction

Thomas Hardy often explores the struggle of women against social behaviours, particularly gender and sexuality, and the stigma associated with it. He often delves deep into the harsh realities and restrictions placed on women by society (Pite, 2007). In *Tess of the d'Urbervilles,* Hardy explores the lives of women who, often because of their sexual behviour, are stigmatized by society and suffer the repercussions of their choices. Tess is a heroine who goes through a great deal of sorrow and suffering, because of social perceptions about her morality and sexual purity. The nuanced confluence of gender, class, and sexuality in typical Victorian society is reflected in Hardy's treatment of female characters. He criticizes the repressive attitudes and double standards that limit women's autonomy and expose them to unjust criticism and punishment. Through his stories, Hardy highlights the structural inequalities that affect women and the detrimental effects of societal stigma on their lives (Morgan,1988).

In general, Hardy's exploration of female sexuality and social stigma in his writings presents women's difficulties. His tragedies are powerful reminders of the ongoing fight for gender parity as well as the need to face and combat long-standing biases and injustices. He had done so through the appropriate use of linguistic patterns. His deft use of keywords, collocations, and cluster patterns to clearly express issues of feminine sexuality and societal stigma across his writings indicates his command]of language. His use of language sheds light on the complexity of female sexuality and societal stigma. The terms like "chastity," "scandal," "fallen woman," "purity," "innocence," "shame," and "virginity" highlight feminine sexuality and societal stigma. They have connections and meanings that

bring to mind the moral standards and social mores around women's sexuality in Hardy's Day. To enhance the image of feminine sexuality and societal shame, Hardy often links such terms with the names of female characters. He often links collocations like "shameful secret," "lost innocence," "ruined reputation," "sexual temptation," "social condemnation," and "moral hypocrisy while talking about female characters. These collocations show the point at which individual experiences and wider cultural views meet while reinforcing the tales' theme aspects.

Hardy employs cluster patterns in his writing, which include the recurrent use of linked terms and collocations throughout his works. For example, he frequently employs terms like "society's judgment," "the burden of shame," "the stain of scandal," or "the struggle for respectability." The cumulative effect of these cluster patterns highlights how societal stigma affected his female characters' lives and how widespread it was (Cecil, 1954).

Through the careful use of keywords, collocations, and cluster patterns, Hardy skillfully conveys the complexities of female sexuality and social stigma, providing readers with a comprehensive understanding of the struggles encountered by women within the confines of Victorian society. Hardy asks readers to consider these issues' eternal importance and implications for modern conceptions of gender, sexuality, and social standards via the clarity of his language.

While many studies have explored the themes of sorrows and sufferings of women in Hardy's stories, only a few of them have tried to explore the linguistic structures for this purpose. The current study aims to analyse these syntactical patterns to discover the role of keywords, collocations and cluster patterns in developing Tess's sorrows and sufferings in *Tess of the d' Urbervilles.*

Literature Review

Many researchers have shown a significant deal of interest in the language of fiction. Language study has revolutionized history from traditional research methods to corpus-driven methods in the current era. Corpus-driven Static analysis of language is now doing wonders in language studies. Mahlberg (2007) has opened new horizons in the field of corpus-driven language studies. She has raised the bar for stylistics by focusing on all facets. She believes that studying Keywords, collocations, and cluster patterns for exploring various layers of themes is highly significant (Mahlberg, 2007).

According to Baker (2006), corpus stylistics emphasises Keywords, collocations, and cluster patterns and their frequencies. By analysing keywords, collocations, and cluster patterns, the story's whole concept may be explored. A writer cannot achieve sublimity if he does not choose and place the words carefully. Great authors and books are made great by their words and structures. Certain authors have achieved global recognition only due to their astute word choice and arrangement inside their works.

According to Stubbs (2005), collocation analysis is always very important as it provides a reliable and thorough explanation of the story's themes. He claims that collocations effectively express a large portion of the idea. Writers usually use words and word clusters to accentuate their themes in written works. Collocations allow authors to give their characters life and create a comfortable reading environment for their audience.

Biber (1988) used MD Analysis to identify differences in British English novels. He introduced the idea of the co-occurrence of diverse linguistic components after using

statistical analysis to identify distinct word groups. These lexical bundles may be interpreted stylistically or functionally depending on the bundles' textual characteristics and communication purposes. The above-discussed studies show the importance of keywords, collocational patterns, and lexical bundles for exploring text themes. The current research has adopted this technique for exploring female sexuality and social stigma in *Tess of the d'Urbervilles*, which has been examined in the present research.

Hardy's exquisite artistry is reflected in his diction. He knew the art of injecting themes using various linguistic structures well. He was fully aware of the public's demands. He was also well-versed in the roles that language patterns might play. He always uses precise language selection and placement. He chooses the right phrases and arranges them to fit the occasion's mood. He even attaches words' connotations and intensity (Chapman, 1990).

The technique empowers him to inoculate universality into his works. Hardy is adept in the novel and fascinates the attention of the scholar. Although his novels are significant, he is most renowned for his significant tragedies, such as *Tess of the d'Urbervilles*.

This current research study has explored the lexical bundles that Hardy purposefully employed to cram his thoughts into the words so that readers might identify with the people in their society. This research study is particularly significant since it is the first to focus on keywords, collocations, and cluster patterns to explore the theme of women's sexuality and social Stigma.

Methodology

The current research study has explored the Keywords, collocations, and cluster patterns of the novel, *Tess of the d'Urbervilles* to discover the theme of women's sorrows and sufferings. The novel's corpus was uploaded to the AntConc software to generate the keywords, collocations, and cluster patterns, which were then interpreted using the model presented by Mahlberg (2013).

Results and Discussion

Table 1
Keywords in the Novel

Rank	Frequency	Keyness	Effect	Word
1	898	+4471.56	0.0117	Tess
2	343	+1688.46	0.0045	Clare
3	234	+1031.67	0.0031	Angel
4	181	+903.61	0.0024	Urberville
5	35	+109.87	0.0005	Alec

AntConc produced a list of 615 keywords. The word "Tess," with a frequency of 898, is the most frequently occurring word in this lengthy list of keywords. This demonstrates the writer's mindfulness of the selection and placement of words. Hardy knows well the details required to maintain the protagonist's heroic status. He lends significance to every phrase related to the novel's protagonist. The word "Tess" appears frequently, indicating Tess's heroic status.

This term has a keyness of +4471.56 points, contributing to the influence of 0.0117 points in the novel, the highest of all the keywords. Such a mathematical use of words and their frequencies demonstrates the adept use of linguistic choice for the presentation of the

theme of sorrows and sufferings of women. He most likely satisfies Aristotle's description of a protagonist by doing this. Aristotle believed that the protagonist ought to be highly esteemed. Since Hardy's protagonist is a common woman, he fills the void using a high frequency of protagonist-related terms. Furthermore, Hardy employs this strategy to help the readers get comprehensive information about the protagonist.

Very technically, Hardy supports one idea with another and so on through the appropriate placement of various collocations and lexical bundles. For instance, he maintains the social upstanding of his heroine to predict her downfall. Tess's father learns early on in the book that they come from a well-respected and aristocratic family in the community. The position's height foreshadows the impending decline. Hardy is a harsh and abrupt writer who brings the characters' misfortunes very abruptly to show the ruthlessness of fate. Here, Alec seduces the novel's heroine before raping her. He is not prepared to wed her. Alone in the face of disaster, she is abandoned. However, Hardy portrays her as a brave and iron lady, very determined. She does not give up. She struggles mightily to escape her destiny. Tess gets ready to give birth to her child. However, Hardy is again hard on his female protagonist. Hardy gives the infant the name Sorrow. Additionally, this represents the pinnacle of grief and suffering. She was naïve, innocent, and ignorant of the facts of life. She might believe herself to be ruined and destroyed. For that reason, she likely gave her kid the name Sorrow. This moniker also alludes to the height of her agony. Her sufferings are infused in the collocational patterns of the word *Tess*.

Table 2
Sufferer as Collocation of Word "Tess"

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
54	1	0	1	7.41331	sufferer

Hardy continues the drama of the lady's struggle against fate and has her newborn baby die. This gives a sort of relief, and Tess's agony ends. She regains her vigour and is ready to embark on a joyful, new life. She demonstrates her bravery as a woman. These collocations demonstrate Tess's fearlessness.

Table 3
Collocations Showing Determination

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
22	1	0	1	7.41331	venture
33	1	0	1	7.41331	unequalled
53	1	0	1	7.41331	supervisor
57	1	0	1	7.41331	striving

Hardy has supported her bravery with the frequency of words used for female characters in the novel.

Table 4
Strength of Women through Pronouns

Rank	Frequency	Keyness	Effect	Word
1	2827	+4075.33	0.0349	her
2	2232	+2379.06	0.0276	she

The work has 2827 instances of the word she. The word "she" gains the keyness of +4075.33 points, creating an impact of 0.0349 points. This seems to be evidence of her battle with destiny. The word "her" appears 2232 times, creating a keyness of +2379.06 points, with a 0.0276-point impact. This demonstrates the novel's heroine's level of activity. The

author purposefully uses these high frequencies to highlight the heroine's role at every level of the story. This is a metaphor for the heroine's battle with destiny.

Table 5
Striving as Collocation with the Words Used for a Heroine

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
57	1	0	1	7.41331	striving

Another element in the story further reinforces Tess's activeness. There are five instances of the term "active" and just one use of the phrase "inactive." The word "strong" appears 15 times, whereas "weak" appears eight times. These are all the elements that seem to encourage the heroine's hope and initiative. A list of 2198 collocational patterns created by AntConc demonstrates how Hardy uses various lexical elements and collocational patterns to support his ideas. The themes are all well captured by the word Tess's collocations. Tess is the major character of the novel. He makes use of certain collocations that eloquently convey the girl's predicament. The collocations are built skillfully and fit the heroine's personality and circumstances. These collocations vary depending on the circumstance. These also mirror the heroine's constantly shifting personality. However, one aspect of the narrative that Hardy has not altered is Tess's struggle against many forces.

From the beginning of the narrative to its conclusion, Tess, the protagonist, battles valiantly. For this reason, Hardy has made the phrase "unassisted" prominent. The word "Tess" is collocated twice with this word.

Table 6
"Unassisted" as Collocation

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
1	2	0	2	8.41331	Unassisted

Tess's unassisted power of dreaming (580 and 713)

The phrase "unassisted" captures many aspects of Tess. Hardy might have chosen any other term to describe the heroine's internal conflict. The two parts of this term are 'assisted' and 'un'. These two terms imply a certain negativity and pessimism. The word "un" connotes impossibility. The word assist explains what dependence means. Hardy has compiled these terms to understand what self-done means.

However, this self-done is poorly executed since the heroine fights valiantly to overcome fate. She continues to be independent and upbeat, yet bad things continually seem to happen to her. Thus, the outcome is always unexpected. She regrettably needs assistance even though she constantly strives to be independent. Additionally, "unassisted" conveys a certain tenacity and steadfastness in the face of nature's harsh elements. Between the words Tess and strength, Hardy has inserted the term unaided. This location has great significance as well. Tess is always looking for some power to make her problems go away.

From the book's start, she desires to become powerful. It is a reality, nevertheless, that she needs no help to get to the power. Therefore, she must do it independently and without help to acquire the ability. Superseded is another term that collocates Tess more than any other word. This likewise embodies several facets of the narrative.

Table 7
"Superseded" as Collocation

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
2	2	1	1	8.41331	Superseded

Tess's adventure quickly Superseded her actions.

This term illustrates the heroine's superiority in a variety of life situations. She is a courageous but naive woman. She often reaches super ranks. However, for one reason or another, she is suddenly vanquished. Hardy purposefully used the term "superseded". She is sorrowful yet magnificent. She is a victim yet a topper. She is amazing, yet troubled. The term "superseded" encompasses everything. Additionally, the author used the term quickly to highlight the sudden grief. This strengthens the impression that the term "superseded" has. In other ways, it is also ironic. In every position Tess advances to, no one can surpass her. The words 'striving' and 'Tess' are used collocationally.

Table 8
"Striving" as Collocation

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
57	1	0	1	7.41331	striving

This reinforces the impression that the phrase "unassisted" conveyed. Additionally, Hardy uses many words to convey the heroine's struggle. There are four instances of the word "struggle." The word "stronger" appears four times, and "try" appears 27 times in the story. The following collocational patterns illustrate Tess's battle with destiny.

Table 9
Collocations Showing determination

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
1309	3	1	2	4.24338	Try
536	1	0	1	5.82835	Struggled

Tess is unfortunate despite her courageous battle with destiny. All her struggles to solve her complexities go in vain. Hard's collocations demonstrate the futility of her whole endeavour.

Table 10
Collocations Showing Hardships

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
174	1	1	0	7.41331	Futile

Her life is filled with hardships and misfortunes, and Hardy's pains and sufferings are shown through her exquisitely constructed collocational patterns.

Table 11
Collocations Showing Sufferings

Rank	Frequency	FrequencyL	FrequencyR	State	Collocate
54	1	0	1	7.41331	Sufferer

Tess, that fair sufferer soon recovered herself externally, but the word "sufferer" in this collocational pattern seems to be a representation of the novel's heroine's experiences with several hardships, including the horse's death, Alec's illicit relationships, the birth of Sorrow and his eventual death, the tragic marriage to Angel, and Alec's murder. These are the hardships that the heroine experiences as life goes on. Hardy predicts all of these hardships from the outset of the story. Additionally, he has associated the name "Tess" with phrases that allude to extreme misery and agony. This explains the heroine's terrible demise. Hardy prepares the readers to accept the heroine's demise and ruin.

Death is another word that collocates with Tess. The word 'death' serves as a metaphor for the heroine's fate and destiny. He has chosen terms that depict the heroine's slow descent towards her terrible demise.

Table 12
Collocations Showing Sorrows

Rank	Frequency	Frequency L	Frequency R	State	Collocate
1920	1	1	0	3.16538	death

The death of the child brought a series of sorrows and suffering. In addition to this collocation, Hardy has used many other collocations that aptly illustrate the sorrows and sufferings of women.

Table 13
Collocations Showing Series of Sufferings

Rank	Frequency	Frequency L	Frequency R	State	Collocate
1019	1	1	0	4.82827	removed
2001	1	1	0	2.88967	sad
2032	2	0	2	2.82827	dark
1886	1	0	1	3.24331	died
1162	1	1	0	4.60588	despair
1848	1	1	0	3.32577	sorrow
916	1	0	1	5.09130	gloomy

These few instances demonstrate how Hardy uses language and collocations to bolster his themes of sorrow and suffering. The word Tess has 2198 different collocation patterns in total. In one way or another, each of them contributes to the novel's themes. Coffey's (2013) research study has shown the importance of the authors' linguistic choices. The selection of lexical terms offers the text uniqueness and prominence above other texts. Famous authors usually choose their words carefully. Lexical items selected by Hardy have been examined in this research project. The results match those of Coffey (2013).

The word Tess is grouped into 897 clusters. Word cluster patterns provide a more thorough explanation of the narrative's themes. In addition to collocations, Hardy understands the significance of cluster patterns. He used clusters extremely shrewdly, taking into account each character's role in the story. He expertly modifies these clusters to reflect the evolving circumstances of the characters. Here is a description of a few of the cluster patterns.

- The old lady had been speaking to Tess and the other maid in obedience to her.

- Three was done; the outdoor milkers had gone home. Tess and the other three were dressing themselves rapidly.

The cluster patterns shown above are significant in a variety of ways. In both clusters, the word "other" is used. This reflects the status of women in Victorian society. Despite Tess's constant displays of responsibility, the masculine members of society consistently saw her as the other. Women were experiencing identity loss at the time. They were attempting to find their position within the community. The male members utilised them and then destroyed them. This term sums up women's roles and places in society rather well. Hardy has very technically captured the theme in the following clusters.

- Me," says Clare. As soon as he caught Tess alone, he assured her: "Do not let them.

- Going. Their talk was of Angel Clare and Tess, and Tess's

persistent lover.

Another prominent element in the above clusters is the words *old lady, maid,* and *milkers.* All these are words used by common people. They are not well recognised in society. The writer deliberately uses these types of words to depict the circumstances of the novel's heroine. These words create an impression of a very degraded and low-level life. These words are used to humiliate the personality of the novel's heroine. Hardy wants her to be degraded at the hands of destiny and society. All these words show the weakness and helplessness of the heroine. So many times, she is humiliated and rejected by society. She is still a brave lady. Word *old lady* seems to show that she is no longer a girl. She has become a lady, and no more happiness remains. Throughout the novel, Tess tries to find happiness and joy. However, she never gets peace and solace in her life. She is destroyed without any fault of her own. Word *obedience* in cluster 2 also seems to be very meaningful. It seems to show the innocence of the heroine. She is always obedient to all the people related to her. This obedience is probably the major cause of her destruction. She is an easy catch for everyone because of her obedience and humility. The word home also seems to be a deliberate choice, along with the word *Tess*. There is a full stop between the word *home* and the word *Tess*. Tess never finds a home of her own. She is sentenced to death. Probably just after the full stop of life was her home. So, all these lexical items are deliberately used with one another to support the themes of the novel. Other examples show that Tess always remains homeless.

- But to Tess and her mother's household, no such anxious

Hardy does not use a single word throughout the story, showing Tess's independent personality. Many collocations and clusters seem to show a sort of struggle by the heroin, but she is always destined to fail. Here is another cluster pattern.

- Her youth began to open around her, and Tess aroused herself.

Here again, the writer has left so many points to think about. The words *Tess aroused* show a sort of activeness in Tess. She is always optimistic and struggling. She tries her best, but her fate is also at its worst. Her fate puts hurdles at all the segments of her life. Sufferings and sorrows are always there before her at every place she visits. Every morning welcomes her with a new series of sufferings. Sufferings come to her one after the other in the form of a series. However, she is brave; after every catastrophe, she gets up and starts a new life. The word "*youth*" seems to show the power and energy she has. She shows unflinching faith on all occasions of hopelessness. Sometimes, she feels destroyed, but she encourages herself and tries to start a new life. An important element to be noted here in this cluster is the use of the word *here*. It has been used twice in this small cluster. In this sentence, Hardy uses the words youth and aroused, which seem to show a sort of struggle by Tess. These words show activeness. However, the high-frequency word *her* dominates the activeness. This shows passiveness. So, this cluster seems to tell that no matter how much struggle the heroine puts forward, she will be destroyed.

- 866, you ask for it. But you will not, Tess.

Here in this cluster, the word *ask* is very meaningful. It seems to represent Tess's ever-searching nature. Tess has been trying to find her rightful place in the society. She does so many things to find happiness and satisfaction in her life. She is never able to search for her right place in society. She even lost her Honour and respect in this struggle. She even loses her life. She is never able to have peace and solace in her life. Many words show the inquisitiveness of the novel. Words *ask*, but this cluster seems to represent the search for the heroine. Word *will not* enforce the feelings of inquisitiveness created by the word *ask* and word. Apart from this, Hardy uses many other words that show the ever-searching

nature of the heroine. The word where is used 187 times in the novel. The word how is used 206 times in the novel. The word why is used 169 times in the novel. Apart from this, Hardy uses many other words that show the ever-searching nature of the heroine. Here are some other lexical bundles that show Tess's inquisitive nature.

Tess, why did you	840	
Tess, why do you	841	
Tess, why do not	842	
murmured Tess. "Why?"	843	
Tess, what is the	354	
Tess, when she looked	at	820
Tess, which had become	824	
Tess, who continued to	829	
Tess, who had been	829	
Tess, who had given	831	
Tess, who had heard	832	
Tess, who looked up	833	
Tess, who mused on	834	
Tess, who used the	835	
Tess, who was occupied	836	
Tess, who was reaching	837	
Tess, whom she could	838	
"Yes," said Tess absently.	1	

Tess aroused herself from her stupor. 43

A research study by Egbert (2012) proved that style is the basic element of a piece of literature. All great writers are always deliberate in their selection of lexical items. They try to inject the theme into words, bundles of words, and clusters. The current research has also proved the value of lexicon for theme generation. Lists of keywords, clusters, and collocations produced by Antconc indicate that Hardy is always deliberate in his selection of words.

Word *Clare* is in second position in the list of keywords from a frequency point of view. It has occurred 343 times in the novel. Such a high frequency has given it the keyness + 1688.46 points, creating the effect of 0.0045 points. These figures are very meaningful. There is a huge difference between the frequencies of the word *Tess* and the word *Clare*. Tess has a frequency of 898, whereas Clare has 343. This seems to be very meaningful.

Hardy wrote about women ironically. He uses so many techniques to convey his message. This is also one of those techniques used by the writer. He uses irony to make the message more elaborate and convincing. Here, he has kept the frequency of the word Clare, which is the name of a male member of the society, low from the word Tess, which is the name of a female member. Throughout the novel, Tess is kept in supreme positions but degraded and dishonoured by the male members of society. It seems that Hardy has presented the theme of male dominance in society in an ironic way.

Hardy has used many techniques to show the domination of male members in society. Most of the time, he has ironically handled the theme. The word "Father" is used 167 times in the novel, the word "mother" 226 times, the word "boy" 21 times, and the word "girl" 88 times. Another point to be noted here is the position of the words "her" and "she" in the list of keywords generated by AntConc.

Table 14
Collocations Showing Passiveness of Women

Rank	Frequency	Keyness	Effect	Word
2	2827	+ 4075.33	0.0349	her
3	2232	+2379.06	0.0276	she

Both these words have very high frequencies, creating a very high effect. All these examples show how Hardy has ironically presented the theme of feminism. Hardy becomes a great mathematician when his words and clusters are counted for the novel's themes. He accurately maintains the words' balance with the novel's themes. First, he counts the lexical items and then arranges them to create desired meanings. He never forgets to use the correct frequency of the words. He is also well aware of the importance of the number of words. The meanings of the words and the frequencies and placement of the words support his themes.

These are some of the other techniques which Hardy uses to show male dominance in the story. He uses active voice while talking about the male characters in the story and passive voice while talking about the female characters. He mostly uses direct narration while talking about the male characters and indirect narration while talking about the female characters. Tess is mostly passive in the story. She is presented as an easy and passive prey. Hardy puts great emphasis on the domination of men over women. Alec rules Tess from multiple points of view. Finally, Tess assumes an active role in her life when she writes irately to Angel. Her murder of Alec takes it to the extreme. Tess is just ready to transform her lot effectively. She once again tries to escape from the patterns of society. She takes a brave step again to fight for her rightful place in society. She takes a step to fight against the cruel society and fate. However, it is fate which is to win. Once again, she licks the dust at the hands of society and destiny. Her activeness causes her execution. There is no place for a woman to escape. Hardy supports his theme of feminism in so many ways. The frequency of the word man is 241 words. Word *woman* has a frequency of 161 words. It seems to be the calculated male domination in the society.

Table 15
Superiority of Men

Rank	Frequency	Word
127	161	Woman
82	241	Man

So Hardy seems to be an all-round writer who considers all the aspects that work for the story's themes. Hardy has beautifully woven the theme of changing ideas of social classes in the cluster patterns of the word Clare.

Table 16
Male Dominance in the Society

Rank	Frequency	Range	Cluster
4	1	1	Clare abhorred the house

- To another place they mentioned. By this time, Clare abhorred the house for ceasing to contain Tess,"

Hardy explicitly addresses the issue of shifting perceptions of social class in this cluster pattern. Clare takes a very hard stance against the established social norms. He takes actionable steps to bring about the change he desires. For this reason, Hardy has framed the clusters using a straightforward approach. Hardy collocated the word "change" with the word "Clare." The connotation of this term is also rather crisp and straight.

Table 17
Collocations Showing the Need for Change

Rank	Frequency	Frequency L	Frequency R	State	Word
403	3	2	1	6.13877	change

Furthermore, the impact of this collocation must be noticed in this situation. One term that often appears along with the word "Clare" is this. The novel's word changes occur with the following frequency:

Table 18
Collocations Showing Potential for Change

Rank	Frequency	Word
486	32	Changed
771	19	Change
2404	5	Changes

This demonstrates how the characters interact with the class system. Alec's father took every step imaginable to establish a respectable family name. Class change is another problem that affects Clare. Angel switches classes. To wed a girl, he becomes a farmer. Tess finds Angel charming while he works with the farmers. In addition, Hardy has created several different cluster patterns that fit the concept of class change.

Table 19
Male Resistance to Change

Rank	Frequency	Range	Cluster
9	1	1	Clare also stood as

- Clare also stood as yet on the debatable land.

Additionally, Hardy collocated the word "against" with the word "Clare," perhaps illustrating Clare's attempts to defy social class norms.

Table 20
Male Resistance to Change the Society

	Rank	Frequency	Frequency L	Frequency R	State	Word
904	3	2	1		3.65878	against

Hardy again demonstrates his prowess as a mathematician while discussing the significance of the word Alec in the narrative. He has approached the term from many perspectives. His command of the language is at its best. Initially, Alec seems to be the protagonist of the book. He is from a well-to-do family. He accompanies the book's heroine before Clare does. However, Hardy has treated this word in reverse order. The frequency of this term is much lower than that of the word Clare. There are only 35 words that include

this term in frequency. This results in a weightage of +109.87 points, up to 0.0005 points. Hardy seems to be illustrating the reader's impending doom in this passage.

Alec's entry lasts for a very short moment. However, he has set Tess up for an eternity of pain. Alec is the sole reason Tess has suffered all her life. If the impact of the word Alec is measured, it is little. 0.0005 is equivalent to nothing in mathematics. This shows how pitiful things rendered women's lives in the Victorian age. AntConc has produced 188 different collocational patterns for the word Alec. The word Tess has been used only three times as a collocation of Alec.

Table 21
Female Passiveness

Rank	Frequency	Frequency L	Frequency R	State	Word
159	3	1	2	3.86891	Tess

- It was Alec d'Urberville. "Where is Tess?"

- Alec d'Urberville had compelled Tess.

This demonstrates how little time Alec spends in the narrative. This also raises the possibility that Alec does not own Tess.

Table 22
Female Passiveness in the Society

Rank	Frequency	Frequency L	Frequency R	State	Word
45	1	1	0	8.772	compelled

It is clear from this collocational pattern that Tess had nothing to do with her misery. Alec and the other male characters in the novel are the root of all her anguish. Here, the word "compelled" has much significance. It depicts Tess's powerlessness at the hands of Alec and other men in the community. It also depicts Tess's powerlessness in the face of destiny. Tess's powerlessness is well portrayed by Hardy, who keeps her passive throughout almost all of the book's events. In the book, Hardy used the term "fortune" six times. Hardy writes about Tess's awful end as follows.

They had deserved better at the hands of fate. She had deserved worse--yet she was the

Here, "fate" is used to show Tess's unkind destiny. While fate is kind toward the men in society, it behaves badly against Tess. The nature of the term "compelled" seems to be the second factor that matters. The masculine character Alec has the upper hand because of the term "compelled." It seems to have some force on the male end. It demonstrates the power possessed by the story's masculine protagonists. It demonstrates how men rule society.

Conclusion

Thomas Hardy skillfully interweaves the issue of female sexuality and the associated societal shame throughout *Tess of the d'Urbervilles*, influencing Tess Durbeyfield's sad path. Tess, a young lady from a humble upbringing, must deal with the harsh reality of a society that strictly regulates women's sexuality, often holds them accountable and condemns them for events beyond their control.

Tess bears the stigma and humiliation associated with her sexual assault experience despite having been the victim of it. She is highly scrutinised by society, which portrays her as immoral and tainted. This judgment is a reflection of the widespread view that a

woman's virginity is her greatest asset and that any departure from the ideal of purity is cause for severe criticism. Tess struggles with her feeling of value in the face of social rejection throughout the book. She struggles to balance her moral compass with the strict demands placed on her by society as she internalises the humiliation that has been foisted upon her. This internal struggle illustrates the psychological toll women who dare to challenge social standards face. In addition, Hardy examines how gender and class overlap, emphasising how Tess's vulnerable position makes her more susceptible to abuse and exploitation. Due to her lack of status and agency compared to her male peers, Tess is a working-class woman who is thus at the mercy of wealthy and powerful individuals such as Alec d'Urberville. Tess's terrible destiny is a biting critique of the social institutions that support women's subjugation and the regulation of their sexuality. By highlighting Tess's narrative, Hardy challenges readers to question ingrained beliefs and push for more equality and empathy while shedding awareness on the injustices suffered by women in a patriarchal culture.

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