



**MARGINALIZATION OF WOMEN IN
SELECTED PLAYS BY TIMBERLAKE
WERTENBAKER AND WILLIAM
SHAKESPEARE: A FEMINIST APPROACH**

**2021
MASTER'S THESIS
WESTERN LANGUAGES AND LITERATURE**

**Prepared by
Husham IBRAHEEM**

**Thesis Supervisor
Asst. Prof. Dr. Nazila HEIDARZADEGAN**

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**Prepared by
Husham IBRAHEEM**

**T.C.
Karabuk University
Institute of Graduate Programs
Department of English Language and Literature
Prepared as Master's Thesis**

**Thesis Supervisor
Asst. Prof. Dr. Nazila HEIDARZADEGAN**

**KARABUK
2021**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Husham Ibraheem Khalaf Al-Susa titled “MARGINALIZATION OF WOMEN IN SELECTED PLAYS BY TIMBERLAKE WERTENBAKER AND WILLIAM SHAKESPEARE. A FEMINIST APPROACH” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assist. Prof. Dr. Nazila HEİDARZADEGAN
Thesis Advisor, Department of English Language and Literature.

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis. Exam Date

Examining Committee Members (Institutions) Signature

Chairman : Asst. Prof. Dr. Nazila HEİDARZADEGAN (KUB)

Member : Asst. Prof. Dr. Mustafa CANLI (KUB)

Member : Asst. Prof. Dr. Yıldırım ÖZSEVGEC (RTEU)

The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Husham Ibraheem Khalaf Al-Susa

Signature :

FOREWORD

Foremost, I would like to express my sincere gratitude to my supervisor Asst. Prof. Dr. Nazila Heidarzadegan, for her patience, motivation, extensive knowledge and assistance in writing this thesis. I also extend my sincere thanks to the members of the thesis committee.

I would like to extend my thanks and appreciation to Dr. Muhammad Falih and Dr. Nahidh Hamad Kurdi who helped and guided me in everything related to my study and writing of the thesis

Finally, I would like to express my appreciation to my family, my dear mother and my brothers and sisters who encouraged and supported me throughout the study. I would like to thank my wife who was patient and supported me. I thank everyone for their love, feelings and assist.

ABSTRACT

This study compares *The Grace of Mary Traverse* (1985) and *The Love of The Nightingale* (1988), by Timberlake Wertenbaker and *Hamlet* (1566) and *Twelfth Night*, (1601) by William Shakespeare, from a feminist perspective. This study elaborates on the above-mentioned works discussing and focusing on the identity of women, discussing the problems of oppression, marginalization and injustice that women face in a society. This study elaborates on the extent of the problems suffered by women over time, as it links the modern literary works of Timberlake Wertenbaker to the old literary works of William Shakespeare. Wertenbaker presented women as oppressed and marginalized, in addition to other problems that women face, including rape, physical mutilation, and attempts to silence women from demanding their rights or even defending themselves. On the other hand, William Shakespeare presents women as irrational and acting according to emotions that always lead them to wrong decisions. All this is in addition to the role of the patriarchal society in exacerbating those problems. As a result, there was inequality between men and women and limit women to managing the home and raising children.

Keywords: Marginalization, Feminism, Equality, Gender, Identity, Wertenbaker, Shakespeare

ÖZ

Bu çalışma Timberlake Wertenbaker ve *Hamlet* (1566) tarafından yazılan *The Grace of Mary Traverse* (1985) ve *The Love of The Nightingale* (1988) ile William Shakespeare'in *Twelfth Night* (1601) adlı yapıtlarını feminist bir bakış açısıyla karşılaştırmaktadır. Bu çalışma, kadınların bir toplumda karşı karşıya kaldıkları baskı, ötekileştirme ve adaletsizlik sorunlarını tartışan ve kadın kimliğine odaklanan yukarıda bahsedilen çalışmaları detaylandırmaktadır. Bu çalışma, Timberlake Wertenbaker'ın modern edebi eserlerini William Shakespeare'in eski edebi eserlerine bağladığı için, kadınların zaman içinde yaşadıkları sorunların boyutunu ele almaktadır. Wertenbaker, tecavüz, fiziksel sakatlama ve kadınları haklarını talep etmekten ve hatta kendilerini savunmaktan susturma girişimleri gibi kadınların karşılaştıkları diğer sorunlara ek olarak, kadın kimliğini ezilmiş ve marjinalleştirilmiş olarak sundu. Öte yandan William Shakespeare, kadınları mantıksız ve onları her zaman yanlış kararlara götüren duygulara göre hareket eden kişiler olarak sunar. Bütün bunlar, ataerkil toplumun bu sorunları alevlendirmedeki rolüne ektir. Sonuç olarak, kadın ve erkek arasında eşitsizlik vardı ve kadınları evi yönetmek ve çocuk yetiştirmekle sınırladı.

Anahtar Kelimeler: Marjinalleşme, Feminizm, Eşitlik, Cinsiyet, Kimlik, Wertenbaker, Shakespeare.

ARCHIVE RECORD INFORMATION

Title of the Thesis	Marginalization of Women in Selected Plays by Timberlake Wertebaker and William Shakespeare: A Feminist Approach
Author of the Thesis	Husham Ibraheem Khalaf Al-Susa
Supervisor of the Thesis	Asst. Prof. Dr. Nazila Heidarzadegan
Status of the Thesis	Master's Thesis
Date of the Thesis	19/ 11/ 2021
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/LEE
Total Page Number	83
Keywords	Marginalization, Feminism, Equality, Gender, Identity, Wertebaker, Shakespeare.

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Timberlake Wertenbaker ve William Shakespeare'in Seçilmiş Oyunlarında Kadınların Ötekileştirilmesi: Feminist Bir Yaklaşım
Tezin Yazarı	Husham Ibraheem Khalaf Al-Susa
Tezin Danışmanı	Asst. Prof. Dr. Nazila Heidarzadegan
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	19/ 11/ 2021
Tezin Alanı	İngilizce Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	83
Anahtar Kelimeler	Marjinalleşme, Feminizm, Eşitlik, Cinsiyet, Kimlik, Wertenbaker, Shakespeare.

SUBJECT OF THE RESEARCH

Throughout the ages, women have been subjected to persecution, marginalization, torture and rape. As a result, women must find solutions for them, the intellectual revolution to educate to face such problems. The theater has a great role in achieving this revolution against the hostile thought in society. Marginalization is one of the biggest problems that women suffer from in the world, as the patriarchal society is the basis for this problem by imposing restrictions on women and forcing them to receive limited education what they see fit for them, which further blurs their identity and their lack of awareness of what is happening outside the home, and this helps to fall as victim to the dangerous outside world.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The importance of this study lies in the ability and tolerance of women facing the problems that threaten their identity and to confront injustice and marginalization by men in society. The importance of this study lies in the size of the problem that women suffer from around the world. This study deals with one issue and gives this issue of great importance because the marginalization of women is considered valid to the present, as this study dealt with this issue at different times and for different writers and literary works linked between the past and the present. The purpose of this study is to show types of persecution and torture that are practiced against women, and trying to find solutions to eliminate those threats that result into obliterate and erase the identity of women and ignore them, and to encourage women to take their rights and defend themselves in case they are subjected to any kind of abuse.

METHOD OF THE RESEARCH

The method of analyzing the selected plays was according to the feminist literary theory, including Radical Feminism, as the study was based on the view of the American critic and feminist writer Elaine Showalter. The method of analysis relied on a group of books and sources, the most important of which is *The Second Sex* by Elaine Showalter 1985. This study relied on the use of feminist theories to analyze *The Grace of Mary Traverse*, and *The Love of the Nightingale* by Timberlake Wertenbaker, this study reflects the impact of the contemporary patriarchal society on the identity of

women and the attempt to marginalize their role in society and the use of physical violence by men in a way to silence the voices of women who are trying to defend themselves. On the other hand, this study uses the method of analyzing women in the old society, who was suffering from problems of oppression, whether she was a girl, a wife, or even a mother, and through the analysis as in *Hamlet* and *Twelfth Night* by William Shakespeare.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The problem of the marginalization of women is among many other problems that face women in the past and the present days. Another problem that most women fall into is the loss of self-confidence that they are able to obtain their rights, due to their lack of sufficient courage and courage to face the challenges of society. They lived their lives obedient to men based on the experiences of previous women in their lives until they became convinced that the men who determine what they are required to do, and this in itself is considered a challenge to the issue of women in trying to achieve justice between women and men. In this study, there are many solutions that women tried to find to get rid of the problems of persecution, marginalization, physical torture and rape.

INTRODUCTION

Marginalization is a situation almost prevalent in most societies in the world. It is a unified policy that depends on achieving certain goals by marginalizing and obliterating the identity of women in society. In other words, marginalized people can be defined as a group of people in one culture who are subject to discrimination and inequality due to a combination of factors such as religion, gender, belief, education, social, or economic class. This policy is called marginalization. Marginalization can be individual, in the society, or it can be collective, in which some governments exploit their influence and power to marginalize their people. Women's marginalization, as an example, is considered one of the most sensitive issues that face in the world.

The marginalization of women is still a recurring event even in modern societies. In patriarchal societies role of women is confined to raising children and managing household affairs. They are not equally profited from the rights allocated to men. Justice and equality between men and women are almost non-existent in patriarchal societies. In particular, the marginalization of women is reflected as the failure of women to make their own decisions, and the first and last word was for father, brother, or husband. In general, the male-ruled community ignores women's rights and women's primary role in working with men and women to achieve common goals in society.

Marginality of women is a form of gender inequality in society, influenced by different economic circumstances and historical, cultural, and religious factors. For example, In India, marginalization is a serious problem facing Indian society, as the religious factor had a great impact on marginalizing women. Vedas is a large group of religious texts that appeared in ancient India, where it is considered one of the oldest sacred books in Hinduism. According to Vedas, most people are attributed to the only son and not to daughters, in other words, any of the achievements that are credited to the family is attributed to the son. Since the beginning of the Vedic era, women have been subjected to ridicule and marginalization by the family and society. Studies have proven an increase in the number of female fetal deaths due to gender discrimination in India (Malhotra, 2014, p. 779).

Also, in Africa, women are subject to multiple forms of marginalization and exclusion based on social diversity. Women in Africa are marginalized in many aspects, including their enjoyment of economic rights. Women have little land or capital and little income due to cultural and religious norms, discriminatory laws, and traditions that negatively affect their economic status within the family and society. The sexual dimensions of economic inequality remain strong, which marginalize women's rights. According to Leslie:

The reality of the political situation in Africa today is that, despite some moves towards formal democracy,[...] The instruments that pioneered the struggle for rights in the past are today considerably weakened. New groups of human rights activists, drawn primarily from professional and academic circles, are still weak and often deliberately marginalized by the political leadership (Leslie, 2006, p. 17).

The weakness of laws calling for the rejection of discrimination between the sexes and the lack of implementation have contributed greatly to the marginalization of women.

The status of women in the Arab societies was similar to that of other regions of the world, as this situation during history has undergone stages of discrimination, to restrictions on women's rights and freedom. Some of these restrictions are based on religious beliefs, but many of these restrictions are cultural as they stem from tribal customs and traditions rather than religious beliefs. These restrictions represent an obstacle to women's rights and freedom and are thus reflected in law and legislation related to criminal justice, education, health, and professional care.

A woman's right to work is legal, considering the nature of that work. Arab laws, and Jordanian law for example, stipulate that women have the right to work in all functions compatible with their nature. For example, it is not permissible for women to work in quarries, crushers, construction work, mines, and areas where they may be exposed to radiation such as nuclear radiation or infrared, which may affect the fetus, causing miscarriage or malformation of the fetus (Landy, 2019, p. 596).

European women were not in a better condition than Arab women in some developing societies before the French Revolution and the Industrial Revolution. Europe was under the control of the church, which gave the priority to men over

women. The French Revolution and secularization or separation of religion from the state made Western societies in a very great predicament in this regard and European societies recognized the coercion of the principle of women's freedom and the giving their rights.

The World Wars left behind millions of dead, millions of widows and families without a breadwinner. Women were forced to go out to work in the factories and elsewhere to obtain livelihood for their children. Shortage of male labor force and the need for families to provide a living have led society to recognize women's right to work.

Many specialists in the arts, social and human sciences, and academic research fields have been interested in the study of identity that examines behavior of human beings and their interactions with each other and the effect of regulations on these interactions. Identity can be socially constructed and defined through social, economic, and cultural contexts and so that it can be reinterpreted or imposed on a new concept on a group or individuals appointed by others. This often occurs because of inequality by the authority or culture upon which these societies are built and as a result, it may be divisive and oppressive, it does not do justice to individuals and oppresses many of them.

Women's identities have always been and still are the subject of discussion by many thinkers and writers in terms of marginalization, domestic violence, rape, and other issues that would eliminate human identity and the identity of women. This issue received the support of many politicians, as well as the Secretary-General of the United Nations. Ban Ki-moon stated in his speech on International Women's Day on the fifth of March 2009, that, "Violence against women cannot be tolerated in any form and under any circumstances" (World Health Organization, 2013).

Despite the technological development that accompanied our modern era, such as the media and websites that were supposed to educate the community about the importance of women's role and the need to gain their freedom of expression and to obtain their rights, the manifestations of violence continue to this day to reach those calling for the support and protection of women. In 2012, Malala Yousafzai, a 15-year-old Pakistani human rights activist in the field of women's education, was subjected to

an assassination attempt by shooting her while on her way to school, but she survived it to become an important symbol in the field of women's rights, and she won the Nobel Prize for becoming the first woman to receive this award at this early age (Peters, 2018, p. 46).

Depriving women of their right to education is considered one of the most important problems in obliterating women's identity and ignoring them in society, as a 2003 UNESCO report indicated that the gap is still wide in many low-income countries, especially in rural areas, and they believe that educating children has greater economic benefits than educating women (UNESCO,2020). This is one of the most important foundations that depends on the marginalization of women, as they have long-term restrictions, including the emergence of backward and uneducated generations of women, and from this standpoint, they faced dissolution of women's power. The marginalization of women's roles leads to inequality in the distribution of power and jobs, which results in a state of dependency and danger that women live throughout their lives.

Marry Wollstonecraft, who was the first feminist writer, proposed in her book *Thoughts on The Education of Daughters* (1787), that girls would one day become teachers and mothers. She criticized the traditional role of the mother. She believed that women as teachers could effectively improve society. Wollstonecraft also affirms that women are the ones who provide care for children at home, so they must receive education because this will be reflected on the culture of children. Wollstonecraft argued that lack of attention to girls leads to their weakness and they marry while they are still children, which in turn will contribute to the destruction of society's morals (Wollstonecraft, 2014, p. 19).

Another aspect of marginalization and injustice that falls on a woman's identity is the forcing of women to marry at an early age. A report published by UNICEF announced that nearly 650 million women were married in South Africa before they reached the age of 18 (30 percent of this number were married before they reached the age of 15). This causes an impact on the physical and psychological health of girls, as they are married to men older than them and move away from their original families.

They are forced to leave schools as they are like a servant in the husband's house, unable to negotiate or object.

Fathers played a role in marginalizing the role of women in society by restricting their freedom and ambition and not paying attention to the ideas they had to achieve outside the home. As some fathers order their daughters to leave some things that they do not want and dictate to their instructions and ways to live and behave. This further obliterates women's identity and makes her introverted into the inner world inside the home with no knowledge of what is happening in the outside world and this is clear in Timberlake Wertenbaker's play *The Grace of Mary Traverse*.

Cruelty and marginalization are closely linked to each other, each one complements the other. As a factor for marginalizing women is excessive cruelty, both verbal and physical. All these things lead to the process of obliterating woman's identity as a human being with freedom of opinion and expression. There are many aspects of oppression practiced against women, including patriarchal injustice by denying women's right to education and culture. Uneducated women grow up to be the weakest among the members of society to justify their ineligibility to lead and take over administrative positions. She is subordinate to men's decisions, and this is what confirms the principle of inequality between the sexes. In addition, the clear violation of women's rights are rape and trafficking, and being a cheap commodity to be bought and sold. A woman is physically mutilated and tortured when she exposes the abuses happened to her as Timberlake Wertenbaker presented in *The Love of the Nightingale*. Marginalization of women is one of the most important topics that Wertenbaker addresses in her plays. The main theme in *The Love of the Nightingale* was the use of excessive force, mutilation, and rape practiced against women and embodied by the character of Philomele, who was the victim of her sister's husband, Tereus, in particular, and society in general. Tereus wanted to gain what he wanted from Philomele by force and physical mutilation, and as a result, he tried to silence her by cutting her tongue. In *The Grace of Mary Traverse*, Mary was one of the victims of a patriarchal society that was and still is practicing dictatorship inside the house on the children, forcing Mary to flee outside the house searching for her identity.

One of the issues of interest to Timberlake Wertenbaker is the issue of women's identity, which is evident in most of her works. She discusses the role of women and how they are marginalized and deprived of their identity by silencing them. Women do not object to any injustice directed at them by torture and threats at times and by mutilation and tongue cutting at other times. In most of her works, Wertenbaker questions the power of men and refutes the theory that man is always victorious over women. She portrayed the concept of a struggle between women and men, like a battle, in which there must be a victor. Wertenbaker raises the question of a woman's will to express her opinion despite the strength of men and society to silence her as noticed in her play *The Love of the Nightingale*. Wertenbaker showed that strong women can rise against injustice and marginalization even without uttering one word. She demonstrated this by using theater as a means of presenting problems and sign language to explain the suffering of women. Wertenbaker wants to clarify that if there are brave women, they will achieve what they want and triumph despite authoritarianism, torture, and distortion. On the other hand, William Shakespeare is accused that his literary works support men, as in *Twelfth Night*. Shakespeare had a role in championing the cause of women, he demonstrated the injustice that women are subjected to by men and how women should embody men to coexist in society. This is clear in *Twelfth Night* by William Shakespeare, throughout the female character Viola, who embodied in the physical appearance of a man in order to be acceptable and coexist with the male society.

Review of Related Literature

The marginalization of the role of women in a society is a topic that has been and remains the focus of attention of many thinkers and writers. It is equality between men and women in terms of rights and duties in a community. Josefina Figueira-McDonough and Rosemary C. Sarri published *Women at the Margins Neglect, Punishment and Resistance* in 2008, they said that “continuing efforts aimed at changing community norms and police response to domestic violence, incest, and rape can prevent both the primary and secondary or categorical victimization of women by challenging their subordinate status as victims directly” (Garner, Sarri, & Figueira-McDonough, 2008, p. 191). Also Robert R. Edwards and Vickie Ziegler published *Matrons and Marginal Women in Medieval Society*, in 1995, they asserted that “for

ordinary women early socialization reinforced by moral precept books and sermons contributed to spatial identity and an early awareness consequences of marginalization” (Edwards & Ziegler, 1995, p. 44). However, in several plays spanning nearly thirty years, Timberlake Wertenbaker returns again and again to the question of art and the role of the artist in society. Her work is constantly negotiating and renegotiating the type of role and responsibility the artist should take. More importantly, she addresses the way artists are expected to speak for and on behalf of society. Anna G. Jonasdottir published *Why Women Are Oppressed* in 1994, in which she asserted that “The moral principle of self-sacrifice, living for others, operates as a tool of oppression that in a special way is directed toward women” (Jonasdottir, 1994, p. 95).

Marginalization of women has won the attention of critics and writers as a widespread problem. Marginalization is not limited to limiting women to work and depriving them of their right to education, arts, etc., but has become a threat to their identity through the use of physical mutilation, torture and force to silence women who are subjected to rape. Therefore, the issue of marginalization has become the focus of the attention of thinkers and critics, because it falls within the field of human rights.

Regarding to rape, this study examines cruelty, injustice, and marginalization that women are exposed to, in Timberlake Wertenbaker's plays, *The Grace of Mary Traverse* and *The Love of the Nightingale* in light of Feminism. Wertenbaker uses many methods to reveal women's problems such as marginalization, rape and torture, and in this study, the method of using the theatrical aspect as a means for the victim to expose the perpetrator, as happened in *The Love of the Nightingale* will be explained. Marginalization is an old problem that was established by the patriarchal system in order to protect women, but this policy resulted in defining the personality of women and their lack of knowledge of many things that take place outside the home, so this study examines *Hamlet* and *Twelfth Night* by William Shakespeare from Feminist viewpoint.

On the other hand, this study aims to reveal several questions that would clarify the impact of the problems experienced by women in society on the possible solutions that were addressed by a group of playwrights in order to draw the public's attention to the extent of injustice to which women are exposed. In this study, there is

an attempt to find out the implicit role of theater in the success of women in obtaining their rights, and silencing and marginalization ability to the surrendering of women and their acceptance of injustice without objecting or trying to obtain their rights. Finally, this study clarifies the principles that society adopts in marginalizing women.

To clarify the method of research on the issue of marginalization of women, feminism will be adapted to study selected plays by Timberlake Wertenbaker and William Shakespeare. Violence and marginalization. In this study, some of the problems that women suffer from, including violence and torture, the extent to which women tolerate these problems and pressures, and how they have the will to end the oppression will be discussed. Silencing a woman's voice is one of the most important aspects that contributes to the marginalization of women, in the selected plays. On the other hand, there are some solutions that some women in society have had to find in order to escape, even temporarily, from the oppression and injustice that they faced in society, including imitating the man in his outward appearance and disguising himself in men's clothes in order to live their lives without risks or to achieve a specific goal that is impossible to achieve without disguising in the man's dress. As it happened in William Shakespeare's *Twelfth Night*.

The scope of the study is related to the study of marginalization of women by making a comparative study between two writers of two different eras. Thus, this study is limited to examine the marginalization of women in Timberlake Wertenbaker's *The Grace of Mary Traverse* (1985) and *The love of the Nightingale* (1988), and William Shakespeare's *Hamlet* (1559) and *Twelfth Night* (1601). The feminist theory is selected to be the framework of the current study.

The results obtained through analyzing Timberlake Wertenbaker's *The Grace of Mary Traverse* and *The Love of the Nightingale*, and William Shakespeare's *Hamlet* and *Twelfth Night* from a feminist perspective, this study is important for several reasons, one of which is that it links a modern playwright such as Wertenbaker to an old playwright such as William Shakespeare, and it links modern literature to older works dealing with the same topic, the goal of which is one of fairness to women. Although Timberlake is one of the most famous contemporary writers, there has been little scholarly research about Timberlake Wertenbaker's plays. The importance of this study is to clarify the problem of male domination in society and its control and

marginalization of women in one way or another, even if it is necessary to silence them with threats, torture, and mutilation if they want to object. It is a problem worth studying because it threatens entire generations. On the other hand, there are many examples in the selected works that I will analyze by applying feminist theory, as each work embodied the issue of women's marginalization in a dramatic way that differs from other methods. All works have their example by clarifying an important issue such as the marginalization of women and erasing their identity in society. There is an accusation by writer William Shakespeare that he tends to be masculine and that he is trying to reduce the role of women in society, as this is an aspect of women's marginalization. However, through my study of William Shakespeare's selected plays, I found them fair to women albeit simply, identifying society's problems with her case and finding solutions to it. Finally, this study aims to evaluate something important, which is the winning of the victim to her right. Although she is unable to speak, she eventually succeeds in taking revenge, and this is considered worth studying.

The importance of the study resulted from the importance of studying the problems that women suffer from in society, therefore it contributes to clarifying the issue of torture and persecution that women are subjected to and presents this issue to society through theater. Attempting to silence women is one of the problems that threaten a society, which is abuse of power to oppress people. This study also contributes to encouraging women to demand their rights and to exclude the idea of surrendering without attempting to rise. Also, it clarifies that language is not the only means of disclosing what is inside a person, such as someone who is oppressed and persecuted, as a person can object to the injustice he faces, even if he is silent. This study also contributes examines the oppression women face in society, resulting in loss of their identity and failure to play real and effective role in society by comparing women in selected plays of Timberlake Wertenbaker and William Shakespeare. Equality between women and men in a society is the most important thing that is emphasized by feminist theory, which will be applied in this study.

Identity is a term used to define an individual according to his characteristics and behavior. It is also defined as the self-concept of the individual within a certain group of people or within a single community, i.e. it is a term used to distinguish the individual from the rest of his community. Any attempt to rob and obliterate the

identity of any individual is considered tantamount to marginalizing and excluding that individual and robbing him of his rights. Therefore, an individual cannot live and have rights and duties without having their own identity (Abrams & Hogg, 1998, p. 7).

The problems women face in society are varied, in addition to torture and rape, there was another method, which is to be silenced, either through threats or through physical mutilation. Silencing is considered one of the most serious problems facing women, as women have to accept the dangers and injustice that happen to them without revealing or objecting to the criminal. It is a method of preventing disclosure or opposition to any manifestation of injustice in society, whether by governments against their people or society towards specific individuals. Silencing takes many forms, including threats to frighten the opposite side, including torture and physical mutilation to be unable to speak. Silencing can be practiced by a person who enjoys ideological and societal support for another individual like what men do against women. Society's attempt to silence women had many forms, including threats, torture, and physical mutilation. The aim was to silence women from demanding their rights to justice in society, and also to prevent women by exposing men who rape women and who practice the most horrific means of oppression and injustice towards women in society.

As a result of the above problems of silencing, torture and persecution, the problem obliterating identity arises, as one of the most important problems faced by women. This issue was and is still the focus of attention of thinkers and writers. In a patriarchal society, this problem can focus on an ideological issue, considering the father is responsible for the method of raising sons and daughters, and he is responsible for shaping their identity, introducing them to the right behaviors, encouraging them to do so, and preventing them from any negative behavior in their viewpoint. In a patriarchal society, women are unable to prove their identity because they are not allowed to take their freedom of expression and as a result, they are forced to live the way others dictate to them. Society in general ignores and tries to obliterate the identity of women, considering women are responsible for managing the home and raising the children, nothing more.

On the other hand, disclosure is the usual way to express any problem facing any person, where disclosure is made through the use of language to express the size of

the problem and the extent of suffering facing people. The use of language as a means of communication between members of society became unimportant in Wertebaker's theater, where Wertebaker used theater to illustrate the suffering of women as a result of oppression, torture, rape and silencing by a patriarchal society. Timberlake Wertebaker in *The Love of the Nightingale* refuted this saying. A character disclosed the injustice and torture she was subjected to without uttering even a single word. Wertebaker stated that silent theater and scenes are equivalent to the role of language in expressing feelings and emotions.

CHAPTER ONE

1.1. Feminism

Feminist literary theory is application of the principles of feminism to literary texts. It is a social, political, and ideological movement aimed at achieving political, social, intellectual, and personal justice between the sexes (Parpart, Connely & Barriteau, 2000, p. 169). As a literary theory, second wave started in 1960s. Gender Studies is concerned with how sexual identity influences the production and reception of literary works. It does not focus on women but it is about men and women. The principle of feminism is that men and women should be equal. Gender inequality is the subject matter of feminism, in other words, the origin of feminism is gender inequality. Men and women are not equal in terms of politics, education, occupation, art, social authority, in documents of history, biography, folklore, literature, science and art which all team with criticism of women. All of these were written by men. Women have always been viewed as subordinate or inferior to men. Feminism does not mean that women are better than men, but women should be given their rights. As the freelance journalist publishing in the United Kingdom, Australia, and South Africa, David Alejandro Fearnhead states that “life is not a competition between men and women. It is a collaboration” (Mehedi, 2021, p. 58).

American critic Elaine Showalter wrote in *Toward a Feminist Poetics* (1979) that there are three phases of women movement: feminine, feminist, and female. The Feminine phase started in the 19th century up to the 20th century; women in this phase were weak, submissive, deprived of their rights and dependent. The feminist phase began in the first three-quarters of the twentieth century; women began to imitate men trying to be equal to them. They fought for their rights and demanded equality with men. Women imitated men in everything: jobs, clothing, haircuts, etc. The female phase began in the last quarter of the twentieth century and continues to the present; This phase rose from the feeling that women started losing and submerging their identity. At this stage, women are equal to men, but they retain their identity as women. Women in this phase moved away from imitation and protest. Showalter says the three phases are reflected in four levels: biological, linguistic, psychological, and cultural. The third phase is the best because at this stage women are equal to men in

opportunities, jobs, education, and they have their personality and identity. A Feminist might be a male or a female. The difference between the popular meaning and the real meaning of feminism in popular culture tends to be biased towards men. This attitude would best be described as extreme feminism. The true meaning of the term is someone who believes in gender equality.

The term feminism can be considered a description of a political, economic, or even cultural movement whose aim is to establish equal rights and a system and law that protects women from oppression and injustice. Although the term feminism was not widely used until the 1970s, it existed before that. For example, Katharine Hepburn used the term feminism in her 1942 film *Woman of the Year* (Kaklamanidou, 2013, p 27).

The emergence of such movements aimed to give women their rights in societies that ignored the role of women and considered their role limited to raising children and managing household matters. Where many writers wrote numerous novels and plays that incited women to take their rights and play their basic role, this is no less than the role of men in society. The goal of women was and still is importantly stemming from the marginalization of women by the male society, which had a fundamental role in oppression.

Patriarchy is description of the general structure in which men have power over women, more precisely, it is a system in which men have more power than women, meaning men enjoy a certain level of privileges and rights that women do not have. For feminism, the concept of patriarchy was an attempt to explain the stratification of power by gender, which is almost ambiguous through many other objective measures. The term patriarchy stems from 'Pater' or father, meaning that the father is the one who has authority in the patriarchal system. These societies usually inherit titles and possessions through male lineage only.

Patriarchy, according to the ancient Greek patriarchs, was a society in which power was preserved and passed through males only. When patriarchal society is described, it means that men occupy important positions in power and enjoy privileges, both according to their position in power. These positions were monopolized by men and there are not similar positions for women.

The concept of patriarchy was mixed with domestic violence, as patriarchal society has a somewhat large similarity with violence towards the family. One of the patriarchal social justifications for domestic violence is that violence may be an effective means of correcting children's behavior and ideas. However, this concept was used to be a tool for pressure, stripping away freedoms and obliterating female identity by males.

Patriarchal violence in the home is based on the belief that it is acceptable for more powerful individuals to control others through various forms of corrective force. This expanded definition of domestic violence includes male violence against women, same-sex violence and adult violence against children (Hooks, 2000, p. 61).

Some misconceptions describe women as weak and irrational, only suitable for managing the house and raising children. The feminist theory came to support and strengthen women to face the injustice of the patriarchal societies. G.D Anderson, an Australian feminist writer and the founder of Australian Charity, 'The Cova Project' states that "Feminism isn't about making women stronger. Women are already strong. It's about changing the way the world perceives that strength" (Tutchell & Edmonds 2018, p. 14). The concept of feminism is misunderstood among some men who think that women's intention is to have leading role in a society. Men see this as robbing those positions from them and handing them over to women. They also believe that women cannot manage such positions, because they are irrational, emotionally controlled, weak, and desperate needing men to help them.

In the nineteenth century, feminism was often about women's increasing access to political and public spheres and their position in society which ignored great interest among its members in the domestic life of women, such as raising children and managing household matters. There were different views within the movement itself on how to integrate reform in private and public spheres. This increased interest is evident in many discussions on marriage issues, particularly concerning the rights of married women, and in encouraging campaigns on education, employment, and the active role of women in society. These differences emerged in the early 1870s to encourage women to call for their rights and to achieve social justice and equality between women and men in rights and social positions (Bank, 2011, p. 33).

Half or more of human population in the world is women, while the representation of women in some societies is almost non-existent except for what appears through their role in supporting men as a secondary role. Women were often depicted as not as brave and cruel as men. This is an important reason for women's inability to lead a society or take a leadership role. Feminism emerged to clarify the social representation of women for the advancement of women in all aspects in society as an active element not less important than men. Feminists believe that there is a struggle for power between men and women.

Feminist writers had an active and effective role in the struggle to achieve equality between women and men in society, among these writers is Mary Wollstonecraft, the author of *A Vindication of the Rights of Woman* (1792). She stressed that women should enjoy the same legal rights that men enjoy based on human equality, moral and rational values, and freedom. It is wrong to deny women their role in society and take away their rights simply by describing them as weak and irrational. Where, once equality is achieved, there will be a beneficial revolution in the relationship between men and women.

Feminism has changed prevailing viewpoints in Western societies, from culture to law. Feminist activists campaigned for legal rights of women, for example, women's rights to property and their right to vote, in addition to other rights such as physical integrity, abortion rights, domestic violence, harassment, and rape. This protects women and achieves their independence and personality and their rights to work, holding administrative posts, wages equal to those of men, and their right to maternity leave and health insurance.

Waves of feminism can be summarized in three phases. Simply, the first wave refers to the rights of women to vote, while the second wave refers to a set of ideas and actions related to movements for women's liberation from restrictions that began in the 1960s and which also defended women's legal and social rights. The third wave deals with reactions to the failures that permeated the second wave and started in the 1990s.

The first wave of feminism, which extended from the nineteenth to the twentieth century, was based on the emphasis on equality between women and men concerning women's rights in contracts, property rights, and property rights of married

women to children. However, these goals were transformed from social to political by calling for women's suffrage and political representation.

The feminist movement began to gradually achieve its goals when the Women's Right Party voted in Britain and formed a campaign to encourage women to vote in 1918. The People's Representation Act was issued the same year to grant women the right to vote, but under conditions including women have the right to vote if they exceed thirty years. Gradually, after ten years, the categories of women entitled to vote were expanded to include women over the age of twenty-one. Feminism in its first phase emphasized women's right to vote. In the second phase of feminism, the struggle began to demand the elimination of the disparity that exists in society between the two genders.

Studies indicate that this phase of feminism refers to a period of feminist activity in the early 1960s and until the late 1980s, where historians have asserted that this wave was an extension of the previous phase, which emphasized the right of women to vote, as the second phase came to affirm this right in addition to ending discrimination and calling for justice between the sexes. In this wave, the social rights of women were emphasized, as the role of women was not limited only to the home, raising, and caring for children, but rather their role in leadership and administrative work, assuming positions and taking their real role in work and jobs like men. Betty Friedan criticized in *The Feminine Mystique* the misconception that women cannot find their identity except by raising children and performing their roles as wives. Friedan stressed that women are victims of a constructed system that harbored false ideas and beliefs about women, their identity, and role in life. Friedan stressed that the identity of a woman cannot be determined by the nature of her work at home with the emergence of some modern technologies after World War II, which greatly contribute to managing the house, leading to a reduction in the role of women in running the house, which helps women to part-time work outside the house (Werhane, 2011, p. 79).

All these attempts were met with failure by society, which hindered woman from obtaining the identity she was calling for. As a result, the third phase of feminism began as a response to the failure or failure to achieve satisfactory results for women in society. The third phase of feminism began at the beginning of the nineties of the last

century. The aim was to react to excessive feminism in society, which is considered a clear failure as women began to imitate men in the way they dress and behave. This is a clear departure from the general principle of feminism, which calls for justice between men and women while women preserve their femininity. As manifestations of women's resemblance to men began to be widespread, this was not pursued by feminism.

Literature had a share in this movement, as many writers and authors wrote literary works calling on the reader and society, in general, to give women their rights and preserve their identity, which was unknown to men. Stallybrass and Trombley, describe the feminist literary works as:

Concerned with both women as writers and women as readers (of male and female texts). It is an activity that raises the question of authenticity and politics, and the relationship of women to language. It has also established the importance for women of having their own space in which to speak and express themselves freely and to expose the sexual ideology in the works of male and female writers. It has situated the text (rather than the author) at the heart of the critical practice. It has explored the construction of sexuality through the text and questioned the very existence of a fixed (male or female) human subject (Bullock, Stallybrass & Trombley, 1988, p. 314).

Feminist theory is closely related to feminism in the fields of theory and philosophy. This includes the application of this theory in the fields of economics, sociology, literary criticism, psychoanalysis, and art. Where feminism aims at non-discrimination between the sexes and focuses on the politics of social diversity and the relationship of sex with force, including the focus of feminist theory on oppression and the exclusion of patriarchy. Elaine Showalter, an American literary critic, and feminist says in her essay:

A cultural theory acknowledges that there are important differences between women as writers: class, race, nationality, and history are literary determinants as significant as gender. Nonetheless, women's culture forms a collective experience within the cultural whole, an experience that binds women writers to each other over time and space. (Aurelius & Gunneng, 2012, p. 17).

She also describes the progressive development of feminist theory. The first, she calls 'Feminist Critique', in which the feminist reader examines the ideologies behind literary phenomena. The second, Showalter calls 'Gynocriticism', in which "woman is the producer of textual meaning" including "the psychodynamics of female creativity; linguistics and the problem of a female language; The trajectory of an individual or collective female literary career and literary history" (p. 87). The last phase, she calls 'Gender Theory', in which the "ideological inscription and the literary effects of the sex/gender system are explored" (Warhol & Herndl, 2009, p. 108). The Norwegian scholar Toril Moi, criticized this model, seeing it as an essentialist and deterministic model for female subjectivity that fails to account for the situation of women outside Western society 1953. With the emergence of this important phase of feminism, the movement developed, resulting in women having a voice to call for their identity. These phases in the feminist movement are considered primary, meaning that there are stages that can be called secondary or sub-stages, such as Socialist and Marxist, Radical, Anarcha, Multiracial, Black, Postcolonial and Third World, Libertarian Environmental Standpoint, and Post-Structural, and Postmodern.

The importance of this study lies in emphasizing the issues related to women that would help in the issue of feminism, which includes equality between men and women in rights and duties. Among the serious issues is the rape and mutilation that women are subjected to in the world and the attempt to silence them through threats, torture, or mutilation, and this is what this study touched upon. One of the negatives of a patriarchal society is the building of limited-minded personalities. These people are completely unaware of what is happening outside the home and are also unable to understand many things in the world. As a result, all these things help to marginalize and oppress women.

1.2. Radical Feminism

Radical feminism emerged in the 1960s. This feminist ideology is a perspective within feminism that aims to radically reorganize society, in which male dominance in all social and economic spheres is eliminated, recognizing that women's experiences are also influenced by other social divisions such as race, class, and sexual orientation. Radical feminists view society as essentially a patriarchal system in which men

dominate and oppress women. Radical feminists seek to abolish patriarchy as a primary front in the struggle to liberate women from an unjust society by breaking the restrictions established by traditions and social norms, opposing gender discrimination, raising public awareness about issues such as rape and violence against women, and challenging the concept of gender roles in society.

The early radical feminism that arose within second-wave feminism in the 1960s (Willis, 1984, p. 118), viewed patriarchy as a phenomenon throughout history prior to or deeper than other sources of oppression, “not only the oldest and most universal form of domination but the primary form” (Willis, 1984, P. 123), and the model for all others. Subsequent policies have ranged from radical feminism to more specific policies that put issues of class, economics, marginalization, and inequality in terms of patriarchy as a major source of oppression for women. (Willis, 1984, P. 117).

Mary Daly (1928 - 2010) was a radical feminist philosopher who rejects the hermaphrodite culture because there have been no feminine values since they were established by men. Mary believes that there is no pure femininity in a misogynistic society. As she said:

I don't think about men. I really don't care about them. I'm concerned with women's capacities, which have been infinitely diminished under patriarchy. Not that they've disappeared, but they've been made subliminal. I'm concerned with women enlarging our capacities, actualizing them. So that takes all my energy (Aboim, 2016, P. 26).

Mary explains what is good and bad for women not only in the patriarchal social system but according to radical feminists, so women should reject patriarchal values and activities. This is what this research will find in the selected plays by Timberlake Wertenbaker and William Shakespeare. Finally, the patriarchal society is considered one of the most problematic sources for the marginalization of women and the attempt to obliterate their identity and create an identity based primarily on the aspirations and desires of this society.

CHAPTER TWO

2.1. Women in Timberlake Wertenbaker's Theatre

Timberlake Wertenbaker, a playwright was born in New York in 1940, and her Charles Wertenbaker was a journalist and her mother Lyle Tucker was a writer. After Wertenbaker was born, the parents returned to work in France in the Basque Country in a small village called Ciboure. There, at the age of four, Wertenbaker began to read in French, yet she learned to read and write at the beginning in English. The death of her father due to illness was the main reason for her departure to America, however, she did not feel comfortable in America and it was easy to get sick there.

In the field of literature, Wertenbaker is considered one of the most important playwrights in modern English theater, as she covers a period of more than twenty-five years in her literary career in the field of theater and drama. This importance is determined by being one of the most famous playwrights who dealt with various topics related to society. Many cases are discussed through theater, the most important of which is the issue of women, how to struggle to obtain their identity and gain their rights and clarify the injustice that has been exercised to women. Initially, Wertenbaker set up a small writing company in Greece, early on her writings were for children. She later moved to work in the theater and her first destination was the Royal Court Theater in 1984. Wertenbaker produced most of her outstanding theatrical works, and because of that, *she* became famous and received many awards for the theatrical works she wrote.

Wertenbaker's most famous work, *Our Country's Good*, won the Olivier award when it premiered at the Royal Court in 1988, followed by other theatrical successes, including *Three Birds Alighting on a Field* 1991. From here on, Wertenbaker started her way to glory in drama with *The Break of Day* 1995 and *The Line* 2009.

One of the most important features of contemporary English literature is the discussion and presentation of problems such as the issue of women and the way they are marginalized, as well as the cruelty and abuse that women are subjected to in patriarchal societies which are still current to our present time. There are some female writers and novelists dealt with issues that are fair to women like Sarah Kane who is

one of those writers who wrote about the marginalization and oppression of women in her play *Cleansed*. *Tony Morrison* is a novelist who wrote about women and double injustice as a black-skinned writer, where she focused in her novel *Beloved* on the injustice of black women by men and white women too and the slavery in which the black woman spent most of her life suffering from.

The problems of marginalization of women and oppression and inequality between men and women take a new cultural dimension in Timberlake Wertenbaker's theater because she differs from the writers mentioned as the dramatists being born outside Britain, and this enables her to possess and gain different cultures from several societies that enables it to criticize major issues related to the preemptive ideologies of identity and the nation. Although quite a few plays are covering nearly thirty years, Timberlake Wertenbaker returns to the issue of art and the role of the artist in society. In her theater, Wertenbaker discusses the role and responsibility that an artist should assume and the way artists are expected to speak on behalf of society. After the writer has made her way to the male-dominated theater, Wertenbaker considers theater to be an effective way to present and discuss the problem of women's marginalization therefore she focuses on the use of the main characters in theatrical productions of both sexes to indicate that the role of women is equivalent to the role of men in society.

An article published in *The Rage and the Reason* regards the female playwright in the writing and goals of theater written by *Natasha Lang Ridge*. In this article, she touched upon Wertenbaker's style and her influential view on stage, in which she asserted that the playwright resembles a journalist who uses a public place where she can through it, the writer can discuss a specific idea in a detailed and deep way, as she can go deeper and “pull strings together” (1997).

Wertenbaker asserts that the role of theater is an effective role and a role for a change, by introducing some people who are being brutally treated and silenced, often women. Wertenbaker believes that “theater is not just a theater, but a place to present it”. The problem and the interrogation, taking into account the women victims and the guilty should be brought to justice (Bush, 2013,p. 44). A problem which is produced in the form of a play, poem, or a story which is written by a woman in a woman's voice on stage can be powerful and effective. However, Timberlake's plays were subject to criticism for being considered within the rigid criteria of a political or feminist stance,

but she rejects this interpretation. Timberlake sees the idea of the theater as a court but does not support the issuance of judgment on the accused, as this presents the problem and the suffering of the victim and the judgment is left to the audience, they issue a judgment based on the case data.

In an interview broadcasted on the BBC on 4 July 2004, the interviewer posed a question to Wertebaker, in which he said, “You are always interested in your plays in female characters being in the foreground of the play, certainly in most of the work, and you’ve been described as a feminist playwright. How would you describe yourself?”. Wertebaker answered this question as follows:

Well, I never describe myself, I just sit there and write and hope for the best. And I'm always a little bit surprised when somebody asks me that question. I have to be truthful, I have never found a way of answering it and I think that I'm a playwright. And obviously, I'm attracted to women characters because I can sense their complexity and I often see slightly simplified women characters on the stage (2004).

Wertebaker's theater can be summed up as replaying cases that happened and happen, these cases in which the woman was and still is the victim. One of Wertebaker's goals is to provoke the audience and place them in the image of a woman and make him live the suffering that the woman is experiencing to be closer to the event and to be the judge and to release the judgment on the perpetrator and give justice to the victim.

Sophia Bush, the author of *The Theatre of Timberlake Wertebaker*, testifies to the positive response from some critics regarding the theater. Bush agreed that theater is the place where the problems that threaten society are presented as women are half of society. She emphasized that theater is what increases the power of women and their ability to express the problems, cruelty and marginalization they are exposed to. She said:

Theatre, it seems, can empower women with some degree of the linguistic franchise. The ability to command many voices and to play many parts [provides] survival strategies of women. Those women, ostensibly powerful, who lack linguistic versatility [...], appear dramatically weak. While those who can switch linguistic

codes according to context enjoy greater power whatever their status (Bush, 2013, p. 131).

There is a decrease in the number of female dramatists who have produced work in contemporary English theater compared to the 1970s and 1980s. The main reason behind this is the control of theater directors and directors who control what is shown on stage. Clare McIntyre, an actress and playwright said that “If women’s theatre is supposed to be dead at the moment, it’s because of who is doing the judging; that is, who is running the theatres. It’s directors who determine what is seen and on what stages”(McIntyre, 1999, P. 56). In response, Timberlake described the writings of the 1990s as having ebbed, stating: “Times are more retrograde, not the most welcoming moment for women” (Bush, 2013, p. 18). As theaters have become run by men and directors as well as they do not care to the work written by women.

Nursen Gömceli 2009 notes that Wertebaker's plays dealt with various important themes. Nevertheless, it is as rich in feminist debate as issues related to gender. That is, it deals with issues from a purely feminist point of view, and it criticizes the societal and moral system and the values of the patriarchal system for its double-dealing concerning both sexes.

In both plays *The Grace of Mary Traverse* and *The Love of the Nightingale*, Wertebaker tries to point out that women in society are subjected to all forms of persecution, cruelty, injustice, torture and rape. Women in the world are exposed to rape by strangers and by relatives. Wertebaker tries to draw the attention of the people in the world, especially readers until they sympathize with serious issues that threaten the woman's being. She tries to gain the sympathy of society to champion the cause of women, at the end of every play she portrays the woman for us as having achieved her aspiration and that she has triumphed by her will and courage.

Wertebaker also tries to show us the downsides of the patriarchal system in a society that was and still has the primary role in destroying woman's identity. Patriarchal society tries to force women to follow some of the methods the father thinks they are appropriate and trying to prevent her from what he thinks is inappropriate. Forcing a girl to marry without asking her opinion is one of the biggest

problems that Wertenbaker tries to clarify, this results in the deprivation of women's rights and the obliteration of her identity.

2.2. The Grace of Mary Traverse

The Grace of Mary Traverse is one of Wertenbaker's most famous plays. It was first premiered at the Royal Court Theater in London and directed by Danny Boyle in 1985. The historical use of the play and what is intended here is the events of the play that dates back to the eighteenth century. It did not have a specific purpose, but was a metaphorical expression as Timberlake Wertenbaker states in the author's notes:

Although the play is set in the eighteenth century, it is not a historical play. All the characters are my invention and whenever I have used historical events such as the Gordon Riots I have taken great freedom with reported facts. I found the eighteenth century a valid metaphor, and I was concerned to free the people of the play from contemporary preconceptions (Middleton & Woods, 2000 , p. 158).

The play tells the story of Mary, a beautiful and educated girl who was the daughter of Giles Travers, an 18th-century upper-class merchant in London. Mary had a life that could be described as suitable compared to others at that time. She was bored of the boredom of the void that prevailed in her life, as a result of the fondness that she had of her father, excessive protection and more advice. In addition to her father's reiteration of choosing a noble husband for her, this prompted her to feel the loss of freedom of choice and that she lives to implement what others demand of her. She thinks about going out into the world and discovering the delicate joints in life she has never seen before.

There was a struggle between Mary's heart, which was pushing her to stay in her father's house, and her longing for her, and her mind, which pushed her to search for knowledge of the outside world about which she was ignorant of anything. Mary asks the housekeeper, Ms. Temptwell, to accompany her to the streets of London. The turning point in Mary's life begins when she decided to leave her father's home, to discover the outside life, and entering the political and social world. Initially, it was a shock to her because of the corrupt scenes she saw in the crowded streets of London in the eighteenth century.

Mary faced many of the issues that were her scene on the street, such as rape when she saw a peasant young girl, her name is Sophia being raped by Lord Gordon. He tried to lift Sophia's skirt with a sword he was carrying, and then violently raped her. She seemed more aware of the outside world and the abomination and injustice that women were subjected to, especially women of the poor or working class. Mary is soon drawn to this frightening and new life and loses her virginity and over time Mary becomes a prostitute.

Events unfold and Mary begins to hang out in purely masculine places, such as bars, gambling dens and cockfights that were prevalent during that period. She encounters many strange characters. The events of this play accelerate between comic scenes mixed with some sadness, but it ends with a glimmer of hope when Mary realizes that as a female, she can overcome the sadness and misery that worldly experience and development brought her and strive to achieve the goal that she seeks despite the sacrifices that she made during this experience.

The Grace of Mary Traverse is a clear example, in which Timberlake Wertenbaker embodies the characteristics of each individual's identity according to gender, whether male or female, where the writer demonstrates the superiority of males over females when it is found that the man occupies an effective position and controls the lifestyle and controls the behavior of women and ignores their ideas and attempts to erase their identity.

Confirmation of this, in the first scene of the play, Giles Traverse is shown sitting on a chair in the drawing-room, watching his daughter Mary gain the etiquette of talking to a man:

Mary: Nature, my lord. (Pause.) It was here all the time and we've only just discovered it. What is nature? No, that's a direct question. Perhaps we will not exhaust nature as easily as we have other pleasures for it is difficult to imagine with what to replace it. And there's so much of it! No, that's too enthusiastic. (Short pause.) How admirable of you to have shown us the way, my lord, to have made the grand tour of such a natural place as Wales (P.7).

In this text, there is a set of evidence for the lack of a woman's identity, caused by a patriarchal society within a family. Wertebaker's portrayal of Mary's character when instructions are dictated to her on how to deal and talk with men, and negates the right of women to choose the most basic rights in the way that they want to follow them in their lives and this confirms the idea of depriving women right in choosing the acceptable manner of speaking and behaving. In the existing dialogue, there is a use of the word "nature", which indicates that women have the right to choose topics that are not important in conversation from the father's point of view. Mary's words reflect the fact that women are expected to discuss simple and unnecessary things such as nature and its spread and are not allowed to speak about their desires, dreams, thoughts, and things she likes or dislikes. Carlson asserts that the language or manner of speaking that Mary was speaking is subject to supervision by the patriarchal community. It is clear that Giles monitors her words and behavior and directs her to be an ideal girl and wants to form her identity as he wants (Carlson, 2000, P. 27).

Mary: You visited the salt mines? Ah, to hover over the depths in a basket and then to plunge deep down into the earth, into it's very bowels.

Giles Traverse: No, no, my dear, do not mention bowels. Especially after dinner.

Mary Traverse: To have no more than a fragile rope between oneself and utter destruction. How thrilling!

Giles Traverse: No, Mary. It shakes your frame with terror and you begin to faint.

Mary: I wouldn't faint, Papa. I'd love to visit a salt mine.

Giles Traverse: You are here not to express your desires but to make conversation.

Mary: Can desire not to be part of a conversation? (P.7).

In this conversation, and as the opening of the first scene, Wertebaker attempts to show a description in which the woman's identity is obliterated by the father. In which Mary appears as an empty box that the father tries to fill her with what he likes and does not care about Mary's ideas and aspirations. The patriarchal society holds the father responsible for completing the ideas he deems appropriate for his children. The father is also responsible for the failure or success of his upbringing. Most parents try early to impose what they want from their daughters in terms of ideas, manner of dealing and behavior.

In this play, there are many examples of persecution and marginalization of women. One of these examples is the persecution of women's rights in the field of education. For example, women around the world have suffered from restrictions imposed on them in the field of education as they were almost unable to claim their right to education and access to knowledge, which generates a generation unable to discover what is going on. About it in the outside world. Wertebaker presented clear evidence of the deprivation of women's rights, including their right to education. She showed that the field of education in the eighteenth century was diverse, including dancing, singing, cooking, drawing, sewing, and designing clothes, as it was not intended for mental and intellectual development at the time. Mary's education and knowledge were very limited according to what her father allowed. She did not have the right to demand to learn the field she wanted. Instead, Giles Traverse was teaching her how to act, speak and how to walk. He used to train her to become a good listener:

Mary: But Papa, you won't let me study politics. And I'd so like to (P. 8).

Here, there is an irony as Mary's father was a politician and was supposed to enjoy a high level of culture, but it was the opposite of that, as he prevented Mary from choosing her destination in the study and that he was thinking that Mary could not be given an opportunity like men. Although Giles Traverse was a wealthy man and a well-known politician at the time, Wertebaker showed how Mary was taught in the home environment rather than going to school. The woman must stay at home to receive education from her father and teach her what he considers appropriate for her.

Wertebaker was keen to show the most accurate details in the play regarding Mary's desire to discover the outside world and her father's persecution of her rights and the suppression of her freedom.

Mary: I looked out of the window and see coaches with your name.

Giles: Why gape out of the window when I've given you so much to see in the house? (P. 9)

In this conversation between Mary and her father, there is a use of the word "window" as it represents the barrier separating Mary from her ambition to discover

the outside world. There is a conviction for Giles that he has provided Mary with a lot inside the house, which will prevent her from going outside, as he is completely convinced that what is available to Mary inside the house is much better than what she will find outside, in addition to that he is convinced that meeting Mary with some people outside will spoil her identity and morals, which he wants to build inside the house.

Imitating the ideal woman with her behavior, the way she speaks and her dealings with people is one of Giles's most important goals in educating Mary. This is far from the real goal of education, which is to develop the mind and self and acquire knowledge of various types of sciences and this in itself is considered one of the most serious problems that Mary fell into due to decisions made by her father. The imitation of the ideal woman pushes Mary to feel bored but she is forced to master her behavior according to her father's wishes:

Mary: What's so different out there? When I ride in my carriage I see nothing of interest.

Mrs. Temptwell: That's because the streets have to be emptied to make way for your Carriage. It's different on foot. Very different. Would you prefer a glass of ratafia? (P. 12)

The scene of the first act begins with the entry of the maid Mrs. Temptwell, a woman from the working class and a servant in Giles's family for nearly twenty-five years. When Mrs. Temptwell enters the room, a conversation begins and a wide debate with Mary about the issue of the outside world and how Mary thinks that the world outside is not worth taking a risk and going out because she does not find the pleasure that she thinks about when she goes out, but Mrs. Temptwell's words prompted her to think more seriously about going out and discovering that world when she told Mary that she could not find pleasure outside the house while you were riding your carriage:

Mrs. Temptwell: Your mother wanted to go out once in her life, but she died before we could manage it. I felt sorry she missed that one little pleasure.

Mary: Papa wouldn't have been pleased.

Mrs. Temptwell: The master doesn't see everything. I'll fetch your milk now. (P. 12)

Mrs. Temptwell's style of talking about the street and what Mary can see in the outside world is a way to convince and encourage Mary to get out of the prison where

she lives. There are two important things that Mrs. Temptwell would like to explain to Mary in her words. First, she would like to show her the dismal environment that Mary lives in the house, despite Mary and her family from the upper class, but she lacks happiness and comfort due to the restrictions imposed on her by her father, which were imposed on Mary's mother before and she died while she did not live the happy life and did not go out of the house Due to the same restrictions by her husband, Mrs. Giles. Second, Mrs. Temptwell wants to criticize the class differences between members of society when she told Mary that people outside will be busy looking at your carriage and will hurry to clear the way for the carriage to pass and members of the upper classes ride their carriages while the poor among the common people walk the streets on their feet, which raises criticism towards society in encouraging those class differences. The high-class people do not care much about the working and poor classes only what dictates their interest in work no more. The simplest evidence is that Mrs. Temptwell, who is from the working class, works in a house belonging to an upper-class family to provide service to them only.

The relationship between Mary and Temptwell was complicated, as Philpott commented and justified his opinion by saying that Mary had class power because she was of the upper class and had an economic power since her father had social and economic influence (Philpott, 1992, P. 118). Nevertheless, the maid Temptwell has a deceptive power of persuasion to control Mary because Mary is a prisoner of the house and has not seen what is going on outside it, so it is easy to be deceived by what she will see outside the house of the pleasure and useful things that she looks forward to what she will see outside the house.

Although Mary does not have the slightest idea of the outside world and the idea of her leaving, she is ignorant of her future there, but she was determined to try that attempt for gaining knowledge and various sciences that she did not acquire inside Mr. Giles's house. "Hunger for knowledge and experience forces her to confront restrictive institutional structures of family, class and gender"(Carlson, 2000, p. 127). Carlson comments on Wertenbaker's idea of Mary's quest to gain knowledge as a journey that transforms from a solitary nightmare into a series of strange episodes and events in which Mary participates with her maid Mrs. Temptwell.

Later, Mary implements what she was hoping for, which is to discover what is going on in the outside world, to find herself on the streets of London, those streets full of evil men trying to exploit women. The first person she meets is Lord Gordon, who tried to attract Mary's attention to him, but she ignored him to provoke his anger and pull out his sword to usurp Mary. The sword has a clear indication of why men have the power and power to do what they like. Mrs. Temptwell stands, unable to do anything but grumble, "This is the world"(P. 13).Meanwhile, Sophie, the poor peasant, intervenes and saves Mary from Lord Gordon's oppression and becomes the victim and is raped in place of Mary. In a clear indication of the sacrifice of the citizens of the working class and how they are the ones who endure the miseries of life and the power of men that lies in imposing their will on women by force and being raped:

Rape became not only a male prerogative but man's basic weapon of force against woman, the principal agent of his will and her fear. His forcible entry into her body, despite her physical protestations and struggle, became the vehicle of his victorious conquest over her being, the ultimate test of his superior strength, the triumph of his manhood (Brownmiller, 1975, p. 14).

The rape incident of Sophia was the first experience that Mary saw to generate in her the idea of injustice practiced by the man against the woman, as Mary had the feeling that society would do justice to the woman, so Mary asked Mrs. Temptwell for help. But Mrs. Temptwell did not see any benefit in asking for help and she believed that Sophie would not mind because she lived the suffering of society and surrendered to the strength and tyranny of the man and being of the working class. Nobody cares about what she suffers from. Also, the goal of Lord Gordon's rape of Sophia is to prove his manhood to others while they are watching him. And to confirm the power of men and their domination over women and thus rob the identity of women if she has opposition and rejection and to remain silent and submissive.

Although Sophia rescued her, Mary stood aside, amazed as if she was learning something new. The scene of Sophia's rape was full of violence and brutality, and this is what Mary did not learn from reading books, meaning that she had not seen the experiences of the rape, even if it was a story she read in a book. This is what Wertenbaker wants to refer to as she wants to confirm that physical persecution and rape still exist today, What Wertenbaker wants is an explanation of the rape problem

and a chronology of the past and the present. This is confirmed by a study conducted by Cambridge University on women and rape, where the study indicated that “1500 women who were interviewed were subjected to rape” (Briggrigg, 2004, p. 176).

Boy: You can't come in.

Mary: We're following them.

Boy: Ladies wait outside.

Mrs. Temptwell Asks him why.

Boy: They don't like to be disturbed.

Mary: I know how to talk.

Boy: They don't like ladies' talk.

Mary: What sex is wit?

Mrs. Temptwell Asks him who's in there.

Boy: Mr. Fielding, Mr. Goldsmith, Mr. Hume, Mr. Boswell,
Mr. Garrick, the Doctor, Mr. Sheridan, Mr. Hogarth.(P. 22)

Mary's ambition did not stop there, but she continued her quest to gain knowledge in other fields, as Mary is an educated woman from a higher class, and yet, she could not enter the public coffee shop. Wertebaker mentions a group of prominent literary figures in the eighteenth century and did not touch any literary figure of women at that time, in a clear reference to the oppressive patriarchal system that suppressed the presence and identity of women in the intellectual, artistic and literary fields in Europe at that time In the clear absence of the role of women and the inequality of rights between men and women. It was easy for Mary to notice the issue of male-female discrimination in society and note the inequality in personal freedom enjoyed by men far greater than that enjoyed by women. Mary gets a bad idea of society by being in a society in which men are free in what they do, even if it is a brutal act such as the rape of Sophia and a lack of interest in the feelings, dreams and desires of the woman. This is the world Mary asks about, but she maintains her curiosity to learn more about this world “What comes next, Mrs. Temptwell, what comes next?” (P. 22).

Mary attends the cockfight, which is a manly challenge, as Lord Exrake describes it when he said “ Ladies didn’t have cocks in my day”(P. 105) as Mary, just like other men, considered her cock a representative of her strength and courage: “Now my bird, fight for me, match my courage and strength”. (p. 105). Perhaps Mary, after witnessing the control of men over society and their power over women, thinks that

imitating men with their actions and activities will allow her to live this world without any aggression from anyone and so that she will not be like a victim like Sophia. The second stage of Mary's ambition is sexual knowledge. As Wyllie explains, "Mary's odyssey is an exploration of essentially masculine exploitativeness" (Wyllie, 2009 , p. 43). To gain this knowledge, Mary pays Mr. Hardlong money to acquire that knowledge. When she possesses some sexual morals, she feels a kind of great power. She first had sex, she said that sex and power are linked to each other, as this strength is the same as you think about possessing others like Mr. Hardlong and Sophia:

Mr. Hardlong, it is I who have the money. Will you come to me? (P. 22).

Wertenbaker asserts that money is one of the ways men control women in addition to power. Mary tries to act like men and she tries to exploit women as her exploitation can be linked to a statement by Kate Millett: "One of the chief effects of class within patriarchy is to set one woman against another" (Crow, 2000, p. 132). Repression and patriarchy, in addition to the domination of men over the external community, were among the most important factors that led to the weakness of Mary's identity and personality, which made her follow male behavior. As a result, Mary became completely convinced that the society in which she lived was built primarily on sex.

Events follow through and as soon as Mary gains strength and knowledge, her attitudes and actions turn negative and cruel against women who are raped and violated in cafes and bars. Bozer states that Mary's transformation is closely linked to that of Margaret Thatcher who ruled England from 1979 to 1983. He noted that both are manly in behavior: " They both manly in their conducts "Mary consciously refuses turning female [...] and Thatcher is widely known as the Iron Lady or Iron Fist in a Velvet Glove", she is not supportive of an idea that "her sisters not caring to realize that the "power" of one woman is not effective in ameliorating the status of women in general" (Bozer, 2011, p. 77). Although Margaret Thatcher was the first female prime minister in the history of Britain, she is not considered a representative of women, as her cabinet was made up of men only. She is like Mary surrounded by males after tracking her curiosity to gain power and knowledge.

Mary begins to dominate and practices all kinds of contempt towards Mrs. Temptwell and Sophia as a kind of imitation of men with their actions against women, where she describes Mrs. Temptwell's relationship with sex as an old woman who can barely walk and presumably she cannot get money because she does not exercise any kind of effort that is worth getting money, "She takes her whip and beat her" (P.109). Although the old woman asks for mercy and sympathy, Mary strikes her with a whip with all cruelty. During Mary's search for strength and knowledge, she turns into a cruel woman who abuses women.

The reason behind this shift in behavior, as Kate Millet pointed out, is related to the discrimination upon which the patriarchal system is built and which encourages antagonism among women. This shift in behavior is related to the main idea raised by Wertenbaker, a question that women asked themselves in our daily life "If they're going to throw themselves into the world, the running of the world which means knowledge and power, are they going to have to become as horrible as men" (Bush, 2013, p. 89).

Despite Mary's acquisition of knowledge, strength and experience, she was surprised that men completely ignore her and are attracted to Sophia, and she realizes that Sophia's calm and silence make men interested in her more than Mary:

Ah, Sophie, how sweet you are, I understand why they love you.
Such peace, Shall we sleep (P. 35).

This ignorance on the part of men towards Mary is only that Mary lost the weakness that men desire in women, and what Willy emphasized in describing Mary and Sophia, "By masculinizing herself (Mary) has excised female vulnerability from her persona, and so no longer appeals to the more predatory instincts of men. The more vulnerable Sophie is constantly being preferred by men to Mary" (P. 44).

Events continue until Mary meets her father, Mr. Giles, and Mary pretends to be a prostitute and covers her face in an attempt to question Mr. Giles about his daughter. He initially denied having a daughter named Mary, but Mary revealed her face and in turn did not show any interest in the matter because he considered his daughter, Mary is dead. Mary gained the courage to argue with her father, which is

tantamount to breaking the fear barrier that controlled her while she was in Mr. Giles's house, where she did what her father asked her without any argument. This also reflects the manly behavior Mary acquired by her exploration of the world outside the home. At the end of the argument, Mary asks her father for some money, but he vehemently refuses and describes her as insane. As a sign from Timberlake that women are deprived of rights, even if those rights are simple. Her father asks her to return to her old life, but she refuses because of the oppression and marginalization that she was exposed to inside her father's house.

The scene ends with Mr. Giles's departure and here Wertenbaker focuses on Sophia in a comparison between her and Mary as Mary is from the upper class and Sophia is from the lower-class, who represents a weak woman who is easily physically exploited and persecuted, unlike Mary. At the beginning of the play, Mary is exposed to marginalization and parental injustice at home, but she changed her style of life and acted like men to change her reality, but Sophie is exposed to injustice, marginalization and persecution throughout her all life, so she represents the miserable life of lower-class women. Wertenbaker used these two characters (Mary and Sophia) as a clear indication of women's marginalization, persecution and injustice despite class differences:

Sophie Questions? Yes. How can I be less tired? Why does my belly hurt? Is that what you call thinking? And how good white bread is. Sometimes I think about the baby, but not much.

Mary: What do you feel for me? Hatred? Contempt?

Don't be afraid, Sophie, answer.

Sophie: I don't have time to think the way you do. Please, Miss Mary, let me get you some wine.

Sophie: You found me in the streets, I had nothing. Sometimes I don't feel I'm there. It could be someone else. And I'm walking in the fields. So I don't mind much. My brother used to touch me. He was strong and I learned to make it not me. I was somewhere else. But when I want to, with Jack, I'm there (P. 50).

In this conversation between Mary and Sophia, Wertenbaker reveals how Sophie responds, which is fraught with weakness and misery, but there is a glimmer of hope when Sophie meets Jack, the first person to give Sophie some guidance and

advice to establish her identity. Jack, according to Sophia's description of him, calls for equality between classes, Sophia believes in his morality and sincerity, and Jack's dream of a new world increases Mary's ambition to know more and more of the world:

Mary: I can talk, Jack, but until now I had nothing to say.
I understand, what it is to need freedom. I thought it was something only I wanted, but now I know it is a longing in every human heart. I have watched freedom, beautiful freedom, hunted from every street and I know what it is to bang at the doors of tyranny. I could speak for you, Jack, if you taught me what to say (P. 52).

Wertenbaker offers this conversation between Mary and Jack (Sophia's lover). Sophia introduced them to each other. Jack begins to explain his new world concept. Mary seeks power in a male-dominated society. She was surprised at the meaning of real power, as she noticed the persecution that men practice against women, and yet Mary needed someone to guide her and teach her correctly what the world is. Mary failed to negotiate with Jack because she did not learn anything and could not express herself as most of her talk was about nature, and this is what she was allowed to learn while she was in the house of Mr. Giles:

Jack: You wouldn't understand about equality.
Mary: I know the humiliation of being denied equality,
Jack: and that is dignity due to all, men and women,
rich and poor.
Jack: There should be no poor. Government makes people poor. Do you understand an hour natural rights?
Mary: I used to talk about nature (P. 130).

After this conversation, Jack realizes that Mary knows exactly what is wrong in society, as he tells her that the government is responsible for persecuting people and spreading poverty and misery, which is why he is looking forward to a new world, a world of justice and equality, so Marcy and Sophia decide to go with Jack to Parliament where Sophia proved that she was able to stand up and claim her rights as she became a voice characterized by wisdom and feeling, and she was growing to become more clear and aware, and she had self-confidence.

In the second act of the play, Mary and Jack are in front of Parliament, where the guard did not allow Mary to enter parliament because she is a woman “no petticoats in the Houses of Parliament” (P. 55). Mary explains to the guard her good intentions that she only wants her voice to be heard for the sake of freedom, truth and equality. It seems that the neglect and marginalization of women were widespread in society, starting from the home by the father and people in society and even security men, meaning that preventing women from claiming their identity was like a law that was supposed to be applied by law and security men, and this is what we have seen clearly through experience that Mary lived inside and outside the house:

Mary Wouldn't you like a world where everyone was free to
choose their future?

Guard Not much (P.132).

Mary became fully convinced of the method of educating others about the issue of marginalizing women and making them think that the world would be better if everyone could obtain their rights, live freely, and enjoy rights and justice. Mary turned from the wrong path that she was practicing by possessing power and treating others cruelly to the right path in which she learned the right and legal steps that would change the society's idea of marginalizing women and help them achieve equality and gain woman's rights. Despite Mary's conviction that she gained experience through her journey in society, it is easy to deceive her, this time by Mr. Manners, one of the political figures who want to keep the situation as it is without change. He easily deceives Mary by convincing her that Catholics are the most important rulers who are responsible for injustice and corruption in society. This idea affected Mary so much and Mary shifted her focus from advocating equality between members of society in all its classes to targeting Catholics.

The violence begins as a result of Mary's revolt against the Catholics, which ended in the destruction and killing of thousands of people, including Jack, who was sentenced to death. Mary was disappointed with what happened, and she did not want things to reach this point. She states “I didn't want it to be like this, Please believe me. I wanted something good. I had dreams” (P.67). Wertebaker's portrayal of Mr. Manner, who has the authority and, as in patriarchal society, changes will not happen as some women dream of. At the end, Mary decides to kill her daughter, which is an

exaggeration by Wertebaker to explain to the world the size of the problem that most females fall into, as Mary would not want her daughter to live in the same community that her mother suffered so much from. Sophie returned to the scene to prevent Mary from doing what she wanted. With her daughter, by drawing Mary's attention to the beautiful things in life that the cruel things may forget, including the persecution, cruelty and brutality practiced against her by men.

2.3. Rape and Physical Mutilation in *the Love of the Nightingale*

The Love of the Nightingale is a play written by Wertebaker in 1988. This play is a horrific drama that simulates incest, rape, and physical mutilation. It is inspired by an ancient Greek legend about Tereus, the son of Ares king of Daulis. *The Love of the Nightingale* depicts a man's exploitation of women and tells the story of Philomele, who was raped by her sister's husband Tereus. Philomele's father Pandion, who was the king of Athens, gave his daughter Procne to marry Tereus to help him and stand with him in the war with Thebes. Procne reluctantly agreed and went with her husband Tereus to the city of Thrace, which was less cultured than the city of Athens, and this is what she was suffering from. Moreover, she was missing her sister Philomele, who was the only one she could understand her. One day, Procne asked her husband Tereus to bring Philomela to live with her.

Tereus went to get Philomele back to Thrace while at sea, he could not control himself in hiding his sexual feelings and motives towards Philomele. Philomele realizes these attempts to lure her and hastens to seek help from the ship's captain. Tereus's sexual instinct pushed him to kill the captain and to start a fabricated story. Tereus tells her that her sister died during his absence to make her feel lonely and weak but he failed to convince Philomele and was unable to win her heart. It did not end yet, Tereus raped Philomele. In a reaction by Philomele, she threatened Tereus that she would expose him and publicly announce everything that happened, which prompted Tereus to cut her tongue and put her in a secret prison so that she would not expose him.

Tereus lied to his wife Procne that her sister Philomele had drowned in the sea during the voyage. Philomele lived in isolation for five years. There is an annual festival held in which women are allowed to run and drink. Philomele went with the

King's nurse Niobe, and there her sister Philomele introduced her by re-enacting what had happened to her from the rape and her imprisonment:

Philomele: What did you tell your wife, my sister, Procne, what did you tell her? Did you tell her you violated her sister, the sister she gave into your trust? Did you tell her what a coward you are and that you could not, cannot bear to look at me? Did you tell her that despite my fear, your violence, when I saw you in your nakedness I couldn't help laughing because you were so shriveled, so ridiculous and it is not the way it is on the statues? (P.55).

According to Wertenbaker, the character of Philomele is characterized by affection and charity, and that she always talks about love. She blames Tereus and tries to despise him and asks him if what he did of rape, cruelty and distortion related to love. There, Tereus confessed his crime, and Procne killed his son Itys, and Tereus pursued them to kill them, but God turned Procne into a swallow, Tereus into a hoopoe and Philomele to a nightingale:

Itys. (Bored.) I don't know. Why was it wrong?
Philomele. It was wrong because...
Itys. What does wrong mean?
Philomele. It is what isn't right.
Itys. What is right? (P. 47)

In the final scene of the play, Itys appears with the birds, and the only one is the Nightingale (Philomele) can talk to him and ask him if he understood why Tereus did what he did with her, especially when he cut her tongue, but Itys could not find an answer to her question. This can be interpreted as a question directed to the whole society to inquire about the guilt that women commit to be tormented and punished in this brutal way. Itys's failure to answer Philomele's question can be considered as that there is no justification for Tereus to do this other than to follow his passions, lust, and sense of power and authority, and he considers the woman as weak and that he has the right to do what he likes with her without respecting her feelings:

Philomele: Do you understand why it was wrong of Tereus to cut out my tongue?
Itys: It hurt.
Philomele: Yes, but why was it wrong?
Itys:(Bored) I don't know. Why was it wrong?

Philomele: It was wrong because-
Itys: What does wrong mean?
Philomele: It is what isn't right.
Itys: What is right?
(The nightingale sings)
Didn't you want me to ask questions? (P. 35)

As a signal from Wertebaker about the victory of the victim Philomele, and in the more accurate sense the victory of all women who have been subjected to injustice by society, the author explains to us, through the last conversation between Philomele and Itys, that Philomele's situation has become different, that is, she is no longer silent and dares to speak and has the right to answer any question and ask Whenever she wants. Philomele tries to use the Socratic dialogue method, which means asking endless questions, and she sings because she has become convinced that the method of asking questions to get a convincing answer is completely useless.

King Pandion: She's yours, Tereus. Procne...
Procne: But, Father...
King Pandion: Your husband. (P.5)

In *The Love of the Nightingale*, Procne, the sister of the heroine of the play, Philomele, appears as a character who enables the Wertebaker to make the idea of forced marriage a major problem facing many women in the world. Where Wertebaker criticizes the patriarchal society that forces the girl to marry for a personal purpose or because the father does not believe in the identity of the girl and that she is not responsible for choosing the right husband for her as she is not rational and does not realize many of the things that the father knows. Procne was given by her father as a reward to Tereus for his support of Athenian soldiers in the war. Procne was given by her father as a reward to Tereus for his support of Athenian soldiers in the war.

As the first reading of a play, it is clear that Wertebaker's emphasis on the use of implicit theater, as she used theater to present the problem of women's marginalization, rape, and injustice in prison where she spent not a short period without guilt, but rather the domination and lust of the male community that wants to possess anything, even if by coercion. This great idea resulted in presenting the problem to the public, as well as the first victim, Philomela who disclosed her case and

the tragedy that she suffered through art, as her sister Procne knew what happened to Philomela when she saw her reacts to what happened to her in terms of rape and injustice by Tereus.

Wertenbaker tries to show how to silence women despite the abuse, cruel treatment and rape they are subjected to when she produces Philomele to the stage with her tongue cut off to prevent her from exposing Tereus, therefore, the nurse Niobe described Philomele's case when she said:

Niobe: Now, truly I pity Philomele. She has lost her words, all of them. Now she is silent. For good. Of course, he could have killed her, that is the usual way of keeping people silent. But that might have made others talk. The silence of the dead can turn into a wild chorus. But the one alive who cannot speak, that one has truly lost all power. There. I don't know what she wants. I don't know what she feels. Perhaps she likes being silent. No responsibility. (P.33)

The features of feminism of various kinds are evident in *The Love of the Nightingale*, where Timberlake presented clear and important aspects of the marginalization of women to motivate an old problem that writers and thinkers had previously tried to show to society. Dramatically, the injustice of women by the male community varied, as the victims were women and in the play, Timberlake presented us with two models who fought to live a simple life and enjoy their rights like the rest of society, but she faced many grievances from her father at one time and from her sister's husband at other times, "Sexual exploitation and violence against women are also part of gender inequality in many other ways. [...] women are vulnerable to beatings, rape and murder" (Lorber, 2005, p. 10).

The patriarchal society was not satisfied with denying women's rights in terms of not giving them real enough opportunities to participate equitably in the same society, but also permitting the beating, rape, mutilation and torture of women as they are unable to object and there is no justice for them if they try to do so.

The eternal truth that women experience every day in their lives is the lack of confidence in others, especially men, since women have heard many incidents of rape and mutilation, and as a result, they have a fear of repeating this problem in each of them. Women began to think of methods that try to reduce their chances of being raped

by men, such as the way they talk, interact with men, the way they dress, and even choose the ways that women take to go to a specific place. This confirms that women by nature are peaceful and want to live in safety without being harmed by others and that she suffers psychologically from the issue of harassment and rape, which leaves a psychological impact that she suffers from throughout her life, as Lisa Fitzpatrick states in her book, *Rape on the Contemporary Stage*:

The very fact that rape and sexual violence recur to such an extent in women's dramatic writing suggests its system as well as subjective nature. Sexual violence and fear of sexual violence shape ordinary women's lives, influencing decisions about relationships with men, about dress and appearance, about which route to take when walking home (Fitzpatrick, 2018, p. 30).

The first model was Procne when Pandion tried to convince her to marry Tereus, to gain support in the war and help him remain king. The king tried to replace his daughter with Tereus's help, which means that the woman was merely a commodity sold for a certain benefit. Timberlake wants to clarify that the woman has been subjected to oppression and marginalization by the father himself, meaning that the woman is deprived of the opinion and identity of those closest to her.

The second example is Philomele, who suffered multiple forms of injustice from her sister's husband Tereus, who raped her and cut off her tongue and remained silent for several years. Timberlake wants to show society the power of women despite her marginalization, Philomela reacted to the tragedies that happened to her for a long time, but she announced to the community what happened to her while she was silent. Philomele wanted to stand against the injustice she faced and take revenge on her sister's husband who raped and tortured her, and she succeeded.

“The silence of the dead can turn into wild chorus. But the one alive who cannot speak, that one has truly lost power” (Wales, 1998, p.65) This is a confirmation of Wertebaker's idea of clarifying the strong will of the victim Philomela to uncover the truth and deter the injustice she faced by Tereus. As it indicated that the willpower of a person in doing a certain thing will not prevent him from any of the obstacles of achieving it. Philomela was tongueless and lived in a society that did not give her any

importance, and she couldn't rise and expose the truth. Philomela as a woman, succeeded in this issue by her strong determination and will.

The issue that Timberlake wants the audience to know that a woman can prove her identity and stand against any injustice she faces herself, as Philomela did, and that any marginalization and loss of a woman's identity can happen because of the weakness and silence of the woman herself.

Bush indicates in his study that Wertebaker's play *The Love of the Nightingale* cannot be studied and understood from one side, as if it had been studied from one side, and many academic studies and concepts will be neglected because they consider the play to revolve around only the eternal conflict between the sexes, but in fact, it is a play that expresses the violence that pervades societies.

The Love of the Nightingale is based on the myth of Ovid, as Ovid was the first contemporary Roman poet of the older poets Virgil and Horace. These trios are considered to be the most important legal poets in Latin literature. The significance of re-telling the myth of Ovid about the rape of Philomele is to add a character of veneration to the issue, as Wertebaker used the myth to simulate the minds of viewers that women's grievances were since ancient times and still are until now. Wertebaker stresses the discussion of sexual politics between men and women and how it is mutilated if it is accompanied by cruelty and torture. Wertebaker has said in writing this play, She was "thinking about the violence that erupts in societies when they have been silenced for too long" (Herren, 2017, P. 67).

As an important point, Wertebaker focused implicitly on the scenes of cruelty and silencing of the mouths that are practiced against peoples and states, the same as Philomele who was subjected to torture and injustice and cut her tongue so as not to speak. The two most important themes in *The Love of The Nightingale* are violence and silencing, as both are related to the other, where violence is used to impose and achieve silencing, then silencing leads to more violence. Wertebaker's idea is that violence generates more violence and becomes cyclical, and this is what we found clear at the end of the play, had it not been for the God's intervention to turn them into birds, if this does not happen, we would have found that Tereus took revenge on Philomele and Procne. This does not justify the use of violence by men against

women. Rather, Wertebaker used this conflict, the struggle between men and women as a model for political struggles between powerful states and fewer power states that refuse to be oppressed and remained silent:

This play instead casts Philomele's rape and mutilation by Tereus as part of a larger cycle of violence perpetuated and historicized by the culture that embraces war and silence questions, differences and critique (Friedman, 2009, p.50).

Wertebaker tries to clarify the problem of rape that women are exposed to in the world by describing the victim Philomele and how she was subjected to rape and mutilation by Tereus, and with more accurate pictures of the negative consequences of wars and their impact on the morals of societies, and its victims often are women. Wertebaker tries to point out that the perpetrators use physical mutilation to silence the victims of rape, indicating that the perpetrator is trying to do anything to satisfy his sexual desire. In an attempt to encourage women to rise up against what they are exposed to, Wertebaker tries to use implicit theater in a way to expose the perpetrators, as Philomele and although she could not speak because her tongue was cut off by Tereus, she succeeded in sign language in achieving her goal and took revenge on Tereus. For the above, Wertebaker tries to show that women must have the courage to demand their rights and not give in, no matter what the pressures are.

Wertebaker is not the only one who deals with the issue of women's marginalization, although she deals with most of the problems that women suffer from around the world, including rape, torture, and threats, rather, men had a share of those works that deal with the same problems, even if indirectly. As it is known that the problem of marginalization of women is one of the old problems, that is why William Shakespeare addressed problems related to women, such as trying to obliterate the identity of women and the injustice faced by women, whether they are mothers or wife, meaning that the injustice faced by women by their husbands, and fathers or sons, and this is what will be studied in the next chapter in *Hamlet* and *Twelfth Night* by William Shakespeare.

CHAPTER THREE

3.1. Marginalization of Women in William Shakespeare's *Hamlet* and *Twelfth Night*

William Shakespeare (1564-1616), this great playwright, wrote many tragedies and comedies that took social relations and different historical periods. Shakespeare is the most cited playwright in literature. Shakespeare's plays have been translated into different languages around the world. His works have been executed in many places and languages around the world.

Shakespeare, known as the genius of all ages, changed the nature of drama in the English world. Shakespeare's genius helped to break the traditions of society in all its complexity and diversity. "Shakespeare is the second most quoted writer in the English language after the various writers of the Bible" (Graham, 2013, p. 79). Shakespeare incorporated all the elements of human experience and human sensibilities into his literary works. Shakespeare's unparalleled literature has made him reach the heights of popularity and made him a permanent place in the hearts of his readers all over the world. It is also known that Shakespeare had the ability to transform ordinary situations and problems in society into a purposeful and exciting comedy.

The most important aspect of Shakespeare's works is that he did not miss any topic in the various fields of life except having composed a literary work on it. That is, his plays reflect all issues and viewpoints in England, in particular, and the world, in general. One of those themes that Shakespeare presented to the audience in his plays is the feminist issue. Even if the term feminism is a contemporary term, the issue of gender equality is an old topic and Shakespeare has explained it in some of his plays. It is completely strange to link William Shakespeare to feminism, but Shakespeare was a humanist who glorified human being as a sublime creation, where a famous writer like Shakespeare cannot escape the influence of his time, his social environment, and the problems present at the time without addressing them in his literary works. William Shakespeare's plays reflect the social and cultural environment of his contemporary England.

Most of the literary works simulated the problem of the marginalization of women and the attempt to obliterate their identity by the patriarchal society. *Twelfth Night* was one of those acts that depicted the inability of women to gain their rights with justice and equality with men. To study the characteristics of the play in Elizabethan era, and despite the presence of an unmarried woman sitting on the throne of Elizabethan England, the role of women in society at that time was very limited. Men were responsible for running businesses and positions outside the home, while women were housewives or mothers and their role was limited to childbearing, raising children, and managing the home. The woman, in turn, was completely satisfied with this situation, as the children were seen as a blessing from God and the women were proud of being mothers. In addition to the roles of women in raising children and running the house, women had a role in serving kings, officials, and those of authority in society:

The first duty which the husband has toward the wife is to love her, the next duty is to rule or govern his wife in all duties that properly belong to marriage, using his knowledge, wisdom, and judgment to maintain himself in the place that God intended him to have (Camden, 1975, p. 112).

It is known that the Elizabethan society was patriarchal, in the sense that men were seen as leaders and women inferior to them. Women were seen as weak, not only physically, but intellectually, and emotionally, as the prevailing belief was that the woman needed a man to take care of her. The husband takes care of and leads the married and unmarried woman who has a father or brother to take care of her. Despite the queen's culture and education, women were not allowed to receive education in schools, but rather to learn little things through private teachers.

There were many manifestations of women's marginalization and deprivation of their rights, as women had no right to enter professions such as politics, law, medicine, and the arts, but they were allowed to work outside the home in limited occupations such as cooking and serving (maids). In addition, women were allowed to write literary works on the condition that the writings should be appropriate for them, such as religious works and translation. In Elizabethan England, acting was a disgrace to women, as it was not allowed for women to play any role on stage, but some

bisexual men or some men disguised themselves as a woman to embody the woman's personality on stage. In most of Shakespeare's works, the role of women was often played by some young boys.

3.2. Persecuted Women in *Hamlet*

Hamlet, Prince of Denmark, is a tragedy written by William Shakespeare sometime between 1566 and 1601. *Hamlet* is one of Shakespeare's longest plays as it contains approximately 29,551 words. The play takes place in Denmark and depicts Prince Hamlet's revenge against his uncle Claudius, who killed Hamlet's father to seize power and the throne, and marry Hamlet's mother.

Shakespeare's *Hamlet* is considered one of the most important plays in English literature, in particular, and in the world, in general. The genius of Shakespeare has been the reason why *Hamlet* has been an important source for many studies and researches since the seventeenth century. This play received widespread and great interest as appropriate for a masterpiece, where the critics' focus was on the main character, Hamlet. In this chapter, our focus will be on some of the marginalized personalities that the other male characters played the role in their marginalization, namely Gertrude and Ophelia.

The importance of the play *Hamlet* is constructed on the relationship between Hamlet and his uncle. From the beginning, Hamlet intended to kill his uncle Claudius, who believed that his uncle was the one who killed his father. This tragic play was about murder and cruelty motivated by revenge. Unexpectedly, at the inauguration ceremony, Gertrude (Hamlet's mother) and (The Victim Woman), who married Claudius, which led to Claudius taking the throne instead of Hamlet. "*Hamlet* is at once the most expensive and the most reticent of Shakespeare's tragedies, full of digression and contradiction, amplification and ellipsis" (Alindon, 1991, p. 102).

It is easy to see critics' interest in Hamlet's character in the play, but Hamlet is not the charismatic character in this tragic play. It is important to note and study other victims who have been marginalized. These female characters are Gertrude and Ophelia, in which the male's strength and authority played a major role in their marginalization and victimization.

From a feminist perspective, we can note an important character in the play, namely Gertrude (Hamlet's mother), a character who is the ex-wife of King Hamlet, despite her limited speech, but she played a decisive and effective role in the play and was studied by many critics, "None of the critics, of course, had failed to see Gertrude as vital to the action of the play; not only is she the mother of the hero, the widow of the Ghost and the wife of current King of Denmark" (Bloom, 2008, p. 319).

Many of the studies and research relating to Gertrude revolve mainly around her sexual discrimination and her relationship with her son Hamlet. It seems that Gertrude has something to say, but somehow she keeps silent or lacking the opportunity to defend herself from the charges brought against her. Gertrude was described inconveniently, as she was a complex character. Although she is described as a sensitive woman, she was once again described as not having any good feminine features among her female contemporaries. She is not agreed upon by critics as to whether she is a culprit or a victim. Gertrude did not play an active role in the killing of the King and did not know anything about his killing, except that she is described as the cause of problems in Denmark. "The critics agreed that Gertrude was not a party to the late King's murder and indeed knew nothing of it" (Bloom, 2008, p. 319).

There is an irony in the play, although Hamlet's will is to take revenge on his uncle Claudius, there was an intense hatred for his uncle, Hamlet absolves Claudius and describes his mother as sinful by accepting the marriage to his uncle. The revenge in itself is considered injustice and assault on the woman as she is mistaken, even by leading her normal life:

Polonius: [*behind*] O, I am slain!

Queen: O me, what hast thou done?

Hamlet: Nay, I know not. Is it the King?

Queen: O, what a rash and bloody deed is this!

Hamlet: A bloody deed- almost as bad, good mother,

Queen: As kill a king, and marry with his brother (P. 171).

The marginalization of Gertrude was double-sided. First by Hamlet, the ghost who did not recognize Gertrude's marriage to Claudius, in which he did not recognize Gertrude's feelings, despite her being a widow, but he described her marriage as a sin and considered it a betrayal of the dead king Hamlet. On the other hand, Hamlet, the

son, considered his mother's marriage unjustified because his mother was old, presumably, lacking those feelings and motives that impel young women to marry again. This is considered as marginalizing the opinion and identity of Gertrude and her right to choose her way of life. Although the only accused of guilt was Claudius, the blame was placed on Gertrude. This is considered a male prejudice and an injustice to women.

According to the patriarchal laws and regulations of society, Gertrude must play a major role in nurturing and raising Hamlet until he reaches an age at which he can rule the kingdom. In other hand, Gertrude's desire to marry that because she believes in love, as she took care of herself and her new husband instead of caring for Hamlet and created a new heir to Hamlet, who is Claudius.

According to the patriarchal society, Hamlet's disappointment, not because he is annoyed at being ignored and theoretically dislodging from the throne of power, but rather his feeling that Gertrude can have the power over his future, and this is unacceptable because, according to the patriarchal system, women are always guilty and passive, "Whether she has knowingly or unwittingly been draw [...] into Claudius's plot, she is guilty under her power to disrupt the patriarchal power structure in spite of her actual passivity"(Jardine, 1989, p. 33).

Hamlet's fear of Gertrude's freedom to choose a husband became an obsession that dominated his idea that Gertrude would change the legacy of power in Denmark, and this helped her to form a force that would be a threat to males in society.

Despite Gertrude's little appearance in the play, the male characters describe and shape her behaviors, these characters such as Hamlet, Claudius, and Hamlet (The Ghost). "While many (male) critics have accepted without question Hamlet's and the Ghost's statements about Gertrude's lustful nature, she never gives us any sign of it" (Bloom, 2009, p. 188). It is coordinated on the irrationality of Gertrude and her sensuality, which confirms the marginalization of women because of those qualities that they describe and that they are unable to act perfectly. That is tantamount to giving preference to males in making decisions, even if they are related to the private life of women themselves.

Gertrude is not an utterly lecherous character, yet Hamlet magnifies the evilness of his mother's lechery, for he can only attain the status of a classical hero if moral turpitude and vice spread throughout the play from Claudius to Gertrude and then to Ophelia (Charnes, 2006, p. 63).

Gertrude is always criticized by the other characters in the play, describing her as irrational and reckless. On the other hand, Linda Charnes defends Gertrude as not the only culprit in the play, but that corruption spread through males and that Hamlet tried to exaggerate the evil of his mother's corruption to absolve himself of guilt and blame Women in the society. Gertrude, unfortunately for her, does not have enough opportunity to defend herself against the charges brought upon her by the males in the play, and this is a miniature case of what Gertrude living in society. Gertrude's character is built for the reader based on her description by other male characters, which is a judgment given to her. "Unfortunately for her, Gertrude is the victim of a bad press ... since she and her libido are constructed for us by the two men who have grievances against her ... while she is given no opportunity to testify on her behalf" (Bloom, 2009, p. 189).

One of the biggest problems that women fall as victims is the misjudgment of them while not being given sufficient opportunity to defend themselves, which in itself is marginalization and obliteration of the identity of women in society with reliance on the prevailing belief among males that women are irrational and that emotions dominate their decisions, which are often wrong.

On the other hand, the reader can notice the extent to which Shakespeare ignored Gertrude in the play by monopolizing the scenes greatly on men and disallowing Gertrude to refute the charges against her when described her as irrational by the male characters in the play. This reflects the status of women in general in a society that marginalizes them. Women were marginalized in the play by building the character of Gertrude through the descriptions of the male characters such as Hamlet the Ghost and Hamlet the son who described her as a reckless woman whose emotions and lust control her decisions. "If we evaluate her based on only what the male characters say about her, we will have only an inaccurate picture of her" (Rahman, 2006, p. 7). This means that we must trust Gertrude, and her actions, her motives, and

the reasons that led her to make her decisions, and we should do justice to her with her words instead of the words and description of her by others.

The importance of Gertrude in the play was underestimated, as her character almost complemented the family elements. “Even Gertrude's death was not important. Gertrude's death, life, and overall importance to the play have been minimized dramatically and critically, perhaps more so than those of any other principal character in Hamlet” (Montgomery, 2009, p. 99).

Gertrude's character is supposed to be analyzed as an independent character exposed to right and wrong, so we must show the positive and negative points of this character the same as the rest of the characters in the play “Gertrude is thoroughly developed autonomous, morally responsible and accountable self, a true participant in Hamlet's tragedy. She is also an accomplished analyst, interpreter, and shaper of the play's dramatic reality” (Montgomery, 2009, p. 102).

It is important that Gertrude's character must not be studied in terms of her communications and dealings with the male characters around her, because of course their judgments and expressions will influence our outlook and we will take a divisive impression about her:

The Gertrude we see is not quite the Gertrude [the men] see. And when we see her in herself, apart from their characterizations of her, we tend to see a woman more muddled than actively wicked; even her famous sensuality is less apparent than her conflicted solicitude both for her new husband and for her son (Adelman, 1992, p. 12).

For the above, we should not build a judgment on a person based on the description of other people such as Hamlet the Ghost and Hamlet the Son, because there are many influences on their description of Gertrude, the most important of which is their fear of boldness and the freedom to choose a spouse, through which those who fear losing the man's domination of society and women having sufficient freedom to make many decisions. Gertrude should be trusted to the reasons that prompted her to make many decisions, the most important is her marriage to Claudius:

Gertrude embarks on her audience with her son in the full knowledge that they are deliberately overheard.. by summoning her son to her most private quarters she formally signals to him that their meeting will be in the strictest confidence. Here, then, are grounds for accusations of betrayal: from the outset, Gertrude connives in misleading Hamlet (Jardine, 1996, P. 147).

As an illustration of this, Gertrude invited Hamlet to her personal independent personal place and tries to explain to him that this place is forbidden to anyone except her husband, Claudius, and this is her decision, which is characterized by freedom of choice and defense of her choice, as she tried to show that she can make her own decision and define a special identity without the interference of others who seek to conceal her identity or limit her behavior as they wish. Gertrude wants to become independent like the rest of the individuals in society, and this is what men reject as they want her to remain under their control.

Hamlet: Good madam.

The king: Gertrude, do not drink.

Queen: I will, my lord; I pray you pardon me.

The king: It is the poisoned cup. It is too late. (P. 277)

In the last scene, Gertrude promises Hamlet while she is next to her son, we witness that Gertrude takes poison instead of Hamlet, despite Claudius's warning to her not to drink. It is clear that Gertrude is making her decision for the second time because she wants to protect her son, and this is an invaluable sacrifice despite her accusation of being having negative thoughts and being irrational. But now, she sacrificed herself for her son and that she made this choice without listening to the opinions of men. In this scene, Gertrude's death occurs quickly, and despite her death, her death is overwhelmed by men quickly, "Gertrude is literally surrounded and perhaps drowned out, depending on staging by men and male death, Laertes comments on the justice of his own death-wound before Hamlet has the chance to ask after his own mother" (Montgomery, 2009, p. 112).

Gertrude is marginalized, oppressed, and persecuted by the male force surrounding her in society. Often Gertrude does not fall into the same condition as any other woman who is the victim of oppression and surveillance, and her decisions are

interpreted according to what others like. Gertrude's identity and personality cannot be determined by other people's descriptions of her, as she has always been a victim of male descriptions of her. It is unfair to think of Gertrude as a sensual and emotional woman without looking at her struggles and Hamlet's behavior. The patriarchal society is not aware of Gertrude's true suffering, as all the explanations provided by society about her actions were based on the interpretation of others without the need to ask Gertrude herself about the motives and causes, which could be considered as marginalization of women and obliteration their identity in society.

On the other hand, Ophelia, the young woman is the daughter of Polonius; a wonderful female character. Despite she is valuable to the royal family of Elsinore, however, she is not able to act freely or as she wants, as the royal family defined her emotions, actions, and ideas as they want. This is due to the role of the patriarchal community in society at that time, females fall under the control of males, and this in itself affects women's rights and contributes to confusing their personal lives. The patriarchy was established for the sake of male domination over females, meaning that one of the goals of this system is to satisfy males and satisfy their desires: “woman is valuable in so far as she permits man to fulfill his being as man”.(Leclerc, 1980, p. 79).

The fair Ophelia.—Nymph, in thy orisons
Be all my sins remembered. (P. 129)

Hamlet indicates Ophelia's weakness referring to a feminine description. As long as there is a weak person, then it must be a strong person, so it is clear that Ophelia is a victim of a patriarchal society in which men dominate the society, especially women. “Ophelia, it would seem, wholly at the mercy of the male figures throughout her life, is certainly a victim figure” (Das, 2012, p. 88).

Ophelia has no business experience except obeying the rules of men, That is, she does not have alternative ideas, does not have the experience and the courage to make decisions on her own, and she always echoes what they tell her. Because of the voice of Hamlet and his soliloquies. Ophelia's voice is less powerful than he does, as it seems we hardly hear Ophelia's voice. This means that Ophelia has a marginal role in the play, and her role is often ineffective, unlike Hamlet's character. “ it is impossible to reconstruct Ophelia’s biography from the text: we can imagine Hamlet's story

without Ophelia, but Ophelia literally has no story without Hamlet” (Edwards, 1979, p.42).

Because of Ophelia's weakness and marginalization, she became unable to build her character and language, so Ophelia became a hostage of male thought, for whom her speech and personal ideas are forbidden. There is a vast difference between Ophelia's speech if we compare it with the speech of Hamlet and her father Polonius. “Hearing Ophelia requires a new set of critical ears” (Fischer, 1990, p. 4). Hearing Ophelia's voice in the play represents hearing the others, because she is restricted by the moods and laws of males in society, meaning that she cannot exceed some of the limits permitted in speech. The men around Ophelia are the main influencers and controlling the fate of people like most of women in the Elizabethian period representing nothing, they must obey orders without question, like maids:

Hamlet: Do you think I meant country matters?

Ophelia: I think nothing, my lord.

Hamlet: That’s a fair thought to lie between maids’ legs.

Ophelia: What is, my lord?

Hamlet: Nothing. (P. 143).

One of the biggest problems of women in societies is their ignorance and lack of confidence in their capabilities, which leads men to think that they must be present to take an active role in directing and guiding them because for men, women are irrational and passive beings. In short, the prevailing belief among men is that society should be led by men only.

“As Polonius speaks his truisms to Laertes, so Laertes gives his platitudinous wisdom to Ophelia, establishing a chain of cultural dissemination and control” (Fischer, 1990, p.6). For Shakespeare, Ophelia is a passive, weak, and silent woman and she always needs a man, and this is what we found when Ophelia was led by her brother Laertes and her father Polonius, where she was treated like an unconscious child:

Laertes: Farewell, Ophelia, and remember well What I have said to you.

Ophelia: ’Tis in my memory locked, And you yourself shall keep the key of it. (P. 45)

In this scene, Laertes advises Ophelia as if he knows everything and believes that Ophelia should learn from him what helps her to have a good personality that enables her to live properly in society. “As Polonius speaks his truisms to Laertes. So Laertes gives his platitudinous wisdom to Ophelia establishing a chain of cultural dissemination and control” (Fischer, 1990, p. 4). On the other hand, Shakespeare shows us the extent to which Ophelia obeys the advice of her brother Laertes and accepts them in a conversation she had with her father, Polonius. I shall obey, my lord. (P.45).

Ophelia is the victim of two male powers in her life, the power of the father, and the brother who control her personality and prevent her from many things under the pretext of advice. Hamlet, who views Ophelia as negative and weak. Ophelia becomes surrounded by the three men: Polonius, Laertes, and Hamlet, yet all of these men vanish because Hamlet kills Polonius and Laertes goes away. Both Hamlet and Laertes leave Ophelia. Despite their absence, Ophelia is unable to make any decisions on her own except for her usual choices according to the rules which are established by the three men: Polonius, Laertes, and Hamlet. Ophelia’s inability to make any decisions was the result of male interference in building her personality and the advice they were dictating to her, which led to insufficient knowledge and insufficient courage to make any decision regarding Ophelia.

Insanity allows Ophelia to break the chains of society and gives her the courage to express her feelings. On the other hand, this state of insanity leads society to harm. “Her madness has the same effect that can be produced by the spectacle of real insanity. If brought before us, we feel inclined to turn away, and veil our eyes in reverential pity, and too painful sympathy” (Vanderlyn, 1903, p. 97). Her isolation begins and continues until her death when only her death was announced, and we could not notice her funeral. Ophelia's madness prompts the patriarchy to think about her dangerousness, and people may think in such systems not to ordain decrees for her death. There is a belief that Ophelia committed suicide due to an irrational behavioral disorder. This indicates her insignificance in her life and her death, which indicates neglect and marginalization of the character in the play. There is a belief that Ophelia committed suicide due to an irrational behavioral disorder.

In her love for Hamlet, Polonius and Laertes convince Ophelia that she is wrong about her love to Hamlet. In her wrong reaction, Ophelia was convinced of their words, as she thought that they always want the best for her and that she always heard advice and always obey them, which turned her life into a tragedy. Ophelia is to blame for always says “I shall obey, my lord” (P. 50). This is what expresses her surrender to the patriarchal system, which always wants to please society, and it complies with its customs. “Shakespeare shows, however, that it is this obedience of Ophelia that leads to her own destruction, and illustrates that when the guiding male is like the cynical Polonius or the unperceptive Laertes, the fate of the subordinate female is considerably threatened” (Das, 2012, p. 39).

The patriarchal authority intends to harm its children indirectly to satisfy society and to ensure the implementation of the traditions and norms that the patriarchal society was built on. Indifference to what children suffer from or the loss of their adequate opportunities to disclose their thoughts and feelings within them are one of the most important features of the patriarchal system, because in the belief of the patriarchal authority that giving freedom to women to express their feelings and ideas will generate a rebellion by them against society and traditions, which is in the view of the patriarchal society is completely prohibited.

Marginalization takes many forms, including society’s attempt not to care about women’s opinion, trying to give them orders to do the things that men want, and not paying attention to the ideas and aspirations of women in their lives. Women try to find solutions and make some attempts to practice their normal lives in the society in which men dominate. This is what will be studied in *Twelfth Night* by William Shakespeare, where Viola tries to embody the man's character with his physical appearance, as she disguised himself as a man in order to get her chance in life without being exposed to the dangers of harassment, rape and other problems that women face.

3.3. Gender Trouble in *Twelfth Night*

It is one of Shakespeare's romantic plays, written about 1601-1602. The play revolves around the twin Viola and Sebastian, who were separated from each other in a shipwreck. Later, Viola disguises herself as a man in search of her twin brother and falls in love with Duke Orsino, and this Duke who falls in love with Countess Olivia,

and when she meets Viola, Countess Olivia falls in love with Viola so ardently that she is really (a man). The disorientation caused by the disguises in the comic creates a wide space in which the social boundaries and romantic relationships among the characters are suspended. Shakespeare complicates the gender roles in Viola and Mrs. Olivia's relationship by disguising Viola as a male. Whereas, Viola became bisexual:

If music be the food of love, play on.
Give me excess of it, that, surfeiting,
The appetite may sicken and so die. (P. 7).

The play begins with Orsino (Duke of Illyria), who is love-sick and always misses Countess Olivia. Later, in the same scene, Orsino confirmed that Olivia is the subject of the disease of love and that there is nothing that tells his love and his heart but her. The Duke's thinking about love is superficial, as he describes the moments of love and instant feelings. Duke Orsino did not mention the reasons for his love for her, and he considers a person sick with love, meaning that he does not love someone but loves "love" as a feeling that satisfies his immediate instincts.

The frivolity and insignificance of Orison's concept of love are increased by comparing it to the true passion that Viola feels for her brother Sebastian. At the start of the play, Viola walks to the shore after a violent storm destroyed the ship on which she and her twin brother were, who became missing. Viola heard that Illyria was likely to be where her brother was, as the captain assured her:

True, madam. And to comfort you with chance, Assure yourself,
after our ship did split, When you and those poor number saved
with you Hung on our driving boat, I saw your brother, Most
provident in peril, bind himself (Courage and hope both teaching
him the practice) To a strong mast that lived upon the sea, Where,
like Arion on the dolphin's back, I saw him hold acquaintance
with the waves So long as I could see. (P. 11)

After hearing the reassuring words of the captain, Viola decided to seek to serve in the court of Duke Orsino, where it was clear that Viola did not ask for the service of Mrs. Olivia, to be justified in the play, to disguise Viola as a man. It is important to note that Viola wanted to have the opportunity to see life from a man's perspective. The idea of women like Viola about life differs from that of a man who

does not have restrictions and obstacles like those a woman has. Otherwise, why does she disguise herself as a man to search for her brother?

Viola disguises herself as a man because she is sure that she will be oppressed, and, as a female, she will be unable to complete her mission by searching for her missing brother, or perhaps she will be easy prey for the male society that will exploit her the most heinous exploitation.

Viola: There is a fair behavior in thee, captain,
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee—and I'll pay thee bounteously—
For such disguise as haply shall become
The form of my intent. I'll serve this duke.
Thou shalt present me as an eunuch to him.
It may be worth thy pains, for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit.
Only shape thou thy silence to my wit.
Captain: Be you his eunuch, and your mute I'll be.
When my tongue blabs, then let mine eyes not see.
Viola: I thank thee. Lead me on. (P. 15)

In the conversation above, Viola explained how to create a new identity, who later became Cesario, as disguise is one of the main and important means of creating a new identity helps Viola to survive in a strange city and people unfamiliar to Ophelia. Viola plays the role of identity appropriately for what any woman in society suffers, meaning that she was forced to replace her feminine identity as Viola formed a new identity (Cesario). The new identity is shown by the performance of Viola. The cultural construction is one of the reasons that prompted Viola to replace her identity, as Viola was stranded in a strange place (Illyria) and the strangeness of this area increased to being female, and men will certainly exploit or oppress her. All these things helped Viola to form her new identity.

As mentioned, wearing Viola to a man's clothes and disguising as man will ensure her safety, especially from the risks of sexual abuse and exploitation by the

male community. This will also enable her to reach certain areas of the city that may be closed to females or where she is very likely to be exposed to The harm and the risks in it. Viola as a female and a stranger to the city of Illyria would pose a danger and cause a problem for her, however, the man would be safer because of his gender. Being a man will make it easier for her to interact with society, and she will be able to obtain enough information from the men in that city, which is what Viola needs to accomplish her mission.

“Disguise helps create a barrier from dangers, especially the sexual advances of men” (Salingar, 1968, p. 17). Regardless of Viola's imitation of the man, it contributed to increase comedy in the play, but it is a clear indication that her imitation of men will contribute greatly to preserving her from risks and threats. This is what most women in the male community suffer from the risks of marginalization and sexual assault.

Although women resort to the simplest solutions that enable them to confront or at least get rid of the problems that men enter into them, Viola has some problems that have not been taken into consideration. Viola falls in love with Orsino when she sees him, but her camouflage prevents her from continuing with this feeling, and instead of this, the relationship becomes increasingly stronger so that romantic secrets are disclosed to each other, which made Viola widely aware of the feelings, romance and secrets between Orsino and Mrs. Olivia:

Once more, Cesario,
Get thee to yond same sovereign cruelty.
Tell her m love, more noble than the world,
Prizes not quantity of dirty lands.
The parts that Fortune hath bestowed upon her,
Tell her, I hold as giddily as Fortune.
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul. (P. 73)

Shakespeare tries to show that the woman may be the cause of many problems, ignoring Viola's main and human goal in searching for her missing brother. In the beginning, One of Viola's most important reasons for disguise is to find her brother, and this is the reason that prompted her to enter a strange city and wear a man's clothes, but she faced other problems that were not taken into account. Mrs. Olivia falls in love with Cesario (Viola) and this is what makes Viola treats Mrs. Olivia as a

man. Women suffer from many problems in society regardless of their social position, such as Mrs. Olivia, who was deceived by the appearance of Viola as a man and fell in love with him, in a clear indication that men see women as emotional and irrational and that her affection always leads to problems for her and other people.

Regarding the ambiguity of the roles of the characters and confusion between the sexes, Joseph Summer in *The Masks of Twelfth Night*, states that “Olivia becomes aggressive in her pursuit of Cesario. The love that she has for Cesario's "male exterior" causes Olivia to transform from the socially acceptable “weak” female into the aggressive male”(Summers, 1968, P. 22). On the feminist side, concerning gender roles and the associated confusion, Olivia's shift from a peaceful woman to an aggressive, authoritarian man's behavior is what made Orsino appears weak and "feminine" in a clear indication that weakness is one of the female traits.

Injustice, persecution and marginalization were among the most important problems that women faced in society at that time, in addition to some sexual problems such as rape. All these problems and more are what prompted Viola to temporarily give up her feminine identity and assume the man's identity to fulfill her goal of searching for her brother:

Viola: Disguise, I see thou art a wickedness
Wherein the pregnant enemy does much.
How easy is it for the proper false
In women's waxen hearts to set their forms! (P. 53)

Viola's aim behind the disguise is to fulfill a noble mission, which is to search for her brother, but for the first time, she realizes Olivia's affection for Cesario and feels sorry, sad, and disappointed at the unintended consequences. In this important quote, there are two important indications, the first is that masquerading in is an effective way of deceiving evil figures and escaping from the dangers of society, because of Viola's disguise, she saved herself from the dangers of rape and sexual assault, but she plunged herself into other problems. Secondly, which concerns the issue of marginalization of women, as women are more likely to be deceived, meaning that they do not have a broad awareness and thinking of other people, an example of which is Olivia.

One of the most serious issues that threaten women in society is the marginalization of women by men and the attempt to obliterate their identity and role in society. In *Twelfth Night*, there is a more dangerous issue than the marginalization of women by men. In Viola's disguise, there is an indication of the woman's marginalization of herself and her role, and she is the one who tries to obliterate her identity by imitating the man as she is not strong and does not have the will and the courage to face the difficulties and problems surrounding her except through the assumption of the role of men in society.

In Elizabethan England, it was not allowed for women to have professional representation in terms of taking their roles in life naturally, which was one of the various aspects of marginalization that women suffer from in society which is considered a motivation for Viola to wear a man's clothes to enter Orsino's court. Viola's role as a man, and how she played an important role on the Elizabethan stage adds another level to the wonderful maze of sexual identity and romantic attraction that Shakespeare created. In the patriarchal renaissance society, which used to prevent women from appearing on stage, it was bisexual men who played the role of women in theaters, as Stephen Orgel says: "Sought the similitude in boys and women" (French, 2019, p. 71).

The Elizabethan Viola had three different personalities, a boy actor playing a desperate young woman emerging from a shipwreck, her role in the unintentional attraction of Mrs. Olivia, and finally Orense's relationship with Viola and his emotional tendencies towards her. All these matters further complicated the problem that Viola was suffering from, namely the instability over the identity of one (man or woman). The fact that the actor is old or young does not affect his theatrical performance as much as it does the sex of the actor according to what Orgel says that the age of the actor is as irrelevant as gender: "womanliness is simply a matter of acting" (French, 2019, p. 77).

In *Twelfth Night*, the same actor "Viola" was used, which calls for more questions about the naturalness of sexual identity in reality than in the theater, as preventing women at that time from taking their roles on stage is a clear indication of men's determination of women's roles in society and the inability of women to make

any decision regarding their intellectual inclinations or to choose the intellectual and practical orientation of their future as females:

At the most general structure level, two models of sexual transformation operate in *Twelfth Night*: one looks to textured clothing as the locus for reading gender, the other to the textual inscription in the words that conventionally designate and distinguish the sexes (Stone, 2010, p. 33).

Returning again to the analysis of Viola's personality, the voice, gestures, and clothing were all components of sex performance. Viola wears a "masculine usurped attire" in most of the play, which is the most important aspect of her camouflage. (P. 179). Being Viola surrounded by strangers in the city of Illyria made it easy for her not to convince others that she is Viola because no one in that city knows her. Viola might make some physical and vocal changes to further convince others that she is a male. She was not supposed to do this because society judges the sex of a person by his clothes. As a result, when the residents of Illyria encounter a body dressed in male attire, they presume this person is male.

In *Twelfth Night*, perhaps more than any other Shakespeare's comedies, clothes are made by a man regardless of the real identity of the body. This is one of the manifestations of marginalization and obliteration of identities because superficial thinking of a person measures person's gender, instead of measuring him according to his actions. Moreover, clothes at that time determine the gender and deal with him/her.

One of the most important issues in the play is identity, for the different presentation of the issue of identity by presenting identity vaguely through characters. Besides, this ambiguity is related to issues of social gender. It is clear that sex is seen through its identification by the person himself, for example, the female character turns into masculine like Viola as a young woman, who plays the role of a man. According to Butler, "identity cannot be based on biological entities, that a man must always be masculine and vice versa" (Butler, 1990, p. 46). That is, the identity of a person is not based primarily on his gender at birth, but rather on social interactions and necessities that push a person to change his sex, as Viola did to avoid risks and threats, being a female who had to change the features of her shape and identity, which helps her to live and achieve what she aspires to in society.

I have sent after him. He says he'll come.
How shall I feast him? What bestow of him?
For youth is bought more oft than begged or
borrowed.(P. 112)

When Olivia wants to reveal her love for Cesario, she sends him a ring through Malvolio. Later, she gives him a precious pearl. In both cases, Olivia considers the jewel a symbol of her love as well as a physical symbol of her romantic connection to a man who is a woman in reality.

Confirming the patriarchal society's view of women as irrational and emotionally controlled in all their actions and decisions, Olivia was presented as the one who gives gifts and bribes to win the love of Cesario, regardless of the sincere feelings that both parties are supposed to possess in a sincere relationship. Olivia tries to buy men as they accept such deals to get rid of borrowing or begging, meaning that she compared love or beggary to Cesario or other of his male peers.

Presenting Olivia's behavior in this way was tantamount to describe her as selfish, as she wanted to possess the feelings of others in vile ways, such as by giving gifts and trying to give bribes. This could be an attempt to fabricate another accusation against women out of marginalization and an attempt to convince those who have doubts that women cannot act wisely and rationally, and that women are emotional and incompetent.

Olivia's attempt to buy Cesario's love can be classified according to the patriarchal society as it is wrong for women to have money, wealth and authority because she would try to own anything and anyone using wealth and power as Olivia tried to do with Cesario. This is considered an attempt to prevent women from having power and strip them of any administrative and leadership position, so the home is her place of work, and raising children is her appropriate job.

There are a wide range of powerful female characters in most of Shakespeare's comedies that do what their minds and characters urge and do not perform their roles according to the rules imposed on them by society. Women disguise themselves as men to attain their goals, despite the fact that this is regarded as one of the ways in which women give up their female identity. Therefore, it seems that Shakespeare is not

afraid to confront his audience with unparalleled female characters and managed to add a noble goal to the comic aspect and make the literary work more stimulating. Yet, it would be wrong to assume that Shakespeare wanted to emphasize the equality of women with men as some feminist writers do. In Shakespeare's comedies, the heroines are represented as stronger than the male characters and are played for their gain.

Shakespeare's use of female characters and presenting them for not following the rules imposed on them is not to demonstrate the courage of women and their goal in breaking the barriers of society that tries to restrict them, but rather to add touches of humor to his literary works. At the end of *Twelfth Night*, Shakespeare restores women to their place determined by society: to marry, to live happily in submission to their husbands, and to work as house managers.

CONCLUSION

In feminist theory, it is aimed to research all the problems women face in a society which threaten their identity, including problems of marginalization, rape, threats and physical mutilation to prevent women from demanding their rights. In feminist theory, it is also aimed to achieve gender justice in society by giving adequate opportunities for women to make decisions and occupy leadership positions, and to allow them to have access to education as men do.

Timberlake Wertenbaker is one of the radical feminist writers who in most of her literary works, deals with women's issues and the problems that women suffer from in society. This was also confirmed by Bush, who described most of Wertenbaker's plays which “deal explicitly with problems facing women”.(Bush, 2013, p. 94). Wertenbaker presents the issue of oppression of women that has existed for centuries. Wertenbaker has tried to give a voice to women in a completely male-dominated society so who go about their lives as normal without caring for women. Wertenbaker tried to explain to the readers and the viewers the ugliness of the problems that women face, such as marginalization, injustice, rape, and silencing trials so that they do not oppose or try to claim their rights.

Wertenbaker tried to encourage women, in modern literature, to rise and demand their rights and even encouraged them to choose the lifestyle they see fit, without paying attention to the restrictions that the patriarchal system places in society. This is what we found clearly in *The Grace of Mary Travers* and how Mary chose her life after leaving her father's house. Wertenbaker tried to show that patriarchal oppression of women results in a lack of knowledge and inexperience for the woman about what is going on in the outside world because she has to stay at home and receive orders and learn what is dictated to her by the father, brother or husband. The oppression of women by the patriarchal system was motivated by great concern that women possess an inherited education and culture and fears of the dangers of the outside world, but it indirectly causes the marginalization of women and the obliteration of their identity.

The lack of interest in a woman's personality and opinion, even if it was not announced, greatly contributed to women thinking of any way to get rid of repression

and trying to discover things other than what she used to see inside the house, which contributed to them falling victims to the outside society.

The aspirations of the patriarchal society to exploit women physically were clear through this study. Sophia, who has fallen victim to rape and marginalization by those with power and authority in society, was an example. Wertebaker tried to explain, in the way of Sophia's personality, that the silence and submission of women to the will of males in society helps to complicate the problems facing women, which understands that women must confront individuals in society with strength so that they do not fall victims to rape, abuse and marginalization. Referring to the fact that those people who have the power and authority are usually those who abused women, Wertebaker described Lord Gordon's assaulting attempt against Sophia by using the sword to raise her skirt, as the sword has a clear indication that rape incidents always occur by people with authority.

Once again, Wertebaker tried to explain the injustice to which women are subjected by the patriarchal system, as to be concluded from *The Love of The Nightingale*, how Philomela's father Pandion, who was the king of Athens, gave his daughter Procne to marry Tereus to help him and stand with him in the war with Thebes, in an attempt to replace his daughter as a commodity in exchange for Tereus's assistance.

Wertebaker attempted to explain most of the issues and problems that women face in a male-dominated society in which they do not care about women's feelings. In *The Love of The Nightingale*, Wertebaker raises women's issues such as rape of relatives and mutilation in an attempt to silence women from demanding their rights. Philomela falls as a victim to a society in which individuals try to satisfy their sexual desires, and try to silence the victim by the practice of physical mutilation, such as cutting the tongue or threatening to prevent her from exposing the perpetrator. Philomela is a victim of rape and then mutilation by her sister's husband Tereus.

One of the important things that Wertebaker emphasized on, was the use of implicit theater in an attempt by women to expose the perpetrators. Philomela presented a silent theatrical performance about the horrific way in which Tereus raped her. Through this scene, Procne discovered the case of the rape of her sister by her

husband Tereus, and they decided to take revenge on him. This scene that Philomela performed is considered an alternative idea to talking to expose the perpetrator and bring him to justice, meaning that direct disclosure is not the only way to object to the injustice and brutality that women face in society.

On the other hand, the problem of women's marginalization seems to extend from ancient times, when women in the Elizabethan era lived in very difficult circumstances, as women were surrounded by all kinds of problems, including oppression and marginalization. Women were not allowed to work outside the house and take their sufficient opportunity in education. In the Elizabethan era, it was forbidden for women to play any role on the stage, and they were seeking the help of young men to play the role of females in theatrical work.

In Shakespeare's theater, *Hamlet* was one of the plays that dealt with the problems of women's marginalization, even if it was not explicit. Accurately, Ophelia and Gertrude's descriptions showed us the state of women in Elizabethan society, how men were cruel, and how they sacrificed their sisters, daughters and wives. Women in the Elizabethan era depended in their lives on men, meaning that they were not independent, as men forced Ophelia and Gertrude to do what they wanted. One of the prevailing beliefs in the Elizabethan era is that women are weak, so they must follow what men tell them.

It is clear from the study of *Hamlet*, that the behavior and description of women in the play is based on distrust and contempt. The negative stereotyping was by Hamlet, Polonius, and Hamlet's ghostly perceptions of Ophelia and Gertrude. Ophelia and Gertrude find themselves in a ruthless patriarchal society. The orders of Polonius, Hamlet, Laertes, and Hamlet the Phantom tear the identities of Ophelia and Gertrude apart because of blind obedience, as these two characters become accustomed to hearing advice and orders, and with the disappearance of those advices, Ophelia and Gertrude are unable to do anything. Ophelia goes mad and dies, and Gertrude dies of poison. As madness and poison are the only way to save themselves from the patriarchy, as these two characters were victims of their society and because of the politics of male power and domination.

In *Twelfth Night*, the woman appears to us differently. Although she is marginalized and oppressed, she found the solution that she deems appropriate, and it is disguise. Ophelia disguised herself as a man to avoid the problems and troubles that women face in society. Ophelia acquires positions within the court because she is seen as a male, although women are prohibited from assuming any position at that time. Ophelia disguises herself to accomplish her mission by finding her brother who was lost in a shipwreck. Although Ophelia is looking for her brother in a strange city, so she used the method of disguise to hide her original identity to save herself from the problems that were surrounding women, such as sexual harassment, rape and violence. Although *Twelfth Night* is a comedy play, it is hardly devoid of presenting some of the problems facing individuals in society. The play presented a second character, Olivia, the sensitive and emotional, who represents the idea of Elizabethan society. This idea which describes women as weak. Olivia is described as deciding to give gifts and bribes to win people's love in an attempt to prove the naivety and incompetence of women because they act irrationally even in the field of love trying to buy others to win their love.

With all these literary works that were and still bear witness to the grievances and problems that surround women and threaten their entity and identity. Marginalization of women is one of the most serious problems that women did and still suffer from, in the past and present. More studies should be conducted that address the problems faced by women in the world, which centers around the attempt to obliterate the women's identity. There may be a need to study religious beliefs, which can contribute to the marginalization of women by urging men to have complete control over society without the need to involve women in decision-making and trying to keep the role of women limited to raising children and managing the home . Also, a study can be conducted on trying to rehabilitate women until they are brave enough to face a society dominated by men.

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CURRICULUM VITAE

Husham Ibraheem Khalaf Al-Susa attended the English Language department in Al-Anbar University in 1999 and graduated in 2004. In 2019, he started the Master of Arts in the Department of English Language and Literature in the Institute of Social Sciences at Karabuk University.