



AN AESTHETIC VALUE OF FEMINISM IN SHAKESPEARE'S PLAYS

Dr. Vilas A. Nagpure

Assistant Professor, Department of English, VMV College, Nagpur (India)

*Corresponding Author: dnapv11@gmail.com

Communicated : 07.06.2022

Revision : 10.06.2022

Published: 01.09.2022

Accepted : 27.03.2022

ABSTRACT:

Feminism is a tentative beginning in the development of a feminist literary aesthetic-one that is at odds with masculinist value standards measuring literature against an understanding of authentic female life. The primary focus lay with women and their perspectives, interests, rights and victimization which is a genuine endeavor to figure the issues and discover arrangements identified with gender problems. In various nations, women have stood up for their community and articulated their grievances needs and expectations as it is trusted that women are sub-par, uneducated, insulted and mistreated from birth. In the Androcentric Society, lady's primary consideration is to deal with her better half, youngsters and attending to the residential errands. Feminism has given a specific space to the women in the general public. During the 1960s the women's liberation movement begun where they attempted to reveal their unpleasant encounters and thusly they shaped their very own gatherings. Margaret Walters in her words says in *Feminism: A short presentation*:

Key words: - *Feminism, aesthetic, victimization, Women*

INTRODUCTION:

Feminists are reevaluating on issues like mothering, nurturing and assuming on the liability for oneself. As indicated by Friedan the genuine enemy of lady is lady's very own awareness. She stresses the essentialness of the family as the wellspring of women's power. She demanded that every lady should at any rate 'ask' what she genuinely needs. As indicated by her, women are presently standing up as 'women' and perceiving their bodies and identity as the female self.

In the Western World, feminism has emerged as an imperative political power in the late 1960s. The early feminists were for the most part concerned with social and political changes. Elaine Showalter in *Towards a Feminist Poetics* communicates her perspectives by quoting:

The distinguishing sign of this period is the male pseudonym, introduced in England in the 1840s, and a national characteristic of English women writers in addition to the famous names, we all know-George Eliot, Curver Ellis and Action Bell- dozens of other women chose male

pseudonyms as a way of coping with a double literary standard (Showalter:1979, 34).

Women writers of that generation couldn't experiment with style and techniques. Also, through their compositions they anticipated the world simply needed by the dominant patriarchal set up.

The feminist movement is separated into three noteworthy stages. The main being the time of imitative. Mary Wollstonecraft and Simone De Beauvoir, the early feminists were concerned with equality and needed women to be at standard with men. The following stage is about resistance, Kate Millet Elaine Showalter and Betty Friedan gave a call of revolt. The third stage is that of acceptance. The three phases can be very much clarified with the assistance of three terms feminine, feminist and female.

Feminism represents one of the most important-social, economic and aesthetic revolution of modern times.

By the late 70s feminism has emerged as a vital political force in the Western World. The feminists who have worked in academic

organizations realized that literature and literary criticism is a powerful cultural weapon in the hands of males to perpetuate a specific brand of sexual politics. So the initial step they took is to lay exposed the patriarchal practices in literary talk as they have done it in different strolls of life. That is the reason, as Elaine Showalter observes, "In its soonest years, feminist criticism concentrated on exposing the misogyny of literary practice, the stereotyped pictures of women in literature as blessed messengers or beasts, the literary abuse or textual harassment of women in classic and prominent male literature and avoidance of women from literary history" (The New Feminist Criticism 5).

Women As A Tool Of Politics

Women are seen or utilized as tools of political design in Shakespeare's plays. Regularly women seem to have little say in the arrangements between powerful forces however discover them playing the role of embellishments or tools, regardless of whether innocently or something else. Some of women characters in Shakespeare who end up in such roles are Mariana and Isabella in Measure for Measure, Gertrude and Ophelia in Hamlet, Miranda in The Tempest, Octavia in Antony and Cleopatra, Blanche in King John, and Anne in Richard III. This part would examine how these women are manipulated by men around them, and have little scope for independent movement or thought. They are in the play to play the part, in a manner of speaking, and once it is over they are either offered or slaughtered or discarded.

Among the women talked about in this part just Isabella is given some scope of movement in the play. She endeavors to oppose the patriarchal request and declines to succumb to it by choosing to enter the cloister. Be that as it may, toward the finish of the play even she is offered to the Duke. The other women seem passive, and never question the men around them. So men observe them to be most amenable and in this way simple tools for the accomplishment of

their objectives. While Isabella, Mariana and Miranda are absorbed into the patriarchal society by marriage, Gertrude, Ophelia, Octavia and Blanche moved toward becoming unfortunate casualties in the struggle for power among men. Anne is absorbed into marriage, the institution that controls women, and after that arranged off.

In Shakespeare's history assumes the roles assigned to women change from the early narratives to the plate. What is most important about these plays from a women's activist stance, in any case, isn't fundamentally the pictures of women they develop (which are moderately few and regularly scrappy), yet rather the effect the plays have had on the manners in which we imagine gender and sexual contrast, the foundation of marriage, and the inlet among open and private life.

Curiously, the numerous English women barely exist in plays like Henry IV and V. One, Mistress Quickly, a bar manager, has a little part in the early scenes. She nurtures Falstaff, a defiled knight, as he lies kicking the bucket. When a decent companion of the youthful sovereign, Falstaff has been given aside a role as excessively uncivilized and disorderly, making it impossible to connect with Henry after his climb to the royal position. Paramour Quickly, Falstaff, and alternate occupants of the bar characterize the limits of what can acceptably be incorporated inside the new lord's enchanted circle – Quickly is avoided due to her gender, the others for their disorderly conduct. Among the French, in contrast to the English, female characters do show up in the illustrious court, yet with one important special case (the French princess, Katherine) these women are not noticeable or prominent in the play. The French princess, obviously, must be fore grounded in light of the fact that she is the main prize of war. By wedding her after he has vanquished her dad's powers in fight, Henry can consolidate his authority over the region of France. Be that as it

may, there is something like one other crucial moment in this content when French women turn out to be logically important, despite the fact that visibly absent, and that is when Henry remains before the doors of the French city of Harfleur and compromises its destruction if the representative does not surrender.

Victimization:

Shakespeare employs the plays to demonstrate the effect of male domination on women. For instance, the mistreatment that women characters endured in Shakespeare's Hamlet, Othello, and Much Ado about nothing is caused by the possibility of men losing control of their women and the predominant dread of reducing male strength. In the three plays, women characters are effectively made victims of male domination, as well as of "male sense of self" formulated by male predominance. Ruler Gertrude, in Hamlet, is only a guiltless spectator inside the battle of the different men fighting to kill for revenge, however she is the one poisoned. She assumes no role in her own victimization and has no avocation for being poisoned; she is simply the "weaker" sex got in the crossfire. There is an undeniable pattern of female victimization that is much unexpected: the fundamental female characters bite the dust regardless of whether they are killed purposely, accidentally, or are in charge of their own deaths; they are for the most part victims of malicious schemes, betrayal, and unendurable heartbreak. Shakespeare gains by the machismo of the male characters, 35 leading to the physical and verbal victimization of the legal characters and their feelings of misery and shame, and even their aggregate destruction. Shakespeare conveys of male strength to the peruser's consideration by embodying how a high ranked soldier, honorable man, and a potential lord fall victim of little scheme which is likewise the consequence of male predominance. On the off chance that male strength wasn't as predominant in the three plays the male

characters would not have needed to acknowledge the words of their male partners. Rather, they would have confronted their spouses and mom with the issue. The way that Shakespeare stepped up with regards to make disarray in the plays which is caused by the male characters, and led to the female characters victimization suggest that Shakespeare wanted to call attention to the consequences and tumult of an unequal society and the aftereffects of an excessive amount of male sense of self and domination?

Women must choose the option to manage the "male inner selves" in their reality, which gives them no ability to control whether they are made victims. Saint, Desdemona, and Ophelia are subjected to brutal treatment due to the machismo of their male partners, which prompts the physical and emotional mistreatment of women. A woman may imagine that rehearsing the role of a "decent spouse" will make her accomplice love and respect her more. In actuality, Shakespeare demonstrates through his plays, Othello, Much to do about nothing, and Hamlet, that bowing to patriarchal guidelines does not ensure satisfaction for women, for it might actually prompt their domination and victimization.

Conclusion:

Woman's rights basically sustains and esteems supporting and following that all men and women are equivalent and ought to have similar rights and openings in a society and thought of male matchless quality is discarded. Chaman Nahal in his article Feminism in Indian English fiction decisively characterizes woman's rights as 'I characterize women's liberation as a method of existence in which the women are free of the dependence disorder. There is a dependence disorder, regardless of whether it is a religious gathering or ethnic gathering, when women free themselves of the dependence disorder and have an, ordinary existence, my

concept of woman's rights emerge.' (Nahal, Chaman. 1991, p. 30).

The development of women's activist thoughts and women's activist politics relies upon the understanding that, in all social orders which partition the sexes into contrasting cultural, economic or political circles, women are less valued than men. Woman's rights likewise relies upon the introduce that women can deliberately and on the whole change their social stage. Woman's rights is a knowledge that incites patriarchal political agitation, social association and control instrument. Hence, it opposes women's subordination and oppression in home and in the society. With gender the women's oppression starts. Because of this, it ends up crucial and important in thinking about any content with a women's activist methodology. Gender investigation starts with perceiving how gender isn't undeniable regular or by birth however socially recognized. It is general, however every single society has its own specific manner of watching, delineating and demonstrating gender to their benefit and advantages. Mary Kluges calls attention to that gender is appeared and viewed through "Paired oppositions that isolate the world into male and female and esteeming male over female." (Kluge 12)

There is a need to blend the man-woman relationship as equivalent accomplices as Toril Moil says-"In a nonsexist non-patriarchal society, women's liberation will never again exist" (1985, 25). 'For the upbeat and satisfied married life, both male and female need to assume their roles appropriately. Both have their own significance. In spite of the fact that they have distinctive mental and cultural get up, they are corresponding to one another'. Significant concurrence can come just through respect, comprehension and compassion, yet not through domination or oppression. Along these lines, the man-woman relationship ought to be sound equivalent and non-partism. Both

are essential parts of creation. A man's existence without woman is much the same as a bloom without scent, a ship without a rudder or a body without soul.

Women's activist Criticism, as I said prior, is a political way to deal with literature and in that capacity it will continue changing and advancing as per the exigencies of the time. The women's activist is now starting to be felt. Today; there may in any case be individuals who are distrustful of the women's activist way to deal with the literature, yet few can ignore it. It is valuable in its own specific manner as it contributes in what small amount path to a revisionary perusing of literature. The main persuading conclusion arrived at would be the say, in the expressions of Adrienne Rich: It is now clear that a feminist Renaissance is under way..... A shift in perspective far more extraordinary and influential than the shift from theology to humanism of Europe Renaissance.

In Renaissance plays, women character much of the time break a moral code. Regardless of whether the specific immoral act is based on truth or not, the woman is generally and mercilessly controlled by the family, church and state. Modern breadth and handouts concerning with the subject of marriage and love life, printed and distributed amid William Shakespeare's life laid the significance of the estimations of virginity, trustworthiness and devotedness. All the while, it is constantly indicated and conveyed a dread of female sexuality-desire, which is, a sort of unforeseeable, revolutionary power that endanger the family, society and the mystical order. This fear of female sexuality is for the Renaissances highlights of marriage and love completely critical and clearly this specific characteristic impact the vast majority of Shakespeare's tragedies.

REFERENCES :

- Adamson, Jane. *Othello as tragedy: Some Problems of Judgement and Feeling*. Cambridge: Cambridge Up, 1980.
- Adamson, W.D. "Unpinned or Undone Desdemona's Critics' and the Problem of Sexual Innocence." *Shakespeare Studies* XIII (1980): 169-186.
- Chowdhury, Anupama (2009) *Historicizing, Theorizing, and Contextualizing Feminism*, The Icfai University Press.
- Cixous, Helene. "Laugh of the Medusa." *Signs* 1.4 (1976): 875-93.
- Kinney, Clare R. "Feigning Female Fainting: Spenser, Lodge, Shakespeare, and Rosalind." *Modern Philology* 95.no.3 (1998); 291-315
- Mehl, Dieter *Shakespeare's Tragedies: An Introduction*, 1986
- Millet, Kate. *Sexual Politics*. New York Avon, 1969.
- Phillips, James Emerson, Jr. *The state in Shakespeare's Greek and Roman plays* 1940.
- Pitt, Angela. *Shakespeare's Women*. Newton Abbot, London: David and Charles, 1981.
- Shakespeare, William. *Macbeth*. *The Complete Works of Shakespeare*. Ed. Peter Alexander. 1stEd. Calcutta: Rupa & Co., 1989. 999-1027.
- Shakespeare. William, *Antony and Cleopatra* Penguin, London, 1997.
- Shakespeare. William, *Julius Caesar* Penguin, London, first published, 1967.
- Walters, Margaret. *Feminism: A very short Introduction*. New Delhi: Oxford University Press, 2005.
- Waugh, Patricia. *Feminine Fictions: Revisiting the Post Modern*. London