



**Studying the Father-Daughter Relationship in *Hamlet* and  
*Romeo and Juliet* by William Shakespeare**

دراسة العلاقة بين الأب وابنته في مسرحيتي هاملت وروميو وجوليت لوليام  
شكسبير

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**A Thesis Submitted in Partial Fulfillment of the Requirements for  
Master Degree in English Language and Literature**

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**Amman, Jordan**

**December , 2015**

## Authorization

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This Thesis titled "*Studying the Father-Daughter Relationship in Hamlet and Romeo and Juliet by William Shakespeare*" was discussed and certified on 30/12/2015

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## **Acknowledgment**

Praise is to Allah who gave me the will and ability to achieve this work. To him, I owe all the blessings I enjoy. I ask Him to accept this work as an offering to help others.

I am honored to express my sincere gratitude to my honorable supervisor Professor Tawfiq Yousef for his continuous support and guidance .I appreciate his constant guidance and valuable instructions which have had a crucial role in making this research possible. My deep thanks are also presented to the head and staff of the Department of English Language and Literature at Middle East University for their help and cooperation. Special thanks are extended to committee members for their help.

I would like also to extend my thanks to my friends, whose support and assistance paved my way to success. Special thanks to my closest friend Fatima T.Al Dour her unforgettable support.

## **Dedication**

*I dedicate this work for my father, who made me what I am today, who instilled in me the appreciation of knowledge.*

*I also dedicate it to my mother without whose loving patience and constant encouragement this pursuit of knowledge would have ever borne fruit.*

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## **Studying the Father-Daughter Relationship in *Hamlet* and *Romeo and Juliet* by William Shakespeare**

**Prepared by: Lina M. Mohsen**

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### **Abstract**

Father-daughter relationship is one of the most important relationships in the human nature. William Shakespeare in his plays reflects this relationship .In *Hamlet* and *Romeo and Juliet*, he shows two different father-daughter relationships between Juliet and her father Capulet on one hand, and Ophelia and her father Polonius on the other.

Through the dialogues between Ophelia and her father Polonius and between Juliet and her father Capulet, the two plays stress and expose the idea that the fathers are authoritative and dominating .They want to control and command the personal lives of their daughters. The speeches and the actions of the two fathers reflect the dominance and control over the lives of their daughters.

Ophelia and Juliet are characterized as young daughters who suffer from the control of their fathers, but each of them behaves in a different way. Ophelia is a very obedient girl who obeys her father and brother in all their advices and instructions; whereas Juliet is a rebellious girl who rejects her father's commands.

The main reason for choosing these female characters that have many differences and gaps between them is that each one behaves in a different way than the other and according to her own mentality and understanding of the rules and norms of her social milieu.

Through Ophelia and Juliet, Shakespeare shows two different characters with different reactions, attitudes, and mentality and demonstrates how characters deal with the patriarchal society in which they live.

**Keywords:** Patriarchy, Feminism, Subordination, Family.

دراسة علاقة الأب و ابنته في مسرحيتي هاملت و روميو وجولييت لوليام شكسبير

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اشراف الأستاذ الدكتور : توفيق يوسف

### الملخص

علاقة الأب و ابنته واحدة من أهم العلاقات في الطبيعة البشرية . يعكسُ وليام شكسبير هذه العلاقة في مسرحياته ، ففي مسرحيتي روميو وجولييت و هاملت , تظهرُ علاقة الأب و ابنته جولييت ووالدها كابوليت من جهة ، و أوفيليا ووالدها من جهة أخرى .

من خلال الحوار بين أوفيليا ووالدها بولونيوس وبين جولييت ووالدها كابوليت, تعكس المسرحيتان فكرة أن كلا الأبوين مهيمن ومنتسلط و أنهما يريدان السيطرة وقيادة حياة ابنيهما الشخصية . فكلام الابوين و أفعالهما يعكسان الهيمنة والسيطرة على حياة ابنتيهما .

وتظهر شخصيتي أوفيليا وجولييت كأنهما طفلتان تعاني كُلّ واحدةٍ منهما من سيطرة أبيها ، ولكن كُلّ واحدةٍ تتصرف بطريقة مختلفة . أوفيليا فتاة مطيعة جداً لأبيها و شقيقها في جميع ما يريدانه من نصائح و إرشادات ؛ في حين أن جولييت فتاة متمردة ترفض أوامر والدها .

والسبب الرئيسي لاختيار هاتين الشخصيتين النسائيتين هو الاختلاف بينهما والفجوة الواسعة التي تفصلهما حيث أن كلاهما تصرف بطريقة تختلف عن الأخرى ووفقاً لعقليتهما وطريقة فهمهما لقواعد ومعايير الوسط الاجتماعي الذي تعيش فيه.

من خلال أوفيايا وجولييت, تظهر شخصيتين مختلفتين لهما طريقتين مختلفتين في ردود الفعل والاتجاهات العقلية والتفكير وكيفية تعامل الشخصيات مع المجتمع الأبوي التي تعيش فيه .

**الكلمات المفتاحية :** السلطة الأبوية, النظرية النسوية , الخضوع, العائلة .

## Chapter One

### Introduction

#### 1.1 Background of the Study

The theatre is important not only for entertainment but also to build up a culture, to spread awareness about cultural problems such as racism, gender, sexism, morality and other types of human behavior in order to help the audience get self understanding and fulfillment. In addition, the theatre is the outlet for people to express themselves. It is an expressive art form because it reflects a vision of life that is more fascinating and alluring than any other art form.

Barranger (2014) argues that playwrights and other theatre artists connect audiences with a mundane humanity. Great plays confront us with life's verities, conveying the hope, despair, compassion, violence, love, hate, exploitation, and benevolence experienced by all human kinds. They show us ways of consummating ourselves in relationships; they additionally show us the possibility of losing our families and property through accidents or catastrophes of war. The best plays explore what they signify to be human beings in special circumstances. The theatre is an extraordinary medium that links audiences with actors as characters. It becomes a reflection of us, or what potentially could be ourselves. The theatre leads us to revelations and reflections about our own personalities and circumstances.

The English theatre between the late 16<sup>th</sup> and early 17<sup>th</sup> centuries flourished during the reign of Queen Elizabeth I. It is called the Elizabethan theatre or Elizabethan Drama. Queen Elizabeth I played a great role in the development of the theatre, drama and all the kinds of social arts in that era. According to Fatima Mouse (1969, *William Shakespeare: The Theatre Poet*):

The reign of Queen Elizabeth occurred in the second half of the 16th century, the height of the Renaissance in England. The last 20 years of the century witness the birth of the Elizabethan theatre. The maturity of the Elizabethan theatre reached the summit at the end of the reign of Queen Elizabeth I (My translation,p.16).

### **Shakespeare Biography:**

William Shakespeare was born on 26 April 1564, that is, five and a half years after Elizabeth I became Queen. He belongs, therefore, to the third generation of the Reformation in England. He was an English poet, playwright, and actor. He is considered the greatest writer in English literature. He is often called England's national poet and the "Bard of Avon".

Shakespeare produced most of his known works between 1589 and 1613. His early plays were mainly comedies and histories and these works remain regarded as some of the best works. He then wrote mainly tragedies until about 1608, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth* which are considered some of the finest works in the English language.

In Shakespeare's tragedies and plays in general, we run over several types of female characters. Their communication with other characters and their functions and roles are often underestimated. Women in Shakespeare's plays have important and imperative roles, sometimes even leading ones. Whether they create the main conflicts in the plays or bring up interesting social, moral and cultural questions, they are placed in challenging situations and circumstances. His tragedies can be seen, as McLindon (2002) points out as, "a steep fall from prosperity to misery and untimely death, a great change occasioned or accompanied by conflict between the tragic characters and some superior power" (p.2)

The settings of Shakespeare's tragedies range from the ancient world to nearly contemporary Italy. Family relationships are central to most of them, but as regards the tragic genre, families are subjected to horrific strains, including betrayal, deception, jealousy, hatred, violence, and the accidents and assaults of fortune, nature, and human frailty. Although the families succumb, in many cases, to these strains, some female characters put up tough resistance and some others may accept them. This theme is the cornerstone of the following study.

William Shakespeare lived during the Elizabethan era and all his works are the product of the society of that time. The Elizabethan era was a time when women were portrayed to be weaker than men. They carried responsibilities such as: keeping the household, feeding their children, and cooking. Although women were very essential to the man's world, they weren't allowed to be part of it. After marriage, Elizabethan women were expected to run the household and provide children. As Andrews (2001) says: "Most Elizabethan women worked in the home. Housework included: cooking and cleaning, mending and sewing, spinning and weaving, and caring for children" (p.111).

Elizabethan women would have had to learn how to govern a household and become skilled in all duties. All Elizabethan women would be expected to marry, and would be dependent on their husbands or their male relatives throughout their lives. The role of Elizabethan women in marriage was expected to bring a dowry to the marriage. A dowry was an amount of money, goods, and property that the bride would bring to the marriage. It was also referred to as her marriage portion. Watkins and Levin (2009) assert that: under English law, the dowry was a gift from a woman's father to her future husband. It became her husband's property, and he could do with it what he pleased.

After marriage Elizabethan women were expected to run the household and provide children.

Elizabethan women were raised to believe that they were inferior to men.

According to Ekrici (2009):

In Elizabethan time, women were considered as the weaker sex and dangerous, because their sexuality was supposedly mystic and therefore feared by men. Women of that era were supposed to represent virtues like obedience, silence, sexual chastity, piety, humility, constancy, and patience. All these virtues, of course, have their meaning in relationship to men(p.1).

Elizabethan women were totally dominated by the male members of their family. They were expected to instantly obey not only their fathers but also their brothers and any other male members of the family. Bhasin (2006) states that the word 'patriarch' means the rule of the father or the patriarch, and originally it was used to describe a specific type of male dominating family. The huge family unit of the patriarch included ladies, junior men, youngsters, slaves and household workers all under the guideline of the prevailing male. Men were the predominant power and the ladies were the subordinate party.

The family was a very important unit in the Elizabethan society especially in social, moral and political spheres. The term "family" has changed noticeably over the decades. The modern term "family" mostly refers to a unit that consists of parents and children who have developed strong emotional ties and bonds with each other.

Shakespeare lived and wrote his works during the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, roughly in the middle of what is known as the early modern period. England during this time was a place of brilliant literary accomplishments,

intellectual ferment, and intense nationalism, political and religious turmoil. All these events and conditions influenced family life, and family life in turn became a topic of discussion and literary representation.

Family is an important concern of the greater part of Shakespeare's plays and is vital to most of them. The plays present husbands and wives, parents and children, siblings and cousins interacting in a variety of ways, and the plots often focus on courtship and familial conflict. Indeed, family life was far more important than today. Most men and women lived and grew up in the same town or village where they had been born. The father was the head of the family and its ruler. His absolute right to dispose of his daughters in marriage. Actually, the picture of the Capulet family is not far from the fact. In his own eyes, old Capulet is a considerate father. When the question of Juliet marrying Paris is first discussed, he is willing at least to let the girl have the choice of refusing. It is not until she becomes bold that he issues his commands and orders her to marry the man he has chosen for her.

In Shakespeare's plays there is little hint of any genuine comprehension between the generations or of family love. Children were raised to trepidation and admiration of their parents, and to demonstrate to it by their attitudes. The son calls his father 'Sir' and stood in his presence. As Forgeng (2009) states: "Children were expected to show great respect to their parents" .Even a grown man would kneel to receive his father's blessing" (*Daily Life in Elizabethan England*, p.50). The power, might, and authority of the father were thus recognized as part of the social order. As for women, they had few rights of their own. On marriage, lady's merchandise and money went into the ownership of her husband unless unique settlements were made by the lawyers. Shakespeare frequently utilizes the standard Renaissance image of family being similar

to a living being or body. Like his contemporaries, Shakespeare understood the word "family" to mean both household and lineage. The households Shakespeare portrays have much in common with those in early modern England. Young (2009) states that:

The family, too, is like a body .Just as the organs of a body are connected and interdependent, so the members of the family are connected physically-they are of the same "flesh and blood"-and are also bound together by ties of emotional and practical interdependence. (P.P.30-31)

After his death William Shakespeare has come to be seen as the best English dramatist as well as the best writer in English. Reflecting upon Shakespeare's accomplishments among his peers and adversaries , Ben Jonson(1623) in his poem "To the Memory of my Beloved, the Author Mr. William Shakespeare" anticipated Shakespeare's dazzling future when he declares, "He was not of an age, but for all time!" .

This study raises some ideas and conventions of early modern England such as the idea of patriarchy which privileges men over women, the psychic gulf between father and children ,the generational gap ,the abuse and subjection of women ,ignorance of emotional feeling and desires, planning marriages and the order of the family ,the idea of honor ,masculine identification ,the inflexibility of social institutions and the collapse of communication. Such issues will be raised in the discussion in this thesis.

## **1.2 Statement of the problem**

By comparing and contrasting Ophelia in *Hamlet* and Juliet in *Romeo and Juliet*, the study attempts through close analytical and interpretive reading of the text , to analyze those characters ,their thoughts, feelings and attitudes toward their

fathers. This study also attempts to examine the similarities and the differences between the two different characters in the two selected plays. The thesis will analyze the characters from the perspective of feminist and gender approaches.

### **1.3 Objectives of the study**

This study aims at:

- 1-Analyzing daughter-father relationship in *Hamlet* and *Romeo and Juliet*.
- 2- Examining the image of women in the two plays.
- 3-Explaining the character's motivations and behaviors in the two plays regarding the role of women.

### **1.4. Questions of the study**

This study attempts to answer the following questions:

- 1- How is the daughter-father relationship portrayed in Shakespeare's two tragedies?
- 2- How is the image of women in the two plays portrayed?
- 3- What are the characters' motivations and behaviors in the selected plays?

### **1.5 Significance of the study**

The importance of the study lies in its attempt is to analyze the nature of the relationship between fathers and daughters in the Elizabethan society and to draw

attention to feminist and gender issues which will be taken into consideration. Specifically, the study tries to reveal what views, opinions and judgments the two chosen plays express regarding father-daughter relationship. The study also sheds light on the lives of women in the Elizabethan, utilizing cultural, feminist, and the psychological approaches.

## **1.6 Limits of the study**

The study focuses on the female characters in two tragedies by William Shakespeare which were written in the 16<sup>th</sup> century, *Hamlet (1600)* and *Romeo Juliet (1594)* from the perspective of psychological, feminist, and sociological approaches. The findings can't be generalized to the rest of the works of William Shakespeare such as his comedies or histories.

## **1.7 Limitations of the study**

The researcher will analyze the common aspects of the two female characters in two of Shakespeare's plays. As it concentrates on two specific plays, namely *Hamlet* and *Romeo and Juliet*, the findings can necessarily be applied to Shakespeare's other plays especially his tragedies.

## **1.8 Definitions of terms:**

**1-Romeo and Juliet:** one of William Shakespeare's best-known plays, a sad romantic story about two young lovers , Romeo and Juliet, who fall in love although their families are great enemies. They marry secretly, but are prevented from being together, and finally they both kill themselves.

**2-Hamlet:** A tragedy written by William Shakespeare. It is the tragedy of Hamlet, Prince of Denmark. Set in the Kingdom of Denmark, the play dramatizes the revenge theme. Prince Hamlet is instructed to act against his uncle Claudius. Claudius has murdered his own brother, Hamlet's father King Hamlet, and subsequently seized the throne, marrying his deceased brother's widow, Hamlet's mother Gertrude.

**3-Feminism:** The advocacy of women's rights on the ground of the equality of the sexes. Hooks (2000) writes:

Feminism is the accumulation of the trends and the ideologies that endeavor to protect and defend the equality of woman in economic, political, educational and social levels. Feminism has been also defined as a movement that strives to end sexism, sexist exploitation, and oppression. (p.1)

**4-Patriarchal Society:** - The societies in which females are dominated by males in most aspects of life. Wallby (1990) defines patriarchy as:

an arrangement of social structures and practices in which men rule, mistreat and misuse ladies... the utilization of the term so made out of six structures: the patriarchal method of creation, patriarchal relations in paid work, patriarchal relations in the state, male savagery, patriarchal relations in sexuality, and patriarchal relations in social foundation.(p.20)

**5-Gender Role:** The role or behavior learned by a person as appropriate to their society, determined by the prevailing cultural norms. Bennett (2006) writes that:

Gender role is a set of expectations held by society about the ways in which men and women are supposed to behave based on their gender. (p.3)

# Chapter Two

## Review of Related Literature

### 2.0 Introduction

This section is divided into three parts: the first one is the scholarly approach to Shakespeare. The second one is the theoretical, and the third one is the empirical studies. The first section views the opinion of critics on the works of William Shakespeare. The theoretical studies section inspects theories and views concerned with feminism, psychoanalysis, and cultural criticism. The empirical section is an application of the different approaches mentioned early on the two female characters.

### 2.1 The Scholarly Approach to Shakespeare:

Shakespeare has not always been so symbolic a figure. He was an actor and a playwright, when neither actors nor stage-plays were regarded as respectable or of any importance. The notion that he was the supreme Genius of the English-speaking didn't begin until he had been dead more than a century; but since then it has become so firmly accepted that no schoolboy can avoid a detailed study of at least one of his plays.

Margaret Cavendish, (1997) praised Shakespeare for describing his characters so well that, "Readers might think they were well acquainted with them", even giving the impression that he "had been transformed into every one of those persons he hath described " (p.131)

John Dryden, the main English artistic figure of the late 1660s, appreciated Shakespeare particularly for his exuberant portrayal of human nature, in spite of discovering shortcoming with his language. In an essay published in 1679, he bestowed special praise on Shakespeare's understanding of "the nature of passions" (p.18), including the passion of love (though he claimed Shakespeare's excelled in "the more manly passion"(p.21).

In (2009) Dryden published his famous critical dialogue, the *Essay of Dramatic Poesy*. Shakespeare had now been dead fifty two years ago, and during this time a second and a third edition of the folio appeared .He was no longer a modern but not yet a classic whose perennial quality was finally established .Dryden's estimate, expressed

in the dialogue was:

To begin with Shakespeare; he was the man who of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously, but luckily: when he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation. He is always great, when some great occasion is presented to him: no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poet(p.66).

Elizabeth Montagu (1755) an important figure in London literary and social circles, published *An Essay on the Writings and Genius of Shakespeare* ,defending Shakespeare against the criticism of the French writer Voltaire. In the course of her essay, she notes Shakespeare's ability to convey tender feelings connected with family ties. Lady Macbeth, for instance, is realistically human as well as typically feminine, according to

Montague , in being unable to kill Duncan because " he resembled her father while he slept'. '(p.201)

## **2.2 Theoretical Studies**

Carl Jung (1981), the Swiss psychologist, argued that the root of an archetype is in the “collective unconscious” of mankind. The phrase “collective unconscious” refers to experiences shared by a race or culture. This includes love, religion, death, birth, life, struggle and survival. These experiences exist in the subconscious of every individual and are recreated in literary works or in other forms of art. Some of Shakespeare's plays have been studied through the Jungian psychological theory.

Wallaby (1990) claims that “in the patriarchy system women’s labor power, women’s reproduction, women’s sexuality, women’s mobility and property and other economic resources are under patriarchal control’. She explains patriarchy as a system because this helps us to reject the notion of biology “the notion that every individual man is always in a dominant position and every woman in a subordinate one”. (p.20)

Judith Bennett (2006) admits that nowadays the average woman dismisses the term "patriarchy" as an outdated "bugbear" .She recounts how Jane Fonda once remarked that "patriarchy is very much alive and well, and we have to do something about it .

Nancy Armstrong (2006) declares that the power women had over "child-rearing" in the nineteenth century was in no way natural to them, because for feminist critics every phase of motherhood is a patriarchal conspiracy to oppress women.

Martin Hilsky (2010) believes that, 'Renaissance playwrights and poets inherited the Christian understanding of marriage as a sacred law and it is without any

exaggeration to say that all Christian thinking about marriage, love, family and erotic images were based on the higher order and authority, which the women had to undergo. Wife's disobedience to her husband or father was not regarded just as a private offense, but as a violation of divine order" (p.543). He adds, "In the Christian concept of love and marriage from St. Augustine and St. Jerome to the tract of Shakespeare's contemporaries, two repeated key principles around which everything else revolves are: the requirement of obedience and the prohibition of any severity in love. The emphasis that Christian thinkers put on moderation can be seen as a concern of fear of desire (p.543).

The strong sexual or erotic desire was dangerous. Hilsky adds that "it was a destabilizing element that threatened this "small church" inside the man, the sort of sacred community, which has been or should be marriage and family (p.543).

Ania Loomba (1989) suggests that, "early modern Europe saw the burning and torture of women as witches, drama of Renaissance period makes it comprehensible that witch is a category sufficiently variable to cover every type of disobedience" (p.39). She adds, "The theory of spiritual chaos of Jacobean drama that utterly associates female defiance with a degenerate social order results in a contribution to suppress all notions of defiance that women in the audience could have" (p.39).

Mies (1981) in a paper entitled, "The Social Origins of the Sexual Division of Labor" puts forward some ideas regarding the possible reasons for and the sequence of historical developments leading to the origin of gender hierarchy or patriarchy. In this paper, she says that whatever the ideological differences between the various feminist groups, they are united in their rebellion against this hierarchical relationship between men and women, which is no longer accepted as biological destiny. Their

enquiry into the social foundations of this inequality and asymmetry is the necessary consequence of their rebellion.

According to Lener (1986), patriarchy was not one event but a process developing over a period of almost 2500 years and a number of factors and forces that were responsible for the establishment of male supremacy as we see today. She begins by emphasizing the importance of women's struggle against patriarchy and their strife for equality. Also she states that patriarchy preceded the formation of private property and class.

### **2.3 Empirical Studies:**

In the *Sermons of Mr. Henry Smith (1866)* Thomas Fuller mentions that Henry Smith, who was a popular London preacher and a contemporary of Shakespeare, declared that "they which are called fathers, are called by the name of God, to warn them that they are instead of God to their children" (p. 114). The father, for him, should be a teacher and a model for "what example have children but their parents (Fuller 114). Like every good governor, a father "must govern for the good of those that be under him"(p.115) .

Syrup Singh (1983) in *The Family Relationship in Shakespeare and the Restoration Comedy of Manners* declares that "the relationship between children and their parents was very different from what we know at the present. In modern society, for him, parents have to change their treatment with their children. A father should be a teacher or a friend. The old way of dealing between parents and children, for him, is not suitable in the modern age. In Renaissance England, the relationship between parents and their children was based on the fifth commandment, which orders children to honor their

father and mother, but father is more important to be honored because father, according to the fifth commandment, obtains his authority from God. England at that time was a patriarchal society and, "Daughters are perhaps the greatest victims of a patriarchal family and Elizabethan daughters were no exception" (p. 33).

Juliet Dusinberre (2003), the author of the pioneering work in the feminist and literary criticism, *Shakespeare and the Nature of Women*, claims that although women are subject to male authority "they also had their own modes of challenging that authority".

Edward Dowden( ) is best known for his speculative analysis of Shakespeare's personality ,but his criticism also includes many cute insights into Shakespeare's characters and dramatic craftsmanship as well as into the play's ethical implications. A few examples related to family must stand for the wide range of his comments .What Dowden says about Ophelia may seem one-sided and sentimental: she is "Laterte's little sister", " a tender little fragile soul " who can do nothing for Hamlet (p.138). But most of the comments are illuminating .Juliet "delivers Romeo from his dream of self-conscious egoistic feeling into the reality of anguish and of joy" (p.138). In such comments as these, Dowden shows not only the significance of family ties but also the ethical and psychological particularities of specific relationships in the plays.

David Sundelson (1983), in *Shakespeare's Restoration of the Father* argues that the loss and restoration of a father figure is the central pattern in Shakespeare's plays and is related to Shakespeare's commitment to patriarchal (i.e. fatherly) authority.

Kay Stockholder (1987) ,in *Dreams Work: Lovers and Families in Shakespeare's Plays* ,examines how the plays deal with sexual and familial anxieties .Her book ranges widely through Shakespeare's plays but is not really family life itself –rather it views

the plays as "dream " and explores the effect of family relationship on the individual psyche.

David Leverenz (1978) , in an important book titled *The Woman in Hamlet* Hamlet's maintains that disgust at the feminine passivity in himself is translated into violent revulsion against women, and into his brutal behavior towards Ophelia. Ophelia's suicide, Leverenz argues, then becomes "a microcosm of the male world's banishment of the female, because 'woman' represents everything denied by reasonable men.

The above mentioned studies will be utilized in the discussion of Shakespeare's representation of the daughter-father relationships in his two plays *Romeo and Juliet* and *Hamlet*.

# Chapter Three

## 3.1 Methods and Procedures

The thesis follows an integrated and interdisciplinary approach which fuses together social, feminism and gender approaches in order to study father-daughter relationship in terms of submission, domination and defiance.

## 3.2 Methods of the Study

This chapter presents the methodology and the procedure followed in this study .It describes the techniques followed to answer the questions of the study and achieve its goal. The researcher will analyze the common aspects of two daughter-father relationships in the light of feminist, sociological approaches. The focus will be on the Elizabethan society and gender roles in that era .

To answer the first question of the study: 'How is the daughter- father relationship portrayed in Shakespeare's tragedies?' the researcher reviewed all the dialogues and scenes in the two plays that took place between the two fathers and the two daughters to analyze and define the kind of relationship between the two fathers and the two daughters in particular and between daughters and fathers in Elizabethan society in general. Of course these will considered in light of the overall meaning of the plays and with references to the general attitudes of the age toward daughter-father relationship.

However, to answer the second question of the study: "How the image of women is portrayed in the two plays portrayed?", the researcher uses the feminist approach to reveal the woman's identity and role in the Elizabethan society and also discussing how the treatment of women was at that time. The researcher studied the effect of gender

roles which show the subservience and subordination of women to men. However, the researcher shows how the general image of women in Shakespeare's plays reveals some women with strong personality and a keen interest in independence and how they try to defy the inflexibility of their society. The researcher also compared and contrasted Ophelia and Juliet by concentrating on the strong and the weak points in their characters and general behavior.

To answer the third question of the study: "What are the characters' motivations and behaviors in the selected plays?", the researcher explained the motivations and behaviors of the two characters.

### **3.3 Procedures of the Study**

The following steps form the basic procedures of the study:

- 1- Reading Shakespeare's *Hamlet*, and *Rome and Juliet*.
- 2-Utilizing feminism, gender and psychoanalytic approaches.
- 3-Exploring the previous studies related to the current study.
- 4-Analyzing the similarities and the differences between the two characters with regard to the relationship between fathers and their daughters in the two selected plays.

## Chapter Four

### Discussion

In this chapter the researcher answers the questions of the study using discourse analysis and comparison .To do so; the researcher analyzes and explains how the daughter-father relationship is portrayed in Shakespeare's two tragedies *Romeo and Juliet* and *Hamlet*.

#### 4.1. Daughter-Father Relationship Portrayed in Shakespeare's Tragedies

In Renaissance England, the relationship between parents and their children was very different than today .In the modern society, this relationship is always in changing. More often than not, parents deal with their children in an intelligent way, listen to them and to their demands, respect their desires and understand them, deal with them as a teacher, a friend, a confidant, and even a disciplinarian.

As mentioned earlier, in Renaissance England, the parent- child relationship was based on the fifth commandment which required one to honor one's parents. As Singh(1983) states, "Honor thy father and mother " but most importantly was "Honor thy father".

The relationships between Ophelia and her father and that between Juliet and her father are two good examples of the relationships between daughter and father in Renaissance England. The main features of these two contrasting relationship will be explained in the following discussion.

### 4.1.1 Daughter- Father Relationship in *Romeo & Juliet*

Capulet is the father of Juliet and he is the head of his house .At first it seems that Capulet is against the idea of Juliet's marriage to Paris for she is still young.

**Capulet:** But saying o'er what I have said before:

My child is yet a stranger in the world;

She hath not seen the change of fourteen years;

Let two more summer wither in their pride

Ere we may think her ripe to be a bride. (**I.ii.6-11**)

The above quotation indicates that Capulet believes that his daughter can't sustain the responsibilities of the marriage and so he is reluctant to give his consent to Paris's marriage proposal. It is surprising to see how he Immediately, changes his mind and finds out that Paris is the appropriate groom for his daughter and so he asks Paris to win her love and heart,"But woo her, gentle Paris, get her heart" (i.ii.17). Capulet asks Paris to attend the party he will hold in his house so that Paris has the chance to get closer to his daughter. According to Ayub Jajja (2014, *A Feminist Reading of Shakespearean Tragedies :Frality,They Name is Woman*), "Patriarchy does not see the role of women outside the institution of marriage ;therefore Juliet is good enough to become the wife at fourteen. The decision of marriage is taken solely by Juliet's father. Capulet in the beginning apparently gives the freedom of choice to his daughter Juliet, but later, he proves to be a very tyrant, intolerant and ruthless father.

Critics have distinguished a sad remnant of daughter- father familial lust lying behind Romeo and Juliet. For example, Jane Ford (1998) finds significance in the Capulet's anxiety to marry Juliet off at a very young age:

Although her father is at first disposed to let her postpone any action until she is sixteen, he agrees to allow Count Paris to woo her and ultimately seems caught up in that frantic haste to get the daughter safely married off that characterizes other father-daughter plots-especially Shakespeare's. This dramatizes the father's necessity for a resolution of his own incestuous impulses through immediate marriage. (p.39)

In Shakespeare's tragedies, there are many social issues that are tackled. One of these issues is how to have free will and how to assert one's self-determination. We will notice how far Juliet can assert her free-will and self-determination and how her father and her society deny her right to a free choice.

Lady Capulet, the mother of Juliet, calls for her and asks her about her opinion about Paris's marriage proposal. Lady Capulet and the Nurse attempt to glorify the idea of marriage and how a man is important in the life of woman. According to Yousef (2014), Juliet's mother seems "polite" in her first approach to Juliet about the proposal marriage:

"The mother tries to observe the maxim of politeness and the necessary conditions of a normal conversation .... In her dealing with Juliet, Lady Capulet seems distant, reserved and polite."(p.911)

This "polite" treatment is apparent in Lady Capulet's speech to her daughter when mother is encouraging Juliet to accept the marriage proposal:

***Lady Capulet:*** well, think of marriage now. Younger than you,  
 Here in Verona, ladies of esteem,  
 Are made already mothers, by my count  
 I was your mother much upon these years  
 That you are now a maid. Thus then in brief:  
 The valiant Paris seeks you for his love. **(I.iii.71-75)**

The mother at first tries to explain that marriage cannot be avoided for a lady in Verona and that she should marry at early age and have a family and children. A.Jjja (2014) asserts that in Elizabethan times, marriage for women was regarded as their eventual destiny and an act of utmost honor(p.233).Evidently ,the overall picture that we get about life in Verona is that of a patriarchal society where men assume authority over women . Lady Capulet, like other women of rank, was herself a mother at this age", Ajjaj adds:" Nurse's remark that women grow by men is reflective of the patriarchy and the inherent dependence of women upon men for everything " (p.233).

To convince Juliet to accept the marriage proposal, the Nurse uses metaphorical language: when Lady Capulet says that "Verona's summer hath not such a flower ", the Nurse supports her by adding: "Nay, he's a flower, in fact a very flower " (**i.ii.68-71**) in an attempt to persuade Juliet to accept to marry Paris

**LADY CAPULET**

Marry, that 'marry' is the very theme  
I came to talk of.—Tell me, daughter Juliet,  
How stands your disposition to be married?

**JULIET**

It is an honor that I dream not of.

**(1.3.68-71)**

At last, when the Nurse mentions marriage, Lady Capulet says that this is the thing that she wished to talk about with her little girl. She asks Juliet if she has given any thought to marriage. Juliet says it is an honor that she hasn't considered. When her mother says that Paris is interested in her, Juliet fairly replies that she will talk to him at the feast.

Juliet's absence of control over her own life is presented. Her mom, who was herself married at a youthful age, agrees with her husband that Juliet accepts the marriage

proposal as it is in her best interest to get married at early age just as her mother did when she married Capulet.

The relationship between mother and daughter is clear in their first meeting. Lady Capulet is shown as cold and distant. She wants only for Juliet to obey her father's wishes, with which she is concerned. She, as well, sees the union with Paris as a social help for the family and makes no endeavors to think of Juliet as a little girl. Neither Juliet's mother nor the Nurse can comprehend marriage as a personal matter that requires the acceptance of Juliet before the final approval of her parents. Indeed, all that the father, the mother and the Nurse seem to care about is social and material considerations regardless of their daughter's interests and personal preferences. For the time being, Juliet's response is as simple and naïve as can be:

**LADY CAPULET**

What say you? Can you like the gentleman?

**JULIET**

I'll look to like, if looking liking move.

But no more deep will I endart mine eye

Than your consent gives strength to make it fly.

**(1.3.85. 103-105)**

Juliet is clearly not in favor of an arranged marriage when her mother asks if she would be agreeable to marrying Paris. The young girl cleverly replies that she will meet him and see what she thinks: "I'll look to like, if looking like move/but no deeper will endart my eye". Young and innocent as she is, Juliet's answers indicates her growing emotional maturity. She has no intention of marrying someone she doesn't love. Although Juliet's innocence is stressed, an inner strength appears. Her hesitant answer

to her mother will bloom into her rebellion against her parents later in the play.

Needless to say the daughter-father relationship is closely connected to the daughter-mother relationship. The relationship between Lady Capulet and Juliet runs throughout the play and the mother's attitude to her daughter has a direct bearing on that of the father towards his daughter. Lady Capulet is portrayed as an involved mother. Nevertheless, she appears to be inadequate with regards to the motherly support which Juliet needs and which she at long last gets from the Nurse and not from her own mother. Obviously, Juliet's mother is acting under the patriarchal authority of her husband for she seems to be doing what her husband expects her to do.

The Nurse tries to intervene on Juliet's behalf, but Capulet tells her to be quit, calling her a "mumbling fool" in the process. Even so, the Nurse's position gradually changes when Capulet insists on marrying Juliet to Paris. This is clear when Lady Capulet leaves the room and Juliet tries to discuss the situation with the Nurse. Rather than supporting Juliet in this difficult situation, the Nurse also urges her to marry Paris. She argues that Romeo would not be able to stop the marriage of Juliet to Paris. He has been expelled and wouldn't come back to Verona to challenge Paris. The Nurse also feels that Paris is "a lovely gentleman" and that Romeo could never compare with him. The nurse proves she is inclined to sudden changes in mood and opinion. Rather than taking a clear position on the matter of Juliet's marriage, she keeps changing her attitude depending on the whims of her masters.

Although the Nurse's responses to Juliet are harsh, they also reflect her position as a servant in the Capulet's home. Her job requires supporting the authority of Juliet's parents. Understanding the inconvenience she will confront in the event that her role in

Juliet's secret marriage is discovered, the Nurse tries to control the damage. In this way, the Nurse's role helps strengthen the patriarchal position of Juliet's father and the wavering and submissive attitude of her mother. Nevertheless, the Nurse tries to do whatever she can in her capacity as a servant in a house controlled chiefly by the father.

It is interesting to trace the development of Juliet's response to the marriage. We first see Juliet like a kid, encompassed by her mother and the Nurse. She doesn't say much, and loyally, she says she will attempt to like the man her parents wish her to marry. She hasn't truly pondered her life as a grown-up. She says "marriage is an honor I dream not of ". However, that night, she meets Romeo and begins to look all starry eyed and everything changes. She starts to think of herself in a different way. Before the end of the night, she has taken her future into her own hands, and expects to be engaged in the near future.

We notice that she is practical and pragmatic rather than idealistic .She knows there are problems in the world, but she is confident that love can overcome them.

Juliet's actions combine a sense of pragmatism with a touch of romanticism. Though her actions may look romantic, she takes practical steps towards achieving her objectives. What is really striking is the speed that marks Juliet's growing maturity. Instead of being a naïve girl ignorant of the responsibilities of marriage and of the consequences of disobeying her father, she is growing into a more or less mature lady who can take seriously the consequences of her actions and who can plan and even determine the course of her moves. Thus, she begins to see herself as a wife rather than a merely romantic lover involved in a romantic love affair. This new attitude is clearly reflected in her view of the relationship between herself and her newly found

lover. Thus, she begins to see herself not only a part of Capulet household but also a woman who will soon become a married to her lover Romeo. In fact , she is more prone to Romeo than to her parents.

Juliet does display some traces of self-assertion. In her choosing of Romeo as her husband, she pursues her own desire, subverting the female role of passivity within the patriarchy. Eventually, she gets married without her family's knowledge and without the consent of her parents. It is this kind of conduct as marks the character of Juliet as a rebellious woman who is capable of resisting all kinds of pressure parental and social.

She deals with the situation will all the intelligence and resourcefulness that even a mature lady would not think of. When Capulet questions her about where she was and what happened in Friar Lawrence's cell, she answers forcefully, first pacifying him and then justifying her disobedience on the very grounds of patriarchal obedience and

**Juliet:** when I have learnt me to repent the sin of disobedient opposition

To you and your behests, and am enjoined

By holy Lawrence to fall prostrate here

To beg your pardon .pardon, I beseech you

Henceforward I am ever ruled by you

Capulet: send for the county; go, tell him of this

I'll have this knot knit up tomorrow morning.

Juliet: I met the youthful lord at Lawrence's cell,

And gave him what became loved I might,

Not stepping o'er the bounds of modesty

**(IV.II.18-27)**

Ultimately, Juliet asserts herself and proves that she is a strong young woman who is intelligent, resourceful, shrewd and defiant. Her readiness to fight her cause to the end proves she is a woman who deserves our respect and admiration even though she goes against the wish of her parents.

During the sequence of events that followed from the first encounter a heated debate between father and daughter about her marriage to Paris occurs when Juliet refuses to follow her father's instructions to marry Paris. Now her father uses abusive language because she has refused the groom he has recommended for her. Capulet calls her "baggage" and other derogatory terms. His words suggest that she is a burden to him and has to get rid of her as soon as possible. Juliet isn't important.

Yousef (2014) point out:

"Capulet not observing the rules of politeness when he shows no interests in his daughter's welfare and self-respect or, in pragmatics terms, shows little concern for her face needs...although he seems to look out of his daughter's interests. As a matter of fact, most of verbal exchanges between father and daughter show that the father is trying to control his daughter and to patronize her. The balance of power changes only after Juliet refuses to marry Paris."(p.911)

The metaphors also suggests that she is his possession and he can do with her as he pleased. Juliet would have been heartbroken to be called this, but an Elizabethan audience would have sided with Capulet simply because, in that age, arranged marriages were the norm. It was very normal for parents to choose for their daughters who to marry and the audience would have agreed that Juliet should marry Paris.

**Capulet:** how, how, how, how? Chop logic; what is that?

'Proud', and 'I thank you', and 'I thank you',

And yet 'not proud', mistress minion you?

Thank me no thankings, nor proud me no proud,  
 But fettle your fine joints 'gainst Thursday next  
 To go with Paris t Saint Peer's Church,  
 Out, you green-sickness carrion out, you, baggage,  
 You tallow-face

Juliet's father is furious because of his daughter's refusal to marry Paris; "how, how, how? Chop logic. What is that?". He is very angry and believes that if he brought a good man for his daughter, she will thank him for what he has done but he was stunned that Juliet rejected the request of her father to marry the man he has chosen for her. The gap between the father's position and Juliet's personal choice is too wide to bridge. With this situation in mind, the audience expects further complications.

Though Capulet has been faced with fierce opposition from his daughter to marry Paris, he still insists that she should go to the church in order to marry Paris. Here is a proof that Capulet doesn't care about what was said by Juliet and doesn't care about her reaction. A.Jajja (2014) observes that, "The reluctance to obey earns Juliet the titles of headstrong, fool, a whining Mamet. She is further threatened to be thrown out of the house on to street to beg, strave ,and die in misery"(p.233). Capulet's abusive language and harsh treatment of his young daughter underscores the repressive authority of the father over his daughter and how he views her as a subservient person who should be obedient to his orders.

Juliet's attitude toward the marriage to Paris shows that she isn't proud that her father has found Paris for her as a husband because she can't be proud of something

she hates .However , she is thankful for a hateful gift that came from her father's love of her .

*Juliet:* Not proud you have, but thankful that you have.

Proud can I never be of what I hate,

But thankful even for hate that is meant love.

**(iii.iv.145-147)**

Going back to the crucial encounter between father and daughter mentioned earlier. We see how Capulet describes Juliet as "green sickness" and "carrion" .He adds that she is "baggage". His description reveals how he sees her as a useless and dishonorable woman. Such a view is despicable when it comes from a father rebuking his daughter in a very insulting manner. He uses offensive and harmful words to describe her .Furthermore, when Capulet harshly tries to force a match on his daughter even his generally submissive wife tells him,"Fie, fie.What, are you mad?"(iii.iv.156). Mrs. Capulet's words indicate that her husband immediately has exceeded his proper authority over his daughter. However, Mrs. Capulet will later change her position and join her husband against Juliet. Her behavior adds further complication to the already great parental pressure on their daughter.

Later, Juliet begs her father to listen to her but he refuses:" Good father, I beseech you on my knees, hear me with patience but to speak a word" (iii.iv.158-159). In this request Juliet attempts to build a bridge of communication between herself and her father, but Capulet refuses to hear and immediately closes all venues of understanding or even any kind of communication between him and his daughter.

Again, Capulet cynically utters abusive words and describes his daughter as a slut .This a further indication that the father has insulted the dignity of his daughter and attributed to her the worst qualities .Also, he has threatened that if she does not bow to his orders and go to the church, he would not speak to her, and would not see her again. This is another proof of the failure of any contact between father and his daughter. The result of this behavior is the creation of a gap between parent and daughter, which leads to the destruction of the bridges of communication between them.

**Capulet:** hang thee, young baggage .Disobedient wretch.

I tell thee what: get thee to church a Thursday

Or never after look me in the face

Speak not, replay not, and do not answer me.

**(iii.iv.159-162)**

After the long conversation between Capulet and Juliet, Capulet tells his wife that he has never thought that God has done a good thing by giving them only one child, but now he thinks that this one child is too many .In his opinion, Juliet is not a blessing; she is a curse, a disgusting and worthless child.

**Capulet:** My fingers itch.Wife,we scarce thought us blest

That God had lent us but this only child

But now I see this one io one too much;

And what we have a curse in having her.

Out on her, hilding

**(Iii.iv.163-166)**

To turn to the debate between mother and daughter, we find Juliet invoking her mother to assist her in the resolution of the crisis she is facing and asks her to postpone the marriage for a period of one month, but the mother refuses to help her daughter .It is strange to see the refusal of a mother to stand by her daughter and help her in a very difficult situation such as this one. The refusal of Juliet's mother to help her daughter widens the gap in communication between Juliet and her mother in addition to that between her and her father.

The mother's sharp and blunt reaction leads the daughter to despair of any of form of parental help or compassion:

*Juliet:* is there no pity sitting in the clouds

That sees into the bottom of my grief?

O sweet my mother, cast me not away!

Delay this marriage for a month, a week,

Or, if you do not, make the bridal bed

In that dim monument where Tybalt lies.

*Lady Capulet:* talk not to me. For I'll not speak a word.

Do as thou wilt, for I have done with thee.

**(III.IV.195-202)**

In this scene Juliet requests mercy and compassion: "Is there no pity sitting in the clouds? " But she is faced with total rejection . After the mother's refusal, Juliet's position is weakened. This is reflected in her words to her mother:"O sweet my mother" .Here Juliet is seeking her mother's help and praying her to do whatever she wants and to stop the marriage. A.Jajja (2014) says that," Juliet tries to seek the help of her mother .Lady Capulet, because of her own lesser position vise-a –vise her

husband dare not intervene in the territory of her husband .In the male-dominant world of this play ,it is the prerogative of husband /father to impose decision"(p.233).

In the dialogue between Capulet and the Nurse, Capulet asks her about his daughter. The Nurse tells him that she went to Friar Lawrence. Capulet continues to label his daughter as unruly, stubborn, and grumpy.

*Capulet:* well, he may chance to do some good on her,

A peevish, self-willed harlotry it is.

**(IV.II.13-14)**

When Juliet comes back from Friar Lawrence's cell, she goes to see her father and immediately tells him of the change in her attitude.

*Juliet:* when I have learnt me to repent the sin of disobedient opposition

To you and your behests, and am enjoined

By holy Lawrence to fall prostrate here

To beg your pardon .pardon, I beseech you

Henceforward I am ever ruled by you

*Capulet:* send for the county; go, tell him of this

I'll have this knot knit up tomorrow morning.

*Juliet:* I met the youthful lord at lewarnace's cell,

And gave him what becomed loved I might,

Not stepping o'er the bounds of modesty

**(IV.II.18-27)**

Events are accelerating and becoming increasingly more interesting. Juliet pretends to apologize to her father after she disobeyed him and rebelled against his

authority and declares her allegiance and obedience to him. She has reviewed some of the procedures to appease her father. She tells him that she regrets what has done. She kneels in an act of submission and tells her father that she sinned against him and asks him to forgive her.

In these difficult circumstances Juliet approaches the priest for that very desperate remedy, which leads to the tragedy. Apparently, confident and encouraged by Friar Lawrence's stratagem, Juliet informs her father that she is ready for marriage with Paris. Hearing the new change in her attitude, the father modifies his position.

The above analysis shows the position of women as portrayed in *Romeo and Juliet*. The general rule in this society is that a daughter should obey her parents' will especially the father's. She has no right to express her views and behave differently. Here we see how the father is pleased with his daughter's acquiescence and submissiveness. As long as she follows his orders, she is a good girl and he is satisfied. Once she expresses a different opinion, she is a cursed and a bad girl who is not worthy of respect.

Expressing his joy, Capulet says:

**Capulet:** why, I am glad on't; this is well. stand up  
 This is as't should be. let me see the county,  
 Ay, marry. Go. I says, and fetch him .hither.  
 Now, afore God, this reverend holy Friar,  
 All our whole city is much bound to him.

**(IV.II.28-32)**

In this scene we notice a different dialogue between father, mother, daughter, and the Nurse. After the exhilaration of Capulet at the consent of Juliet, Juliet asks the Nurse to accompany her in order to assist her in the preparation of the wedding accessories.

While her mother tells them that there is still plenty of time to prepare for the wedding,

Capulet asks the Nurse to go with Juliet to prepare for going to the church.

*Juliet:* nurse, will you go with me into my closet

To help me sort such needful ornaments

As you think fit to furnish me to-morrow?

**(IV.II.33-37)**

Capulet in that night plays the role of the parent who cares about his daughter. The father insists that he stays awake all night to prepare for the wedding ceremony and asks his wife to go to help her daughter in the preparations. Capulet that night didn't sleep but remained awake throughout the night alone. Capulet is now at the height of his pleasure about his daughter's marriage. Here is an instinctive and innate sense of fatherhood which requires him to see his daughter in the house of her husband and the father can't be blamed here because any father aspires to see his daughter with a good man and have a family and children. However, all this goes on without taking into consideration the daughter's will. She is completely neglected and the parents, especially the father, take all responsibility and become the only decision-maker even when this concerns their daughter's personal life and future. Indeed, Capulet has assumed the role of a housewife in addition to his patriarchal role:

*Lady Capulet:* we shall be short in our provision; tis now near night.

Capulet: tush, I will stir about,

And all things shall be well, I warrant thee, wife

Go thou to Juliet: help to deck up her

I'll not to bed tonight. Let me alone;

I'll play the housewife for this once

They are all forth. Well, I will walk myself

To county Paris, to prepare up him

Against to-morrow. My heart is wondrous light  
 Since this same wayward girl is so reclaimed

### 4.1.1.1 Arranged Marriages

**CAPULET**

My child is yet a stranger in the world.  
 She hath not seen the change of fourteen years.  
 Let two more summers wither in their pride  
 Ere we may think her ripe to be a bride.

**PARIS**

Younger than she are happy mothers made.

**CAPULET**

And too soon marred are those so early made.

(1.2.8-13)

Generally speaking, arranged marriages in middle and upper-classes were the norm in most societies in the past. In some societies, they have also continued to be praised on a large scale. In the period in which the events of Romeo and Juliet takes place it was the norm rather the exception that a girl should marry in accordance with her parents' wishes especially the father's , Juliet is no exception. The decision of marriage is taken by Juliet's father. Juliet is not free to decide her future or the man she wants to marry. She has to accept what her father has chosen for her.

Capulet spends days and hours to find a husband for his daughter .He says that he found Juliet a husband from a noble family .Paris has a lot of money and lands, is young, well-educated, and good-looking. Juliet, at the beginning, seems to have no idea about marriage: she says:" I'll not wed"."I'm too young", and "I pray you, pardon me".

Capulet views his daughter as if she were his property so he can do anything with her .As mentioned earlier, Capulet is acting in accordance with a generally acceptable

tradition that daughters have no say in choosing their husband, this remains the responsibility of the father in the first place and the mother in the second place .By defying her father's plans and views, Juliet presents herself as a rebellious young girl in a predominantly patriarchal society. In the midst of this atmosphere, Juliet resorts to secret stratagems. It remains to be seen how Juliet would go about her plans and how she will defend herself against her parents and her society's norms and values.

#### 4.1.1.2 The secret marriage

##### JULIET

Three words, dear Romeo, and good night indeed.  
 If that thy bent of love be honorable,  
 Thy purpose marriage, send me word tomorrow,  
 By one that I'll procure to come to thee,  
 Where and what time thou wilt perform the rite,  
 And all my fortunes at thy foot I'll lay  
 And follow thee my lord throughout the world.  
**(2.2.149-155)**

Shakespeare portrays the negative outcomes of a secret marriage in *Romeo and Juliet*.

Even Juliet is concerned that the private contract she and Romeo have entered into may be "too rash; too unadvised, too sudden". **(ii.ii.118)**.

In act 3 scene 2 Juliet is waiting for Romeo to come on their wedding night to her room .Ironically, she is dreaming of happiness and doesn't know that Mercutio and Tayblat are dead. She doesn't know that the Prince has ordered Romeo to leave Verona forever. She isn't in control of events and things are going against her plans and wishes.

As a traditional girl, Juliet has no choice but to accept her father's decisions. However, Juliet proves to be a different girl. She goes against the traditions of her society and acts on her own. As an independent, Juliet opposes parental and social pressures and follows her own perspectives and choices. In this rebellion, Juliet risks her agreeable and comfortable life. She is prepared to take the risk and find her independent identity. As a result, she pays an overwhelming cost for her actions. Her tragic death at the end when she chooses to take her own life shows her strong will and her determination to be free and independent without succumbing to parental and social pressures.

### **4.1.2 Daughter- Father Relationship in *Hamlet***

In *Hamlet*, Shakespeare reveals how Ophelia is treated by her father and her brother and the effects of the patriarchy and the parental authority over her. She is presented as being totally at the mercy of the three males' power upon her: Polonius her father, Laertes her brother and her lover Hamlet. She is certainly a victim figure of this patriarchal society where women are portrayed as being subservient to men especially their father.

#### **4.1.2.1 Woman in *Hamlet***

Ophelia is one of the female characters in *Hamlet* in addition to Gertrude, Hamlet's mother and Claudius's newly-wed wife. Her character is presented from the male and patriarchal perspectives. She is the sweetheart of Hamlet. She is a good and obedient daughter for her father and a good sister for her brother Laertes. Ophelia complies with

the orders of her father and her brother at the cost of her feelings and desires.

According to Ayub Jajja (2014), Laertes manifests the double standard prevalent in the sixteenth century for men and women. A man's honor is not at stake for indulging in affairs outside the institution of marriage. But Ophelia may ruin her honor from any such alliance. She gives Laertes her assertion that she will keep his instructions in her memory and he himself will keep the way to it. This leaves us in no doubt about the superior position of the brother when contrasted with the sister. Ophelia's father looks at her as a woodcock which can't battle for itself. Polonius makes it clear that Hamlet, that being a man he can move and act more freely than Ophelia. She loves Hamlet but avoids and abstains herself from Hamlet when forbidden by her brother and father. Subsequently, Prince Hamlet accuses Ophelia, and through her the whole woman kind of faithlessness and treachery, of hypocrisy and falsehood.

illustrates the Ophelia's relationship to her father, her brother, and her lover position of women in a patriarchal society such as that of the Elizabethan era.

The typical importance of Ophelia, lies in the fact that represents a good example of the traditional role of the female in a male dominated society. Ophelia is a good example of the submissive little girl in the time of Shakespeare. She concurs with all that her father and her brother request that her do. Her famous sentence to her father, "I shall obey my lord" (I.V.10), is a clear evidence of her positive attitude to the rules of her society.

Her father utilizes her as a trap to keep an eye on Hamlet. She doesn't reject her father's requests and she acknowledges his solicitation with no hesitation. This thing shows that she lives by her father's guidelines and force. She has no control on her

private life, choices, body, and will. She is completely controlled by Polonius, her tyrannical and domineering father.

As Pragati Das (2012), in his *Shakespeare's Representation of Women in his Tragedies* writes: "With regard to her father and brother, the two direct ruling male forces in her life ,Ophelia is also very much a victim . Unquestioningly obeying their remonstrance against pursuing a relationship with Hamlet, she rejects his advances which of course she believes to be genuine and thus when he pretends to be mad she believes it to be her fault."(P.38)

Laertes warns Ophelia, Polonius lectures Laertes, Polonius constrains Ophelia. The scene is overtly homey: sister, brother, and the father caring about each other. This scene is one of the most crucial scenes in the play as it includes an important conversation between Ophelia and her father and her brother. The dialogue mirrors the response of Polonius and Laertes towards the relationship between Ophelia and Hamlet. Her brother Laertes cautioned her of her relationship with Hamlet, and Ophelia amazingly that reacted to the request of her brother in an exceptionally positive manner. This position reflects the respect, obedience, and compliance of Ophelia with the orders of her brother. Pragati Das(2012) argues that, " Ophelia has entertained Hamlet without paternal consent, this is stifled very quickly by Polonius and Laertes the double voice of the patriarchy, telling her that she is naive and that her behavior is unsuitable. Ophelia, daunted by their claims that she has mistaken Hamlet's love, assumes that her father and brother necessarily know best and replies simply "I will obey".

**Laertes** : Fear it ,Ophelia .Fear it my dear sister ,

And keep you in the rear of your affection,

Out of the shot and danger of desire.

**(I.III.9)**

This respect between Ophelia and Laertes is built on love and virtue. Laertes asks Ophelia to be careful in dealing with Hamlet .He does not want her to be very close to him or to have with him an intimate relationship. He wants her to take into her consideration the potential consequences of becoming sexually involved with him.

Laertes' speech shows the extent of his love for his sister, and that he controls her .He wants to see her in a good and safe position. The words used by Laertes to warn his sister are totally different from the way used by Polonius .Laertes uses a gentle speech for advising his sister to stay away from Hamlet while Polonius talks with her in a different manner. Polonius talks with her quite frankly and authoratively. He doesn't like the way she is dealing with Hamlet and he asks her to be careful with him. If she does not follow his orders, she will make herself look like a fool:

**Polonius:** Marry, I'll teach you,

Think yourself a baby,

That you have ta'en these tenders

For true pay,

Which are not sterlin.

Tender yourself more dearly,

Oh-not crack the wind,

Of the poor phrase

Rumming it thus yoy'll tender me a fool.

**(III.II.7)**

The father's way of talking is out of fear for his interests, his honor, and his reputation. On the other hand, Laertes is concerned about his sister's interests .He cares for Ophelia with no obvious interest in controlling her .But for Polonius ,he is seeking

power and authority over his daughter because he only cares about his daughter in relation to his own goals and ambitions. According to Kay Stanston (1994), Ophelia is the most important female character in *Hamlet*: "Ophelia herself is not as important as her representation of the dual nature of women in the play "(167). She adds that , "through Ophelia we witness Hamlet's evolution ,or de-evolution into a man convinced that all women are whores;and Ophelia has been made a whore by her father"(p.167).

When Hamlet murders her father, Ophelia becomes convinced that she herself is guilty, and puts the blame on herself in addition to Hamlet's madness. Her feeling of guilt ultimately leads her to a frenzy . Showalter believes that "Ophelia is surrounded by powerful men: her father, brother and Hamlet .All these disappear: Laertes leaves, Hamlet abandons her and Polonius dies and without these three powerful men making decisions for her, Ophelia is driven into madness" (p.81).

As Juliet's relationship with her father is closely connected to her relationship with her mother and with the Nurse, Ophelia's relation with her father is much affected by her relationship not only with her brother Laertes but also with her lover Prince Hamlet. As a matter of fact, Hamlet's enjoys a social position that is superior to that of Ophelia and her family. Hamlet is an indignant and frustrated Prince who is reacting against the corruption that he finds around him whether it comes from his uncle's murder of his father or from his incestuous relationship with Hamlet's mother Gertrude or from what he labels as "woman frailty " as a whole .All these factors add further a complications to Ophelia's relationship with her father a relationship that is closely tied to that between herself and her brother. In his treatment of Ophelia, Hamlet oscillates between undying loves and cutely as reflected in his cold and accusing speech in the nunnery scene. In short, Hamlet throughout the play uses Ophelia as a tool in his revenge. Pragati Das (2012) suggests that:

Queen Gertrude's behavior that has instigated Hamlet's unforgivable treatment of Ophelia: she transgresses the patriarchal bounds of femininity by marrying so soon after her husband's death and not remaining in passive grief and obedient devotion to his memory(p.38)

This behavior by Hamlet's mother reflects negatively on his attitude towards women in general and provides him with a stereotype of woman's inconstancy. So his bitterness leads him to believe that all women are untrustworthy when he says: 'Frailty thy name is women'. Whichever way we view his culpability, Ophelia suffers as a result of Hamlet's patriarchal values of womanhood. Hamlet's hostile attitude towards Ophelia adds to her difficult situation in dealing with her father. She has to accept all that her father tells her about him.

When Hamlet pretends to be mad, Ophelia believes it is her fault. Her speech reflects her deep sorrow:

***Ophelia*** : and I of ladies most dejected and wretched

That stunked honey of his music vows

O woe is me.(iii.i.157-162)

Hamlet's inconsistent behavior doesn't prove Ophelia to be the remedy for his madness. In Act III, Scene I, Ophelia attempts to recall Hamlet's passion toward her:

My lord, I have remembrances of yours

.That I have longed long to redeliver

I pray you now receive them. (3.1.95-97)

Yet, Hamlet rejects her invitation and replies: "No, no. I never gave you aught" (**iii.i.89**)  
 Rather than being stimulated by the past memory, Hamlet denies his fondness for Ophelia promptly. Ophelia cannot comprehend Hamlet's hostility toward her at all. Consequently, she continues to inquire Hamlet:

My honored lord, you know right well you did  
 And with words of so sweet breath composed  
 ,As made the things more rich. Their perfume lost  
 Take these again; for to the noble mind  
 Rich gifts wax poor when givers prove unkind. (**iii.i.99-103**)

Here Ophelia implies that her feelings are sincere yet Hamlet's are not.

Ophelia has to seduce Hamlet to reveal his affection for her. Even so, just as Hamlet tells Ophelia that she shouldn't have believed him, he not only refuses to admit his feelings for her but also questions her chastity. Furthermore, he urges her to go to a nunnery and seek forgiveness "Get thee to a nunnery. Why wouldst thou be a breeder / of sinners?" (**iii.i.122-23**) Then he teases her dishonesty by saying that "God / hath given you one face, and you make yourselves another" (**iii.i.141-42**). Hamlet uses cosmetics to symbolize the insincere masks that women put on in order to cover their infidelity. The metaphor of one's fake face instead of the face God gives them indicates Hamlet's disgust with women's infidelity. For Hamlet, it's a pretentious and a symbol of their infidelity. For Hamlet, it's a despicable trick that women play. Women are not what they are. Hamlet's misogynistic attitude demonstrates his abhorrence for hypocritical women. Since Ophelia exploits Hamlet's affection to test his madness, she

is also one of those insincere women. Hence, Ophelia, the seducer, also utilize her sexuality to be a means to lure Hamlet.

Certainly, Ophelia doesn't realize Hamlet's implication because she merely follows Polonius and Claudius' instruction in order to save the man she loves from madness yet, his cruelty crushes Ophelia's tender feelings. Hurt and humiliated, she moans for her lost love: "O woe is me, / T'have seen what I have seen, sees what I see!" (iii.i.159-60)

Hamlet's harsh words are too strong for the naïve Ophelia. Being humiliated in front of her father and the King, Ophelia is once again diminished. Hamlet not only fails her love but also fails her status as the Prince's precious lover. Doubtlessly, Ophelia's mourning arouses her audience's sympathy while Hamlet is considered heartless and cruel. However, as Linda Wagner (1963) points out, Hamlet's abuse of Ophelia is because "the frailty of women has embittered him to callousness" (P. 95). Since Ophelia is considered to be one of the fickle women and will betray him anyhow, Hamlet would rather stop her from breeding more sinners later. Falling from the ideal lover whom Hamlet once adored, Ophelia is now degraded to be the breeder of sinners. Thus, her father's previous advice and wise counseling have ended in failure and have actually aggravated her difficult relationship with her lover.

When Hamlet kills her father, she enters in a double realm of guilt, believing herself to be blamed for her father's death and Hamlet's madness. As the result, she goes mad. Even in madness, Ophelia is patronized as the "pretty lady" and "poor" Ophelia, divided from herself and her fair judgment, without which we are pictures or mere beasts ". (IV.V.85-86)

We notice that Ophelia eventually goes mad. When her father dies and her lover pretends to be mad, she loses everything and loses the protection of her father. She feels insecure and that feeling leads her to be mad. Her personality is mangled to pieces by two commands: the need to obey her father and the voice of the heart that belongs to Hamlet. At the moment, when these orders disappear, she doesn't know what to do and she is lost. She goes mad and dies, which is the only way for her to deliver herself from patriarchy and its cruelty. Judged by feminist forms, her death may be considered her triumph. Death is the only way of escape from the insurmountable difficulties she finds herself.

Shakespeare however, shows 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. Even so, the role of Hamlet in Ophelia's destruction and final death cannot be ignored. After all, the patriarchal society she lives in contributes to her pathetic downfall.

## **4.2 The portrayal of woman in the two plays**

Feminism in literature is generally a region of study and thought. The premise of feminist activist development, both in literature and society are that the western world is on a very basic level patriarchal (i.e. made by men, ruled by men, seen through the eyes of men, and judged by men). The feminist methodology depends on discovering areas of misogyny (i.e. negative attitudes about women) inside works of literature and

uncovering components in literature that have been acknowledged as the standard by both men and women.

In patriarchal society, women are required to comply with all the social principles and confinements by love and dutifulness to the males in their lives. For this reason, women are not treated sympathetically but rather more like sex items and properties. They are under the complete control of men who are seen as better than women. Being females, women are viewed as lower than men in their social atmosphere. Women are likewise considered extremely powerless and largely needing security by a father or a brother or even by a husband.

In some of Shakespeare's plays, many female characters seem to have a wide margin of freedom and personal power more than what we would expect in a society which is considered a patriarchal one. The role the women they play in many of Shakespeare's plays often refers to the intelligence and strength they have. Portia in the *Merchant of Venice* and Rosaline in *As You Like It* are memorable examples of such intelligent and strong women. However, in *Hamlet*, Shakespeare's representation of women as evidenced by Ophelia offers a different image of women.

#### **4.2.1 Juliet and Ophelia as Rebellious and Obedient Daughters**

As Irene Dash (1984) observes: "Shakespeare's daughters challenge accepted patterns for women's behavior, defying their fathers as well as the mores of their society" (p.252)

Most of Shakespearean daughters are rebels who defy their father's word and will. They search for their own way to get freedom and independence. In *Romeo and Juliet*,

like in many other Shakespearean plays, we find good examples of the father-daughter relationship which reflects the dominance of the father over his daughter. The hard relationship between Juliet and her father shows how the society of Shakespeare's time is patriarchal. It undoubtedly reflects the mentality of fathers in the Renaissance period and the Elizabethan period.

Juliet through her words and actions appears intelligent and resourceful in her disobedience to her father's orders and the instructions of the patriarchy society. She tries to justify her going to Friar Lawrence's cell and blames her family and her society for making it unavoidable to seek other venues to go on with her plans to marry the man she loves and feels he is sincere and honest.

Juliet is a smart woman even though she may appear as a stubborn character. Her actions are generally based on calculated planning even though she is still green and lacking in experience. She is firm in her choice but adjust her plans in contrasted with the rash Romeo. Additionally, she is in control of her actions and can listen to other people's advice such as that behavior with Romeo shows she is more rational and more practical and less romantic than her lover Romeo and perhaps as responsible as her mother and her father though she looks at her problem from a different perspective than that of her parents or even her society at large. All these acts show her intelligence, resourcefulness, self-control and careful planning.

Even though Juliet may appear disobedient, strong-headed, romantic and irresponsible in some of her acts, she ultimately, asserts herself and proves that she is a strong young woman who is intelligent, resourceful, shrewd and defiant. Her readiness to fight her cause to the end proves that she is a woman who deserves our respect and

admiration even though she goes against the wish of her parents and defies the old traditions of her society.

Had her parents and her society understood her case and tried to open appropriate channels of communication with her, the result would have been different. Juliet, therefore, is a victim of patriarchal society, bad fortune and difficult circumstances. Her rebellion has established her as one of the strongest characters in literature and as an example of daughters defying their parents and challenging a patriarchal authority that denies the daughter her right to self determination and freedom of choice.

We notice that Juliet has the unusual role of a wide variety of character features. She is able to make her own decisions, to manifest the emancipation of females, to resist the contemporary social standards and not accept to play the typical role of a Renaissance woman. In this way, Juliet defies a dominant social norm which required women to be subservient to their social superiors in an age in which this relationship was understood to be God-sanctioned and a sacred order. As Diane Elizabeth Dreher (1981) says: "In the traditional Renaissance World order, love and obedience to social superiors constituted obedience to God"(p.16)

*In Hamlet, Ophelia on the other hand, is a very good sample of the obedient daughter at in Renaissance England. She obeys her father's and her brother's orders and instructions. She shows full agreement with all that her father asks her to do without any hesitation and doubt. This is clearly revealed when she says: " I shall obey my Lord" (i.v.10). She declares her obedience and submissiveness for the father's orders and instructions without showing any signs of apposition or resistance. From a feminist perspective she offers a different example of women's response to the dominating male: the submissive and easy go female who is ready to accept a position inferior to that of the male.*

# Chapter Five

## Conclusion

### 5.0 Conclusion:

This study has tried to explore the daughter-father relationship in two of Shakespeare's plays namely *Romeo and Juliet* and *Hamlet*. At the beginning, Ophelia seems to be innocent. Her father and her brother warn and threaten her about Hamlet. However, she finally appears to be playing a role that antagonizes and disenchant her lover, Hamlet. Being too much in the hands of her father and to a lesser extent, of her brother, she becomes a suspect in the eyes of her lover. It is this easy submission to her father's and brother's will that partly leads to her disfavor with Hamlet, to her disappointment, to her madness, and eventually, to her tragic downfall.

On the other hand, the relationship between Juliet and her father Capulet is completely different from the relationship between Ophelia and her father Polonius. The relationship between Juliet and her father can be considered as somewhat tense and conflicted. This is indicated by the nature of the actions that take place between Capulet and Juliet. It is a tense relationship between the two parties and is marred by disputes and lacks of agreement on many points especially the marriage proposal of Paris and the time of the wedding. Unlike Ophelia who easily succumbs to her father's will and teachings, Juliet is portrayed as a strong figure who rebels against the constraints of her patriarchal society best represented by her father and his dictatorial attitude.

The common denominator between the two fathers in both plays is indifference to the feelings of the two daughters and lack of respect for their views. Both fathers are keen to achieve their own interests first and both of them don't care about the feelings

and the demands of their daughters. As Capulet disregards Juliet's wishes and personal views, Polonius ignores Ophelia's personal feelings and emotions and her right to have her own judgment and opinions.

In *Romeo and Juliet*, the heroine is portrayed as an independent and mature character in spite of her being young and inexperienced. Eventually, she proves capable of taking a decision on her own. Juliet appears in the beginning of the play as subject to the authority of her father, but with the sequence of events she begins to defy and rebel against her father's authority to impose his choice on her. Accordingly, she rejects Paris in favor of Romeo and follows her own choice right to the very end. She chooses Romeo as her sweetheart and her husband. She marries him in secret without her family's consent. She does what she feels regardless of what her father wants. She seems strong, independent, clever, rebellious, courageous, vital and able to trigger events. By contrast, Ophelia in *Hamlet* is portrayed as a weak character who is, amenable to comply with the orders of her father and her brother and not to disobey their commands. She accepts to submit to the authority of her father because she thinks this is the way to be safe in her society. Her obedience to her father makes her secure and on the safe side. She clings to her father and when he dies, she goes mad because she has protection and the security, she needs and so her life without her father is meaningless. She is so attached to him that she feels her life has come to an end without her him. She is unable to take a decision or even express her feelings. She seems to be weak, submissive, passive, and incapable of making a decision. That is why she remains isolated and marginalized.

By and large, Juliet is motivated by a strong inner determination to achieve her goals and realize her dreams. Though her behavior is largely impulsive at the beginning, it becomes more responsible in the end when she begins to care about the safety of her

lover and their life in the future. Juliet tries to convince her father to listen to her and to take her personal interests into consideration; nevertheless, he remains deaf to her pleas and reasonable demands and without caring even to discuss with her a crucial issue such as choosing her partner in marriage.

In contrast, Ophelia seems to lack the force of inner motives and personal compulsion. Though she is more mature than her counterpoint in the other play, she easily succumbs to the psychological drives and the personal wishes and material objectives of her father. In the final analysis, she appears a toy in the hands of her father. Indeed, she remains dependent on him to the very end. Her frustration and her disappointment with her lover contribute to her madness and suicidal death in the end. Finally, Juliet wins our sympathy for her rebellious actions and strong character but Ophelia wins our pity for her being a weak character suffering at the hands of a selfish father and an uncontrollable lover.

### **5.1 Recommendations**

The researcher finds it is proper to suggest conducting other studies that look more closely into the subject of the psychoanalytical approach. Still the subject may require more investigation and can be studied from other perspectives. Indeed, the psychoanalytical approach can be one of the main methods that can open new areas of scholarly investigation in the world of Shakespearean drama and stagecraft.

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