EXAMINING THE ROLE OF GENDER AND POWER IN SHAKESPEARE'S TRAGEDIES

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Abstract

Shakespeare's Hamlet, written in 1609, is a sophisticated play that explores themes of counter, insanity, and complex relationships. The purpose of the article is to look at the significance of Ophelia and Gertrude, the two female characters in the play. The paper examines Ophelia and Gertrude to demonstrate how Shakespeare represents ladies in Hamlet. The study also performs a feminist perusing of the play to inspect what the man centric society of today means for the choices made by the male characters and what it means for Ophelia and Gertrude's actions and conduct. Their characters are dissected to take a gander at how Shakespeare depicts Ophelia and Gertrude in the play. Deconstructing characters enables them to have clashing traits, such as being sane yet insane or reasonable yet silly. While doing a close perusing of each person in the play, it is vital to consider different viewpoints because each inspiration driving each character's way of behaving and actions has a more profound significance that adds to the plot's multifaceted and subtle structure. The principal focus of this thesis is on the significant roles played by ladies in four of Shakespeare's significant tragedies: Hamlet, Othello, Ruler Lear, and Macbeth. Males wouldn't have the option to recognize and battle against the bad aspects in their society without the ladies' struggle against the man centric request.

Keywords:*Gender, Power, Shakespeare's Tragedies, Hamlet*

1. INTRODUCTION

The Ladylike Other Is Presented Hamlet, Othello, Lord Lear, and Macbeth are the four plays that spread the word about up what are as the "significant tragedies" among every one of the works that Shakespeare delivered all through his vocation. The significant internal disturbance and singular focus that these four tragedies' characters experience might be what sets them separated from other Shakespearean plays. The awful attribute that every one of the four of the plays' protagonists has is their failure to look past their own wants and needs. This obsession at last separates every protagonist from different characters in the play. The protagonists in the end bite the dust as a result of this self-extravagance, and large numbers of the others they experience with are also destroyed.

Even though their actions are crucial to the tragic conclusion, the female characters in the "great tragedy" stand out in contrast to the protagonist's male counterparts. The primary themes of these disasters are unquestionably reflected in the men's behavior and personalities. But how significant are female characters in the tragic plots of Shakespeare? Do the female characters, like the male characters, really play a significant role in the strength and vitality of the tragedies, or are they merely victims of men's actions? If so, how do you think this portrays the situation? A society dominated by men? Since Shakespeare's time? In Hamlet, the Danish king of misfortune, twisted relationships and, more importantly, vengeance are discussed. The show has been looked at from different theories and points of view, like how Hamlet got mad and how it relates to the Oedipus complex. The significance of Shakespeare's word choices and the character's place in today's human-centered society are also important considerations. Words like "womb" and "monastery" have deeper meanings and are crucial to the story. The social institutions in the play are shaped by every decision Hamlet makes and every representation of a man. The play's central themes are Hamlet's anger and desire for vengeance because his decisions cause widespread destruction. However, there are those who would contend that his choice was profound and irrational.
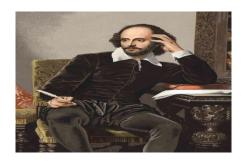
Figure1: Shakespeare's Tragedies

1.1 Overview

Shakespearean plays can be challenging to educate, yet they also permit teachers the opportunity to cover different topics and abilities. Numerous showing strategies can be used because of the plays' diversity in style, language, characters, references, and so forth. I present Macbeth to my senior English classes every year. At the conclusion of the unit, I think my students cherished the play, however I think their learning coming up short on specific profundity of understanding. This unit was conceived out of my yearly frustration. It is focused on two plays by William Shakespeare: Macbeth, a misfortune, and The Restraining of the Shrew, a satire. The inclusion of the humor is expected to increase the profundity of discovering that I need for my students. As a result, we will actually want to investigate two Shakespearean classification standards and consider what they mean for the characters. Specifically, we'll analyze what the class means for the gender roles in the play. Last however not least, I made this unit so that an educator might use the information contained in that to coordinate his or her work with any Shakespeare satire or misfortune.

- **Rationale**

Any composing can be used to investigate the charming thought of kind. Numerous students have gotten instruction from teachers on the most proficient method to perceive various genres, yet few seem to consider how the norms of a given class work. How about we use the "trouble maker" from the mystery book for instance. The writer and peruse concur that this character will be presented from the get-go in the book. As such, the peruse is offered the chance to contemplate whether the individual in question is the crook. The peruse will curse the mystery

creator as a cheat in the event that they oppose show and don't present the person in the first 50% of the novel at any rate. Albeit this mystery kind standard is notable to us all, couple of us ponders the constraints it places on the text.

2. REVIEW OF LITREATURE

Howard's (1988) study of the stage examines the capability of social struggle in early present day Britain. Albeit not exclusively given to Shakespeare's tragedies, the book offers insightful perspectives on the bigger setting in which these play were made. It provides insight into the social dynamics and political systems that shaped how gender was depicted in Shakespearean plays.Shakespeare's tragedies, as well as different works, are extensively shrouded in Rackin's (1993) book. It explores how ladies are depicted in confounded and much of the time disconnected ways, offering light on their organization, power, and social standing. Our insight into Shakespearean tragedies' gender dynamics and the more extensive social ramifications of these representations is worked on by Rankin's methodology.

Shakespeare's tragedies are the fundamental subject of McLuskie's (1995) study of misfortune. The book looks at the structural and topical components that assist these works with portraying power and gender dynamics. It examines how gender roles, social hierarchies, and terrible consequences communicate in confounded ways, offering light on the more fantastic cosmic request depicted in Shakespeare's tragedies.

Shakespeare's plays, prominently his tragedies, have representations of mothers and parenthood that are specifically analyzed in Adelman's (1999) book. Adelman investigates the representations of maternal figures and their effect on the story and characters by assessing plays like Hamlet and Macbeth. Insights into the power relationships, gender roles, and psychological intricacies surrounding the maternal figures in Shakespeare's tragedies are given in this book.

Shakespeare's depiction of gender and power was impacted by the philosophical and social milieu, which Wells examines comparable to the possibility of humanism in Shakespeare's works. The book provides insightful viewpoints on the humanistic principles that affected

Shakespeare's information on human instinct, ethical quality, and the intricacy of power relations despite not being solely focused on Shakespeare's tragedies.

Shakespeare's tragedies illustrate gender relations, and Colley's study investigates the spot of ladies and marriage in early current Britain, offering a historical and social setting. The book provides consideration on the intricacies of ladies' organization and power inside wedded relationships by analyzing societal conventions, lawful frameworks, and expectations surrounding marriage; this corresponds with the subjects shrouded in Shakespeare's works.

Shakespeare's life and the social and social climate wherein he resided are both investigated anecdotally in Greenblatt's book. Despite the fact that it isn't straightforwardly worried about gender and power, it offers significant insights on Shakespeare's time's socio-world of politics, which shaped how he saw and depicted gender roles and power dynamics in his tragedies.

3. THEORETICAL FRAMEWORK

3.1 Previous Studie

It could have been pointless to compose works with ladies as the fundamental subject because males were the focal point of society and ladies were 'the other'. Notwithstanding, Rackin also makes the case that Shakespeare's plays have always been receptive and accessible for ladies, which has helped with the empowerment of ladies (Rackin 72). It's dubious to guarantee that Shakespeare's portrayals of ladies give them greater power. Several female characters are portrayed as being submissive and accommodating. Clearly they are not defying masculine mastery or male power. In any case, it's a good idea that ladies could possibly connect with female characters. Shakespeare's plays display gender bias since daughters and wives are as often as possible assigned to ladies. Ladies can relate to being subordinated and ailing in power in their own lives. People in the future of ladies might be spurred by the ladies in his plays to speak out against injustice and sexism. Notwithstanding, how the plays are deciphered and from what perspective the plays are examined helps feminism and equity.

Shakespeare's works are examined by feminist critics corresponding to male nervousness and female oppression (Rackin 16). Men's fear of strong ladies can serve as the establishment for male anxiousness.

In any case, it very well may be challenging to examine his works according to this perspective because they were composed according to a male perspective and using phrasing that men would use (Rackin 16). Writing habitually exhibits misogyny. As per Donovan, men serve as the establishment for all writing, whereas ladies are always 'the other' (Donovan 4,5). Moreover, he asserts that writing is perpetually composed according to the perspective of a man (Donovan 15). Of course, this is misrepresented. Nevertheless, all that happens in Hamlet is essentially seen according to Hamlet's perspective. His desire for retribution and the aftermath from his actions serve as the plot's essential motivators. Nevertheless, it is impossible to equitably understand writing. Current culture and values affect each perusing since they are applied to the text. So, the peruser often discovers what they are searching for (Rackin 18).

In Shakespeare's plays, male characters prevail, as per Rackin, and female characters are either underrepresented or given less screen time than male characters. The ones who show up as often as possible serve as housewives and are normally 'female' (Rackin 49-50). We could at first consider the two female characters being less significant because there are less of them. The play might be analyzed from different angles, and when it is seen according to a feminist perspective, misogyny in our male centric society is plainly portrayed. For instance, Ophelia and Gertrude are depicted as insignificant and weak. Nonetheless, in the event that alternate clarifications were put out, such as the absence of male power, proof would without a doubt be discovered to support it. As indicated by Rackin, history and data must be reworked and further studied because they are 'fragmented'. She claims, "I think we really want to consider the implications of its ongoing authority," and adds that "it constitutes only one of numerous stories that could be told about ladies' place in Shakespeare's reality" (Rackin 9).

Shakespeare, among his different works, somewhat depicts the male centric society of the Elizabethan time in Hamlet. The main female characters in the play, Ophelia and Gertrude, both submit to the male characters. At the point when her sibling and father ask Ophelia to avoid

Hamlet, she is constrained to stay silent and focus on what they need to say. The choices she must make are in the hands of men, despite the contention she feels between her adoration for Hamlet and her loved ones. Fischer asserts that ladies are the silent, unheard sex, which is reflected in Ophelia. She as often as possible remains silent because she is at a loss for words (Fischer 3).

Ophelia plays a tiny job in the play, yet her personality is pivotal to understanding the play's fundamental themes of injustice and male centric systems. By dissecting Ophelia, it is demonstrated that males are in control in society since their judgment is conclusive, personal ladies are marked as having hysteria and being insane, and having intercourse outside of marriage is a sign of an unchaste and harmed lady. At the point when Laertes convinces Ophelia to stay away from Hamlet's lies, she makes her first significant appearance in the play. Polonius bans Ophelia from seeing Hamlet notwithstanding Laertes' suggestion (Fischer 4).

3.2 Theory

The portrayal of women in writing and the political underpinnings of gender norms have been analyzed by feminist critics. According to Barry, feminist critics consider how women are portrayed in scripture and whether differences between people are the result of their genetic or social makeup (Barry 140-1). In addition, feminist critics have examined the role of women in writing, interpreting writing as inherently political (Barry 140). Barry also highlights the changing perspectives of feminist criticism over time. Male imbalance, for example, was a significant problem for her in the 1970s. In the 1980s, the focus shifted from men to women. Another focus was the reconstruction of the female image. Women and writers' benefit from this (Barry 130). As suggested by Bennett and Royle, feminist research explores the complexities of gender inequality. This abstract work must be read with caution to understand the male-centric, progressive arrangement (Bennett and Royle 214). According to Los Velasco, Western feminism is the type of feminism accessible to people in first world countries. Western feminism analyzes the oppression, enslavement, and oblivion that permeate this underdeveloped nation. Most first world women are well-educated and allowed control over their bodies, sexuality and lifestyle (Ros Velasco 110). Los Velasco still summarizes feminism as an activity aimed at achieving

unity in a male-dominated society, regardless of place of birth or culture. In a world represented and built by men, every woman must shape her own personality. Moreover, all women must unite against a male-dominated society (Los Velasco 114-15).

The Bible frequently depicts women as domesticated and submissive, but female characters in larger roles are often dynamic and defy these stereotypes. Naturally, the modern writing differs from her writing in the middle of the seventeenth century due to the struggle for women's freedom. His mid-seventeenth-century writings were not written to emphasize inequalities in modern culture, but they usually depicted the plight of women in male-dominated societies. According to Millett, within stereotypes and gender roles, there is a difference between femininity and masculinity. A lady (or "gentleman") is guaranteed to be homely, excellent, and obedient; she explains.

On the other hand, men (or "masculinity") are ambitious, aggressive, and dynamic (Millett 26). However, according to Millett, these structures of men being strong and masculine and women being peaceful and feminine are not based on scientific knowledge (Millett 28). Both Hoshkam and Amiri agree that gender is a social construct. They refer to Judith Steward's performability hypothesis, which states that a person's behavior and adherence to gender norms determine whether a person becomes a woman or a man. Gender is a social construct that can be changed or erased as a result. Be that as it may, as the Stewards paper shows, whether a person is considered male or female, several characteristics determine whether that person is female or male (Khoshkam and Amiri 2).

What qualities exist in women and characterize their distinctions, and what qualities map to men and characterize masculinity, are the subject of much debate. According to Judith Head's performativity hypothesis, which Hoshkam and Amiri refer to (Hoshkam and Amiri 3), "Truth is performative, which only means that it is truly just in so far as it is carried out." Act and behave around evidence of gender, not the natural gender of the person. However, it is unlikely that many people will change their personality significantly to make decisions in their daily lives.

4. ANALYSIS

4.1 Shakespeare's portrayal of women

In addition, feminist critics have examined the role of women in writing, interpreting writing as inherently political (Barry 140). Barry also highlights the changing perspectives of feminist criticism over time. Male imbalance, for example, was a significant problem for her in the 1970s. In the 1980s, the focus shifted from men to women. Another focus was the reconstruction of the female image. Women and writers benefit from this (Barry 130). As suggested by Bennett and Royle, feminist research explores the complexities of gender inequality. This abstract work must be read with caution to understand the male-centric, progressive arrangement (Bennett and Royle 214). According to Los Velasco, Western feminism is the type of feminism accessible to people in first world countries. Western feminism analyzes the oppression, enslavement, and oblivion that permeate this underdeveloped nation. Most first world women are well-educated and allowed control over their bodies, sexuality and lifestyle (Ros Velasco 110). Los Velasco still summarizes feminism as an activity aimed at achieving unity in a male-dominated society, regardless of place of birth or culture. In a world represented and built by men, every woman must shape her own personality. Moreover, all women must unite against a male-dominated society (Los Velasco 114-15).

While women are often portrayed in the Bible as a domestic and submissive gender, female characters in larger roles are dynamic and often defy these stereotypes. Of course, given the struggle for women's freedom, the modern writing differs from her mid-seventeenth-century writing. His mid-seventeenth-century writings were not written to emphasize inequalities in modern culture, but they usually depicted the plight of women in male-dominated societies. According to Millett, within stereotypes and gender roles, there is a difference between femininity and masculinity. A lady (or "gentleman") is guaranteed to be homely, excellent, and obedient; she explains.

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4.2 The shaming of Ophelia and Gertrude

Feminist critics have looked at how women are depicted in writing and how gender norms are influenced by politics. Barry says that feminist critics look at how women are depicted in scripture and whether there are differences between people because of their social or genetic makeup (Barry 140-1). In addition, feminist critics have examined the role of women in writing, interpreting writing as inherently political (Barry 140). Barry also highlights the changing perspectives of feminist criticism over time. Male imbalance, for example, was a significant problem for her in the 1970s. In the 1980s, the focus shifted from men to women. Another focus was the reconstruction of the female image. Women and writers benefit from this (Barry 130). As suggested by Bennett and Royle, feminist research explores the complexities of gender inequality. This abstract work must be read with caution to understand the male-centric, progressive arrangement (Bennett and Royle 214). According to Los Velasco, Western feminism is the type of feminism accessible to people in first world countries. Western feminism analyzes the oppression, enslavement, and oblivion that permeate this underdeveloped nation. Most first world women are well-educated and allowed control over their bodies, sexuality and lifestyle (Ros Velasco 110). Los Velasco still summarizes feminism as an activity aimed at achieving

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5. CONCLUSION

The main female characters in Hamlet are Gertrude and Ophelia, and it is necessary to study them in order to examine Shakespeare's portrayal of women. Deconstruction is key to translating this play into feminist. Ophelia, like Gertrude, is goofy yet sane, weak yet strong, docile yet autonomous. Hamlet is a work of writing that is primarily written and read from a male point of view. In this particular situation, Gertrude is more like his wife and mother than a ruler. The focus is on her betrayal and her decision to marry the Executioner of the Ruler. Cavendish assures that many women identified with the characters in Shakespeare's plays and were willing to compose as if Shakespeare was a woman (Luckin 72).

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