

So Many Oedipuses in Shakespeare

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1

Shakespeare's *Henry V* ends in a festive atmosphere with Henry's successful proposal of marriage to Katharine, the princess of France, although the epilogue throws some cold water on this happy ending by mentioning the historical fact that Henry VI, born of Katharine, later lost France. Nevertheless this ending still connotes infinite happiness, because, in history, after Henry V's death, the widowed Katharine remarried Owen Tudor, a Welshman. By doing so, she not only cleared the way, of course without knowing it, for her grandson Henry VII to open the Tudor dynasty, but also caused her great-great-granddaughter Elizabeth I to be called a fairy queen. In Edmund Spenser's *The Faerie Queene*, Henry VIII is mentioned by the name of Oberon as the king of the fairyland, and Elizabeth I, Oberon's daughter, by the name of Tanaquil as succeeding to Oberon's throne¹. If Shakespeare had written a sequel to *A Midsummer Night's Dream*, he might have had Oberon's Queen Titania give birth to a baby daughter and named her Tanaquil. All this becomes probable only because Owen Tudor came from Wales, a Celtic country famous for its many fairies.

Shakespeare makes his Henry V say, 'I am Welsh' (*Henry V*, IV. vii. 109), although the grounds for this declaration are not very apparent even taking into consideration his having been called 'Prince of Wales' before his enthronement. Katharine, the French princess, begins learning English conversation long before the result of the battle of Agincourt is decided, preparing for the English king's proposal, and already, of course without knowing it, accepting her destiny as the ancestress of the Tudor kings. Courting her, Henry proposes that they collaborate to 'compound a boy' (V. ii. 216) who

will be strong enough to 'take the Turk by the beard' (218). Probably the 'boy' Shakespeare lets Henry V foretell the presence of is not Henry VI, who was weak enough to lose all the English territories in France, but Henry VII, whose compound contains nothing of Henry V.

There are four captains in Henry V's camp at Agincourt: Gower, an Englishman, Fluellen, a Welshman, Macmorris, an Irishman, and Jamy, a Scot. This demonstrates that Henry V peacefully and equally reigns over both English and the Celtic nations. Of these captains, Fluellen, the Welshman, is the most conspicuous and outstanding, having far more speeches than the other three. When Henry tries to test the character of William, a soldier, after the battle of Agincourt, he gives an important role to Fluellen. Shakespeare has Henry favour Wales, and the reason for this must be sought in the history that comes after him. He is trying to tie Henry V, a heroic king, to Henry VII, the founder of the Tudor dynasty, making Katharine the knot, although there was no blood relationship between these two kings. At the time of Shakespeare, Wales was already united to England, while Scotland was not. The family ties between England and Wales had already been formed.

Ireland was England's colony, but was incessantly rebelling against the suzerain, and England often had to dispatch troops to suppress the riots. The feelings of the people of England toward Ireland were complex and rather melancholy (probably are even today). Shakespeare might have placed Ireland at the center of the Celtic legend in his mind, but in this situation it would have been hard for anyone to depict strong ties with Ireland in literary works. It is believed that Puck in *A Midsummer Night's Dream* is the Irish fairy 'Pooka',² and in fact all the fairies in this play can be imagined to be Irish, including Bottom, whose head is changed to an Ass's. When Puck explains about the ghosts of mediaeval legends, Oberon replies, 'But we are spirits of another sort' (III. ii. 388). This might mean that they are Celtic, or more precisely, Irish, fairies. Dromio of Syracuse in *The Comedy of Errors*, perplexed at being mistaken for his twin brother without knowing it, says, 'This is a fairy land; O spite of spites, / We talk with goblins, elves and sprites' (II. ii. 189-90). The fairy land full of goblins, elves and sprites that English people knew was Ireland; in fact Dromio's words might be paraphrased as 'This may be Ireland.' Doctor Pinch, schoolmaster and sorcerer, can also be looked on as a kind of Celtic monster. Antipholus of Syracuse, also perplexed, says, 'Lapland sorcerers inhabit here' (IV. iii. 11) probably hinting at Irish sorcerers.

Portia lives in a fictitious land named Belmont. It is unusual for Shakespeare to use imaginary lands. Besides Belmont, there are only a few instances, one of them being Prospero's island. The reason why Shakespeare didn't have Prospero and Miranda live on some real island is that their dwelling places must be where fairies, sprites and monsters live, to make the atmosphere suitable for Prospero's magic. He, in punishing Caliban, uses 'urchins' (I. ii. 328, II. ii. 5), and in punishing Stephano and Trinculo, uses 'goblins' (IV. i. 258). Caliban parallels Avagddu in Celtic mythology, and his mother Sycorax parallels Cerridwen, a Brythonic nature goddess.³ We are told that Prospero's island is one of the Bermuda islands ('Bermoothes,' *The Tempest*, I. ii. 229). Bermuda was as far from England as Lapland for English people of the time, worth of being a habitat for non-terrestrial beings, and Shakespeare was reluctant to give the island a real name. For the same reason, Portia lives in a fictitious land. It is quite reasonable to infer that Portia is either a fairy or a monster, and, for that reason, her habitation must not have a real name. Bassanio likens Portia to Medea (*The Merchant of Venice*, I. i. 169-72), a sorceress who killed her own brother and two sons. In the last scene of *The Merchant of Venice*, Portia abruptly tells Antonio to unseal the letter she has brought, saying he will find there that three of his argosies are richly come to harbour. She adds, 'You shall not know by what strange accident / I chanced on this letter' (V. i. 273-79). These 'strange' and secretive words give the audience the impression that Portia herself has attracted Antonio's argosies to the shore with her magical power as Prospero drew another Antonio's ship to his island. It can be thought that both Belmont and Prospero's island are likened to Ireland.

The forest which Duke Senior and his followers go into, where all the main persons later gather, is called the Forest of Arden which cannot be found on any real map. This is a strange forest. Most people who stray into it become good-natured, no matter what they were like before. Hurt stags languish and shed 'big round tears' (*As You Like It*, II. ii. 38) into the brook. Even though it is a part of France, lions couch to assail men. When weddings are to be celebrated, Hymen, the god of marriage, suddenly appears and makes a speech. These oddities have an Irish savour. And Rosalind, the chief personage there, declares that she, in Pythagoras' time, 'was an Irish rat' (III. ii. 174), though she can hardly remember it.

Also quite fictitious is the forest of Windsor, where Falstaff is teased by the Fairy Queen, acted by Mistress Quickly, Hobgoblin, acted by Pistol, and the fairies, acted by

the merry wives of Windsor.

Hamlet swears 'by Saint Patrick' (I. iv. 142) that his 'wild and whirling words' (139) have offended Horatio. It is not clear why a prince of Denmark should swear by the patron saint of Ireland, but the reason seems related to the fact that the prince is quite agitated, having heard the truth about his father's death from the ghost who, having told it, runs very fast under the ground, and, from beneath, cries 'Swear!' three times. Perhaps nobody but an Irish guardian saint would have been able to cope with such a situation.

Cymbeline is the story of England in the Celtic age, and in it, London is mentioned four times by the name of 'Lud's Town.' Toward the end of the play people gather in Wales, a Celtic country even now. So when Imogen, disguising herself as a man, is called 'a fairy' (III. vii. 14), and when Posthumus, waking from a wondrous dream, says, 'What fairies haunt this ground?' (V. iv. 133), they sound quite natural and, at the same time, steeped in legend. In Shakespeare, however, things Celtic sometimes appear under the guise of Christianity, and sometimes of Roman mythology. The title *A Winter's Tale* itself is quite Celtic, although the place of the story is mythological Greece. When Mamilus, a little boy destined to die soon, says, 'A sad tale's best for winter: I have one / Of sprites and goblins' (II. i. 25-26), he is conscious more of being in a cold desolate Celtic area than in a mild Mediterranean one. In the same Celtic area also lives the shepherd who, finding a richly clothed baby, says, 'it was told me I should be rich by the fairies' (III. iii. 116). The sheep-shearing feast in Bohemia, an inland country on the map, which is strangely located on the coast in *A Winter's Tale*, is Celtic. 'This your sheep-shearing / Is as a meeting of the petty gods, / And you the queen on't' (IV. iv. 3-5), says Florizel, calling Perdita a fairy queen.

When Margaret says to Richard, 'Thou elvish-marked, abortive, rooting hog' (*Richard III*, I. iii. 228), she holds in her mind the image of a Celtic monster. Clarence, just before he is killed by the murderers sent by Richard, dreams of 'a legion of foul fiends' (I. iv. 58). Being an evil monster, Richard is startled at the name of Richmond because a bard of Ireland once told him that he should not live long after he saw Richmond (IV. ii. 103-05). And later he calls Richmond 'the Welshman' (IV. iv. 476), apparently knowing that he is Owen Tudor's grandson. All the women around him, good or bad, even Mistress Shore and Lady Lucy, who are mentioned but do not appear, can be deemed Celtic fairies, and when they are against him, they are united.

Helena thinks herself 'as ugly as a bear' (*A Midsummer Night's Dream*, II. ii. 93) and 'as a monster' (II. ii. 96). She is also a Celtic being like Puck, Oberon and the others, even if she herself never dreams of being one. The Celtic people 'believe that all nature is full of invisible people, and that some of these are ugly or grotesque, some wicked or foolish, many beautiful beyond anyone we have ever seen, and that the beautiful are not far away when we are walking in pleasant and quiet places.'¹⁴

There are many women who are deemed monsters in *Henry VI*: Margaret who is Suffolk's mistress before becoming queen, and is cruel enough to kill young Rutland; Joan who is in one aspect a saint and in another a witch; Countess of Auvergne who tries to capture Talbot single-handedly; and Eleanor, Duchess of Gloucester, who plots to make her husband king by the aid of witchery. All these are in essence Celtic.

There are several heroines who disguise themselves as men; Julia, Portia, Jessica, Rosalind, Viola, Imogen. In Shakespeare's time, as there were no actresses, all female parts were acted by male actors, chiefly by boys before their voices broke. So one might think it would be easy for these 'women' to disguise themselves as men, because that would simply mean revealing the actors themselves, hidden behind their female roles. Actually it is doubtful if it was that simple. Viola calls herself 'poor monster' (*Twelfth Night*, II. ii. 34). Boy-acted women are essentially hermaphrodites. And female characters disguising themselves as men are twofold monsters. As 'boy-dressed-as-girl-dressed-as-boy,'¹⁵ they essentially belong to the Celtic world. 'As they watched Shakespeare's heroines move in and out of their manhood, the Elizabethan audience actually witnessed the creation of sexual composites which resembled the "man and woman both" that Queen Elizabeth claimed to be.'¹⁶ The Queen, being of Celtic descent, was the most prominent monster of the age.

Irish people were, and are, said to have theatrical talent—Sheridan, Goldsmith, Wild, Yeats, Lady Gregory, Synge, O'Casey, Beckett, etc. This may have something to do with the fact that Ireland was (or is) where fairies live. Ireland is a place where there is no distinction between reality and fantasy, between men and fairies or between on-stage and off-stage. All the dramatic characters on stage are fairies for the people in front of the stage, and all the people in front of the stage are fairies (or monsters) for those on stage. Irish people lived (or live) in drama, and whatever they say or think becomes the stuff of drama. There is no proof of Shakespeare's having been of Irish descent, but there is enough circumstantial evidence to *suppose* so.

The culture and legend of the Elizabethan age had a Celtic foundation, which Shakespeare expressed in his works. To be Celtic is to live in a world of fairies and monsters, where there are no feudal ties to land, and consequently no strong idea of family, no primogeniture, and no obstinate sexual discrimination.

Prospero practices 'rough magic' (*The Tempest*, V. i. 50) with the aid of the 'elves of hills, brooks, standing lakes and groves' (33), and those 'demi-puppets that / By moonshine do the green sour ringlets make' (36-37), and those 'whose pastime / Is to make midnight mushrooms' (38-39). After breaking his staff and drowning his book, he leaves the island for Milan, his native country, 'where / Every third thought shall be' his grave (311-12). According to the general understanding that Prospero is Shakespeare himself, those elves and demi-puppets are his *dramatis personae*, and Shakespeare, with their aid, though they are 'weak masters' (41), presented many spectacles on the stage, which is equivalent to Prospero's island. All the Shakespearean characters are elves and demi-puppets, of whom the Shakespearean world is composed, and Jaques' words that 'All the world's a stage, / And all the men and women merely players' (*As You Like It*, II. vii. 139-40) should be taken in this context. By regarding all the men and women as merely players, or as elves and demi-puppets, Shakespeare succeeds in patternizing every man and woman.

There are many men with an Oedipus complex in Shakespeare's plays. They, as well as the other characters, are patternized, and can be regarded as Celtic elves or monsters, the constituents of his stage-world.

2

It is historically indisputable that English dynasties, especially that of Tudors, were supported by female lineages. The idea that kingship goes along with female lineage is found in many of Shakespeare's plays. The Archbishop of Canterbury, in reply to Henry V's question, asserts that the Salic law which prohibits women from succeeding to the throne in Salic land has nothing to do with English kings (*Henry V*, I. ii. 33-95). This is to assure the righteousness of Henry's claim to the throne of France, but, at the same time, as an inevitable consequence, it also aspires to assure the righteousness of his queen's yet unborn grandson's claim to the throne of England.

That Lionel, the third son of Henry VII, had one daughter, Philippa, and no son,

explained repeatedly in Shakespeare (*1 Henry VI*, II. iv. 83, II. v. 75, *2 Henry VI*, II. ii. 12, 49), caused a lot of troubles later in history. Henry IV trembles 'even at the name of Mortimer' (*1 Henry IV*, I. iii. 142), because Mortimer is Philippa's son. Hotspur's wife is Philippa's daughter, but, although she is entitled to criticize her brother Mortimer's or her husband's claims to the throne, in speech or action she doesn't do anything of the sort. She is 'wise, but yet no farther wise / Than Harry Percy's wife' (*1 Henry IV*, II. iii. 108-09). Heroic men's wives like Calphurnia (Caesar's wife), Portia (Brutus's wife), Virgilia (Coriolanus's wife) are not given the capacity to assert themselves. For wives to attain freedom, it is necessary that their husbands be non-heroic.

When the third duke of York lengthily explains to Warwick why he is genealogically entitled to claim Henry VI's kingship, Warwick says, 'What plain proceedings is more plain than this?' (*2 Henry VI*, II. ii. 52). It is not clear whether this adulatory speech of Warwick's shows the general understanding of the day, or is merely an ironical comment on an extremely complex argument. Henry VI is the grandson of John of Gaunt, the *fourth* son of Edward III, while York is the grandson of Edmund, the *fifth* son of Edward III. In this respect York has no claim to the throne, but York's father's wife *viz.* York's mother is the great-granddaughter of Lionel, the *third* son of Edward III, and on the basis of this genealogical order he says he is nearer to the throne than Henry VI. Setting aside the question of whether this is 'plain' or not, what is noteworthy here is that the Wars of the Roses resulted from the minute inspection of female genealogies.

The reason why the duke of Gloucester in *Richard III* marries Anne is that she is the widow of Edward, the prince of Henry VI. For the same reason, after killing her, he tries to marry Elizabeth, daughter of Edward IV and his own niece. In spite of the existence of Hamlet, the grown son of the late king, Claudius succeeds in climbing his way up to the throne, the very reason for which is that he has married Gertrude, the widowed queen. He enumerates 'two special reasons' for not punishing Hamlet for murdering Polonius, one of them being that Hamlet is much loved by Gertrude who is so conjunctive to his life and soul that, 'as the star moves not but in his sphere'(IV. vii. 15), he could not move but by her. While this appears to be an expression of his love toward Gertrude, it is actually an expression of the fact that he, as king, cannot move but in her sphere.

Looking over the royal lineages of England after William I, we find that nothing can

be spoken of without mentioning women. After the death of Henry I, the third king of the Norman dynasty, civil war occurred between Matilda, daughter of Henry I, and Stephen, son of Adela who was the sister of Henry I, both claiming the right of women in royal lineage. When Richard I the lion-hearted died, Arthur, son of Geoffrey who was Richard I's next youngest brother, was the nearest to the throne, but John, the youngest brother of Richard I, occupied the royal seat neglecting his young nephew. This became possible, as is hinted in Shakespeare's *King John*, because Queen Eleanor, Richard and John's mother, preferred her youngest son to her grandson. Pandulph advises Lewis to marry Blanch, John's niece, so that he might claim England's throne in her right (*King John*, III. iii. 142-43). The right that husbands get from their wives was thus definite. It is thus clear that husbands often get their rights from their wives.

The grounds for Jane Grey's claim to the throne was that her mother Frances was the daughter of Mary, the daughter of Henry VII. Henry VII had another daughter Margaret, who married James IV of Scotland and later proved to be the grandmother of Mary of Scotland and the great-grandmother of James I of England; along this line also exists the present royal family of England. After Elizabeth I passed beyond her childbearing years, the people of England thought that nobody but the son of Mary Queen of Scots was entitled to succeed to England's throne. When they were to behead Mary, they sent an ambassador to Scotland to get the approval of her son James VI, thinking the approval of the future king of England was necessary, and he gladly gave it. Sixteen years later he came to London to ascend to the throne by his mother's right, and became James I of England.

In Shakespeare, as well as in the real society, both aristocratic and non-aristocratic men who have no family estates to inherit try to marry rich girls. Since they cannot acquire good houses by their own birthrights, they try to achieve them by connecting themselves to good female lineages through marriage. To do this, they must aim for girls who have no brothers to succeed to their fathers' houses. Shakespeare shrewdly avoids succession troubles in young people's marriages. Had Juliet successfully married Romeo and lived longer, they might have faced the problem of who would succeed to the house of Capulet. Cordelia commits a fatal error in marrying the king of France, because he would have undoubtedly claimed the English throne, Lear having no male heir. But Shakespeare obviates the trouble by killing her. Orlando, in *As You Like It*, who has no house to succeed to, is happy to marry Rosalind, Duke Senior's only child,

and his brother Oliver, who succeeded to his father's house, is also happy to marry Celia whose father has just lost his dukedom. Shakespeare usually furnishes women who are destined to inherit their family homes with husbands who have no house to inherit. Silvia, daughter of the Duke, is loved by Valentine and Proteus, the two gentlemen of Verona, marries Valentine in the end. This solution is decided from the beginning, because while Proteus's father who seems to be rich appears at the outset, there is neither appearance nor mention of Valentine's father. So we feel Valentine is quite free to succeed to another house. Baptista in *The Taming of the Shrew* has two daughters, and Katherina, the elder one, who is to succeed to her father, marries Petruchio whose father is dead, while Bianca, the younger one, marries Lucentio whose father comes and visits him. Portia, rich and fatherless, marries Bassanio whose 'faint means' and 'swelling port' (*The Merchant of Venice*, I. i. 125, 124) have let him court her. Olivia in *Twelfth Night*, also rich and fatherless, marries Sebastian, a vagrant.

Primogeniture is the curse of women. It is an effective mechanism for maintaining the necessity of houses, which are the minimum unit of order, in order to sustain both the state and male-dominated society. This system works ostentatiously against girls who have younger brothers, because even if they are older, they cannot succeed to their family homes. In Shakespeare's plays, however, there appears no girl who has a younger brother. Girls in Shakespeare are free from primogeniture.

By these contrivances Shakespeare releases his heroines from the troublesome problem of succession, and gives them a free and secure footing for action. This has something to do with how the age was. At least in the fictional world people enjoyed seeing women free, because they knew that would please the Queen who assumed the throne after her younger brother Edward VI and her elder sister Mary I had died.

But circumstances change in Shakespeare's last plays. *Cymbeline* is all right, because Imogen, the sole heiress of the king of Britain, marries Posthumus whose house is probably not worth mentioning, but in *The Winter's Tale*, Perdita, the sole heiress of the king of Sicilia, marries Florizel, the sole heir of the king of Bohemia. Who then will succeed to the throne of Sicilia? In *The Tempest*, Miranda, the sole heiress of the Duke of Milan, marries Ferdinand, the sole heir of the king of Naples. Who then will succeed to the dukedom of Milan? In *Pericles*, Marina, the sole heiress of the king of Tyre, marries Lysimachus, Governor of Mytilene. There is no problem if Lysimachus deserts Mytilene and goes to Tyre, but if not, who will succeed to the throne of Tyre?

This change might have something to do with the change in rulers. Under the male king James I, people were not especially interested in seeing women free.

3

The Elizabethan Age was Elizabeth's age. Her existence was absolute and inviolable. People were made fully aware of women's competency. To trace this fact in Shakespeare is an easy task. His comedies, tragedies and histories are practically all controlled by women. One critic, commenting on the love-games played in Shakespeare, mentions the chess game played by the lovers in *The Tempest*, and says, 'In some measure each of these love-games is a game of chess, the symbol suggested for Miranda and Ferdinand. We cannot help but notice that Shakespeare is paying an indirect tribute to the importance of women, for in chess the most versatile, powerful and treasured piece is the queen.'⁷ But this critic overlooks the fact that the first speech spoken by Miranda playing at chess is 'Sweet lord, you play me false' (V. i. 172). Women, even in love-scenes, are afraid of being played false by their lovers. Ferdinand, in response to Miranda's accusation, and with some repugnance for strong-minded woman, protests, 'No, my dear'st love, / I would not for the world' (172-73).

It was customary for people to see the image of Elizabeth in every *queen*, and to see all women behind Elizabeth. 'The Queen herself seems to have assumed a direct application of the plays she saw to her own person and circumstances. Even the commonest of theatrical conventions took on political specificity.'⁸ However, Elizabeth's existence and the female genealogy in her background made people feel that the man-ascendant society was threatened, and caused a trend of misogyny. Both awe and aversion toward women are also seen in Shakespeare.

Hamlet's appreciation of his mother is one thing, and how the audience regards her is another, and Shakespeare was far more concerned about the latter than the former. 'Mourning for a dead king, even revenge, is displaced or at least overlaid and complicated by misogyny toward a queen who is too vital, whose sexuality transgresses both her age and her brief tenure as widow.'⁹ And 'critics have suggested that the aging widowed queen of the play resonates strongly with the aging virgin queen on the throne.'¹⁰

It is true that 'many stage misogynists are basically comic figures,¹¹ and this is

because comedy is essentially the genre where antagonism between men and women is depicted, as can be seen in Aristophanes' *Peace*, Nicholas Udall's *Ralph Roister Doister*, or Shakespeare's *Much Ado about Nothing*. Both men and women enjoyed hearing the opposite sex spoken ill of, and felt relieved. It is quite natural that male playwrights liked to chide women for the enjoyment of the male audience, but this has nothing to do with misogyny.

The basic idea of *Love's Labour's Lost* is that four men are punished by Cupid for neglecting him. 'Go to; it is a plague / That Cupid will impose for my neglect / Of his almighty dreadful little might' (III. i. 203-05). But in this play the women who are extremely contemptuous of men's love are never punished by Cupid. This is strange, considering that Mirabella in *The Faerie Queene* is punished by Cupid for her arrogance and neglect of love, being forced to march a long way while being beaten and teased constantly by Disdain, a giant, and Scorn, a fool (Bk. VI, Chapter 7). The women in *Love's Labour's Lost* are simply scornful and sardonic from the beginning toward the men, who are simply expressing their love. Apparently this is the form of Cupid's punishment for the men, but, in fact, it is hard to understand why Shakespeare felt the urge to depict women in this way, neglecting or breaking the formula of comedy. One answer might be that he was trying to go along with the misogynous atmosphere prevailing at the time. When Berowne realizes that their scheme has been seen through, he supposes Boyet to be the person who betrayed them to the princess and the other ladies, and utters words of hatred and contempt to him (V. ii. 459-81). But these words are essentially directed toward the women who have been so contemptuous to them. It is not impossible to imagine the princess as Elizabeth I, and Boyet as William Cecil.

Much Ado about Nothing has many things in common with *Love's Labour's Lost*, although love's labour is not lost in it, as lovers are united in marriage in the denouement. For instance, Cupid is referred to ten times in *Love's Labour's Lost*, and nine times in *Much Ado about Nothing*. At the beginning Claudio says, 'I will live a bachelor' (I. i. 228), and Benedick says, 'I did never think to marry' (II. iii. 219-20) and 'I have so long railed against marriage' (II. iii. 228-29). The aversion to marriage, especially from the male viewpoint, is not yet found in *Love's Labour's Lost*; the misogynous tendency that appears in it is taken much further in *Much Ado about Nothing*. Aversion to marriage is nothing but an aversion to the opposite sex.

Before Benedick appears on stage, that is, when we have no preconception of him, Beatrice talks quite scornfully about him, on ambiguous grounds. It is acknowledged that 'there is a kind of merry war' (I. i. 55-56) between Beatrice and Benedick, but we seldom see it on the stage, because when they meet, it is only Beatrice who is on the attack, while Benedick can scarcely talk back to her. Only when she is not near him, he is fluent in criticizing her (*cf.* II. i. 222-45). Benedick says that his wit, being a most manly one, 'will not hurt a woman' (V. ii. 15-16). But still he has a touch of misogyny.

Lear's curse on his unfilial daughters falls also on women in general. When he says, 'Down from the waist they are Centaurs, / Though women all above: / But to the girdle do the gods inherit, / Beneath is all the fiends'; / There's hell, there's darkness, there's the sulphurous pit, / Burning, scalding, stench, consumption' (*King Lear*, IV.vi. 126-31), he is forgetting that Cordelia is also a woman. This misogynous eloquence leads up to 'do thy worst, blind Cupid; I'll not love' (*Ibid.* 139-40) when Lear takes the blind Gloucester for a woman.

Timon of Athens may be the most misogynic of Shakespeare's plays. There appear only two women, Timandra and Phrynia, besides the women who appear in the masque performed in the banquet scene. Timandra and Phrynia, both prostitutes, appear in only one scene, and are given a few speeches, but being the only female characters, they are apparently meant to represent all women in this play. Timon, hiding his malice inside, says grace before the banquet, including the line, 'If there sit twelve women at the table, let a dozen of them be as they are' (III. vi. 75-77), meaning that all women are prostitutes.

This play is quite unique among Shakespeare's plays in the sense that it has no affectionate relationship between men and women. Women in the masque personate Amazons, and they come to the banquet led by Cupid. What do Amazons led by Cupid mean? Cupid is a god of love and the Amazons are a women's tribe excluding men. The two are incompatible. This inconsistency, unreasonableness, absurdity is all that they mean. This play seems to treat relationships between men and women as absurd and senseless, not even worth mentioning.

The fact that there are many backbiting speeches spoken by male characters about women doesn't necessarily mean that those men are misogynists. Misogyny and mother complex share a common root, just as love and hatred sometimes flow from the same spring. Men who have a strong attachment to their mothers at the same time feel that

they are mentally bound by them, and men instinctively wish to be free from any kind of shackles. But as they have neither the courage nor the propensity to insult their own mothers, they tend to express their indignation toward women in general.

4

The Tudor dynasty was established through ignoring legitimacy and primogeniture. Shakespeare, probably to justify this, cites several precedent examples of legitimacy and primogeniture ignored, justifying, as a result, the overthrow of the social system, and, by extension, the overthrow of the man-woman order.

The witches in *Macbeth* prophesy that Banquo will become the progenitor of Scottish kings, and Macbeth is filled with fear at this. But it is not clear why he fears it so much, because he has no child and there seems to be no hope of Lady Macbeth bearing one in future. Apparently his ambition relates only to himself (and his wife), but not to his descendants. Whether Hamlet was interested in the problem of succession is a difficult question. He calls Claudius 'A cutpurse of the empire and the rule, / That from a shelf the precious diadem stole / And put it in his pocket—' (III. iv. 99-101) and 'He that hath kill'd my king and whor'd my mother, / Popp'd in between th'election and my hopes' (V. ii. 64-65). In his monologues he says little about the problem of succession, but in talking to other people he gives several hints: to Ophelia, 'I am very proud, revengeful, ambitious' (III. i. 124-25), to Horatio, 'Nay, do not think I flatter, / For what advancement may I hope from thee...?' (III. ii. 56-57), and to Rosencrantz, 'Sir, I lack advancement' (III. ii. 331). Even when he says to Rosencrantz and Guildenstern, 'Beggard that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear a halfpenny' (II. ii. 272-74), he suggests that he is deprived of his innate right. But it is still doubtful if he really means what he says.

Henry VI says, in an aside, 'my title's weak' (*3 Henry VI*, I. i. 134), and, menaced by Richard Plantagenet and his followers, agrees to the proposal that he should designate Richard as the successor to the throne after his death. He sets aside his own son Edward, knowing that Richard's claim to the throne is no less weak and groundless than his own.

Philip in *King John*, bastard son of Richard Coeur-de-lion, is favoured by Queen Eleanor, and is knighted and given the name of Sir Richard. He taunts Robert, his half

brother and heir of his mother's husband, saying, 'My mother's son did get your father's heir; / Your father's heir must have your father's land' (I. i. 128-29), but, by these complex words, he rather taunts primogeniture, without the help of which he has been given knighthood. After hearing Constance, raging against the king of Austria's opportunistic attitude, say, 'Thou wear a lion's hide! doff it for shame, / And hang a calve's-skin on those recreant limbs' (III. i. 54-55), he repeats 'And hang a calve's-skin on those recreant limbs' three times (57, 59, 125), and with slight change, repeats it further two times (146, 225). This tenacious repetition shows how he and Constance are quite in sympathy with each other in hating opportunism, the opportunism this time being identified with that of primogeniture.

There are three bastards in Shakespeare; Philip in *King John*, Don John in *Much Ado about Nothing* and Edmund in *King Lear*. Every bastard hates primogeniture and the social system based on it. He also hates chaste women, because chastity is an idea fostered in primogeniture. Philip has no interest in women at all, Edmund is interested in Goneril and Regan who are far from chaste, and Don John is pleased with the prospect of Hero, a pure girl, falling in disgrace. It is no accident that, in *King Lear*, where women as a whole are cursed, Edmund plays a critical role, and that, in *Much Ado about Nothing*, in a misogynous atmosphere, Don John has his own field of activity.

In *2 Henry VI*, Horner, an armorer, and his apprentice Peter make a single combat to decide whose words are veracious, and Peter, although he looks far weaker and less experienced in fighting, wins. This is a parody of Mediaeval trials, but it should be noted that this reversal of the social order also connotes the breakdown of the importance of legitimacy. In *Richard II*, York blames Richard for having confiscated John of Gaunt's estate, and says, 'For how art thou a king / But by fair sequence and succession?' (II. i. 199-200). And Ross talks about John of Gaunt's son Bolingbroke as 'Bereft and gelded of his patrimony' (II. i. 237). These words anticipate and justify the rebellion of Bolingbroke, at the same time giving theoretical grounds in advance to the later Wars of the Roses. In the abdication scene, Northumberland demands that Richard II read aloud the articles of his own crimes, and says that if he refuses, 'The commons will not then be satisfied' (*Richard II*, IV. i. 272). This reminds us of how Bolingbroke seemed to 'dive into' the hearts of the commons 'with humble and familiar courtesy' (I. iv. 25, 26), acting as if the throne were 'in reversion' (35) to be his. Bolingbroke tries to ascend to the throne with the help of the commons, which inevitably leads to the denial

of primogeniture.

Orlando, at the very beginning of *As You Like It*, complains that his brother Oliver does not pay enough care or money on his breeding and education. Probably because he has been forced to work like an ox, he is strong and sturdy, and succeeds in overpowering both Charles, a professional wrestler, and Rosalind's mind. He improves his own lot through acquired ability, not by birthright. His inclination in its intrinsic nature goes against legitimacy. When Oliver says, 'my soul—yet I know not why—hates nothing more than he' (I. i. 163-64), he feels an instinctive fear against this inclination of Orlando's.

It is symbolic that in *Hamlet* there appear two kings' nephews, Hamlet, the Dane, and Fortinbras, a Norwegian. If we add Beowulf, the nephew of the king of Geats, a country of Sweden, we have three nephews of Scandinavian kings. Nephews can be deemed as a symbol of the breakdown of primogeniture. Hamlet is feared by the king, his uncle, and Fortinbras is active and ambitious, while Beowulf is calm and really heroic. No matter what kind of men they are, their presence alone is enough to threaten kings, especially kings who have no heirs. Besides Hamlet and Fortinbras, there appears in *Hamlet* a third king's nephew, and that is Lucianus. Hamlet reproduces the scene of his father's death by directing 'the Murder of Gonzago,' but Lucianus, who murders the king, Gonzago, is not his brother, as was Claudius, but, according to Hamlet, who speaks to Ophelia loudly enough for all persons present to hear, 'nephew to the King' (III. ii. 239). Hamlet thus conveys two messages to Claudius: he knows that Claudius murdered his father, and he will be murdering Claudius in revenge.

King's nephews have an element of the self-contradiction about them, because their standpoint hovers between the affirmation and negation of primogeniture.

5

In Virgil's *Aeneid*, Aeneas tries to flee from the burning Troy, carrying his father Anchises on his back and taking his wife Creusa and son Ascanius with him. But, on the way, he loses his wife amidst the fire and crowd. As he seeks her, her spirit appears before him, and tells him to fly with Anchises and Ascanius without bothering about her, and he does so. This Aeneas-Anchises episode is mentioned twice in Shakespeare: in *2 Henry VI* (V. ii. 62), and in *Julius Caesar* (I. ii. 113). What this episode of the

Anchises-Aeneas-Ascanius line suggests is symbolical for patriarchy, and Creusa plays an important role in it. The father-son tie is the pivot of male-dominated society, and naturally, it is depicted most beautifully and positively in literary works (so long as the son is not a bastard). In *1 Henry VI*, a master gunner of Orleans appears at his post by the gun on the wall with his young son, and, on leaving the spot due to some urgent necessity, tells his son to bring him word if he spies anyone, but the boy, seeing English soldiers, fires the gun and kills two commanders. That the two English commanders are killed by a young boy is, in one aspect, a trivialization of the Hundred Years' War, but on another, a glorification of sons' loyalty to their fathers.

Sir John Talbot is depicted as a perfect hero, both valiant and gentlemanlike. His name means nothing but an absolute terror to the French people, but he is gentle enough to forgive the French woman who has tried to entrap him. Other heroes in Shakespeare such as Titus Andronicus, Achilles, Macbeth, Othello and Coriolanus are as strong and valiant as Talbot is, but, at the same time, they have some human defects like impetuosity, stolidity or arrogance. Talbot, however, is perfect. And, because he is perfect, the episode of affection between him and his son proves also to be perfect. He sends for his son to come to the English camp to tutor him in the stratagems of war, but, denied of reinforcements, is isolated, besieged by the enemy, and is sure to be beaten. He urges his son to evacuate, but the son rather chooses to die with his father. So, hand in hand, they go into the jaws of death.

Edgar in *King Lear*, loyal to his father to the end, disguises himself as a beggar, follows and protects him, and when he dies, is 'big in clamour' (V. iii. 208) lamenting his death.

Generally speaking, in Shakespeare, daughters rebel against their fathers, while sons obey them. Daughters cannot establish their identity without rebelling, and sons cannot keep it without obeying. Even Richard III, who is merciless to his brothers and his nephews, seems to have enough filial affection for his father.

Young Clifford, seeing his father's dead body, says, 'Meet I an infant of the house of York, / Into as many gobbets will I cut it / As wild Medea young Absyrtus did' (*2 Henry VI*, V. ii. 57-59), and, following these words, he later kills young Rutland. It is unusual, and hard to justify revenge for one's father killed in war, exacted through the murder of the killer's helpless young son. This demonstrates that the father-son relation is the most vital factor in a male-dominated society, however unjustifiable it may be.

The same is the purport of the molehill scene (*3 Henry VI*, II. v.) where Henry VI observes a father lamenting over the body of his son whom he has killed in the war without knowing he was his own son, and a son lamenting over the body of his father whom he has killed in the war without knowing he was his own father. This scene denounces the inhumanity of civil wars, of course, but, at the same time, it emphasizes the intensity of father-son reciprocal affection.

Siward, knowing that his son has been killed in the war, simply asks if his hurts are on the front, and learning that they are, says, 'Why then, God's soldier be he! / Had I as many sons as I have hairs, / I would not wish them to a fairer death: / And so, his knell is knoll'd' (*Macbeth*, V. ix. 13-16). Indeed, brevity is the soul of wit, and in this manly beauty the male world dreamed romantic dreams.

Women, if not satisfied with being subordinate to this dream, should defy it. Margaret forcibly tries to enter into the father-son area. The fact that she marries without a dowry is in itself a challenge to male society. It is lucky for her that Henry VI lost his father Henry V at an early age and doesn't remember him. He knows neither his father's love for him, nor his own love for his son. He is not entitled to be a leader of male society. Parting with Suffolk, Margaret likens herself to Juno by saying that she will have an Iris that shall find him out wherever he is in this world's globe (*2 Henry VI*, III. ii. 405-06). Her Jupiter is not King Henry, her husband, but Suffolk, her lover.

Women doubt if there is any substance to a father-son relationship. Knowing that they, in fact, control both father and son, they wonder if male society is merely a principle or a name. They think that it is this name that is their enemy.

When Juliet says, 'O Romeo, Romeo! wherefore art thou Romeo? / Deny thy father and refuse thy name' (*Romeo and Juliet*, II. ii. 33-34), she wishes to deny not only that Romeo is Romeo but also that Romeo is a man in the historical meaning of the word. Because so long as he is one, he can not deny his father, and must stick to customary ideas about man-woman relationships. She wishes him to be only a physical existence, having no house, no parents, no name, and asks him to take all of her for everything that is no part of him. She knows too well that this wish is vain, and she is speaking only of her non-realistic dream, not dreaming of being heard by Romeo himself.

Things that have many aspects and elements usually have only one name. When one calls a thing by its name, one does not necessarily mean to affirm all its aspects or elements, but there is no way to call each one separately. There are men and women in

human society, and both the words 'men' and 'women' have many historically accumulated connotations. When we admit that Romeo is a man, we at the same time admit that he has all the historically accumulated connotations belonging to the word 'man.' But Juliet refuses to admit that he is a 'man' in the historical meaning of the word, and in so doing, she rejects the whole male-dominated social system, including legitimacy, primogeniture, patrimony, patriarchy and sexual discrimination. It is logically correct for Capulet to say, 'Wife, we scarce thought us blest / That God had lent us but this only child; / But now I see this one is one too much, / And that we have a curse in having her' (III. v. 164-67).

Cassius refuses to see Caesar as anything but a physical existence, and as a physical existence, everyone is much the same. He remembers well that one time Caesar came near to being drowned swimming across the troubled Tiber and cried for help, and another time when Caesar had a fever and shook and groaned and cried for some drink like a sick girl. He is amazed that 'A man of such a feeble temper should / So get the start of the majestic world / And bear the palm alone' (*Julius Caesar*, I. ii. 128-30). But Brutus, and Caesar himself, regard him as a symbolical or historical existence. When they think of the name of Caesar it doesn't comprise only physical elements. Caesar, instead of saying 'I', repeats 'Caesar', just like a little girl who likes to pronounce her own name, and his last speech is, '*Et tu, Brute?*---Then fall Caesar!' (III. i. 77). His pride in himself leads him to read a historical meaning into his own name. Brutus respects him, and has no fear of his person, but is only afraid of the possibility of his turning dangerous after bearing the palm alone. He smells danger not in the person of Caesar, but in the name of Caesar. Juliet says, 'What's in a name?' but, for Brutus and Caesar, everything is in a name. And that is where Juliet becomes repugnant.

State powers try to protect primogeniture by all means for the purpose of protecting the national polity, and, for that, impose discrimination one-sidedly on women. They also try to interfere in people's private concerns, making many elaborate laws for that purpose. They wish to relieve men's sexual frustration by overlooking brothels, and to compel women to control their desires, all of which are to maintain the framework of the family, which they consider to be the minimum unit of national order. And the most

effective policy for preserving the national population is to confine women in their childbearing role.

What *Troilus and Cressida* and *Measure for Measure*, together with *All's Well That Ends Well*, have in common is the question of how far state powers should be allowed to interfere in people's sexual desire, the most personal concern. The King of France in *All's Well* orders Bertram to marry Helena whom he would never have dreamt of marrying. Threatened with death, he perfunctorily marries her. Without spending even one night with her, he goes to war saying, 'war is no strife / To the dark house and the detested wife' (II. iii. 287-8), quite reasonable and convincing words. And at the end of the play King again forces him to marry Helena who has already succeeded in the bed-trick and in getting pregnant. At the end of *Measure for Measure*, the Duke of Vienna forces three persons to get married with those he designates without making sure if they are willing: first, Angelo with Mariana to whom he has once been betrothed and later forsaken; second, Lucio with the whore he has made pregnant; and third, Isabella with Duke himself. The last case is the most outrageous. Isabella has never expressed affection for him, either to his face or to the audience. It is true Duke Orsino also suddenly declares in the last scene of *Twelfth Night* that he will marry Viola without having her consent, but she, while disguised as a boy, has consistently expressed affection for him, and has even said to him that if 'he' were woman 'he' would marry such a man as Orsino. So the preparation for Orsino proposing to her has been perfect, but there has been nothing of the sort with the Duke of Vienna. When a powerful man declares arbitrarily that he will marry a woman who has been a novice and has never changed her mind about becoming a nun, it leaves the dark impression of despotism. And also Leontes, in the last speech of *The Winter's Tale*, orders Paulina to marry Camillo, without questioning their minds. 'The arbitrary arrangement at the end of the play, whereby she is to marry a lord chosen by Leontes, seems too abrupt and mechanical a solution for the woman whose personality gained so much of our sympathy.'¹² But the solution should be considered more despotic than mechanical.

Troilus and Cressida is very close to *Measure for Measure* in the sense that it also treats the problem of sex and the state. That Paris, prince of Troy, has eloped with Helen is an entirely personal matter, because they have done it voluntarily. But Agamemnon commanded all the Greek city-states to take part in the war against Troy to recover his brother's wife, who they admit is nothing but a 'whore' (II. iii. 74, IV. i. 67),

and the war has continued for ten years, with innumerable soldiers killed on both sides. The absurdity of the war induces many controversies on both sides all of which are seemingly very logical but in fact as wholly absurd as the war itself. It is generally said that this play was first written and performed for the alumni clubs of the inns of court, which were one of the most important nurseries of Elizabethan plays, and that it consequently abounds in intricate logic to satisfy the audience who were versed and daily steeped in them. If this is true, Shakespeare might have set pleasant jokes for them by offering sophisticated and almost meaningless controversies whose theme is whether to give up a whore to spare more soldiers' lives. Both Hector of Troy and Ulysses of Greece argue that, if both state and natural laws were to be observed, Helen should be given up, yet conclude, after long and fervent speeches, that she should *not* be given up, the inconsistency of which alludes to the foolery and danger of states interfering with sexual matters, which are intrinsically personal. When Thersites says, 'Nothing but lechery: all incontinent varlets!' (V. i. 97-98), he means that the one and only motive of human conduct is sexual desire. Shakespeare was of a highly moral character, and believed in human dignity, yet was still a firm believer in the verity of these words of Thersites'.

Touchstone says that men marry because they have their desires 'As the ox hath his bow, sir, the horse his curb and the falcon her bells' (*As You Like It*, III. iii. 71-72), meaning men marry forced by their desires and for no other reason. The clown in the household of the countess of Rossillion says that he will marry because his poor body requires it, 'driven on by the flesh, and he must needs go that the devil drives' (*All's Well That Ends Well*, I. iii. 26-28). Here, sexual desire, at least for men, is the curb, the devil, and is what drives them to marriage which they would evade if possible. This is beyond belief for Juliet and other Shakespearean heroines who keep a beautiful balance between sexual and spiritual love. Men, who are 'strange' from Helena's point of view, can make sweet use of women they hate (*All's Well That Ends Well*, IV. iv. 21-22). This strangeness may be what makes brothels prosper.

Brothels and venereal disease are the two dark shadows which sexuality throws on human societies, especially on Vienna in *Measure for Measure*, where corruption boils and bubbles till it overruns the stew (V. i. 315-17) and 'Liberty plucks Justice by the nose' (I. iii. 29), and where the soundness of gentlemen only means the sound which hollow bones make (I. ii. 51-53). The sheer volume of mentions of whores and venereal

disease is one aspect of Elizabethan literature which literatures of other ages do not share. This reflects the reality of the age, and, accordingly, even Jaques, a philosopher, is castigated for having been a libertine as sensual as the brutish sting itself, and for disgorging into the general world all the embossed sores and headed evils that he has caught with licence of free foot (*As You Like It*, II. vii. 65-69). This castigation, being allusive, does not necessarily mean that Jaques has the disease, but the harshness of this allusion is hardly seen in the literature of any other age.

Troilus and Cressida is, for that matter again, very close to *Measure for Measure*. Thersites wishes the 'Neapolitan bone-ache' would fall on the Greek soldiers who 'war for a placket' (II. iii. 19-21) for no less than ten years, and wishes 'the dry serpigio' may fall on the argument of war which is nothing but a whore and a cuckold, 'a good quarrel to draw emulous factions and bleed to death upon' (II. iii. 75-76). That Cressida, having sworn her eternal love to Troilus, falls in love with Diomedes immediately after being sent to the Greek camp is the due result of the corruption brought down on the district by the whore Helen. As a natural consequence, Pandarus, the symbolic character of the *milieu*, confesses in the final speech that he has 'aching bones' (V. x. 35), and wishes to bequeath his diseases to the audience, thus making the playhouse a hotbed for germs.

7

While men's sexual desire is so freely tolerated in many situations, the morality formed in male societies pretends to forget that women also have a sexual drive. But many Shakespearean heroines can never accept this *sexual* discrimination. They realize that gender equality is *sexual* equality in the true meaning of the words, and for that reason they affirm the sexual desire inherent in women. Cressida, not satisfied with the childish Troilus, is enamoured by Diomedes who is really manly with strong sex appeal. For her, as well as for Juliet, it does not matter at all who belongs to the enemy's side and who to hers. Margaret, Henry VI's Queen, who is far prouder than her husband, and goes to the battle-field leading the army in his place, naturally has a lover, the Earl of Suffolk, from the moment she marries Henry, and feels no need to conceal it. When Adriana resents men's looseness and says to her sister Luciana, 'Why should their liberty than ours be more?' (*The Comedy of Errors*, II. i. 10), Luciana chides her for her stubbornness, and when Adriana remonstrates with her about her servility, she replies

that it is not servility but 'troubles of the marriage bed' that makes her decide to stay unwed (*The Comedy of Errors*, II. i. 27). These words are very modern, because Luciana thinks and speaks of marriage from the sexual side, and because she thinks that the right to decide whether to marry or not is in her grip. Furthermore these words, and the idea itself, are undoubtedly elicited by her sister's stubborn insistence on equality, even if she is not conscious of it.

Juliet, at 'a fortnight and odd days' (*Romeo and Juliet*, I. iii. 15) shy of her fourteenth birthday, is neither interested in human equality nor in women's obligations. She thinks of falling in love only in physical terms, refusing Romeo's name which is neither 'hand nor foot / Nor arm nor face nor any other part / Belonging to a man' (II. ii. 40-42), wishing that he would doff it as he does his clothes, and, being naked, that he would take all of her, while Romeo, having come to the place 'With love's light wings' (66), thinks in conceptual, mediaeval, and rather childish terms, praising Juliet's eyes that twinkle like 'two fairest stars in all the heaven' (15), and declaring that he would adventure for such a merchandise as Juliet even if she were 'as far as that vast shore wash'd with the farthest sea' (82-83). Like any man at the beginning of love, he thinks nothing of marriage, while Juliet, on the point of his departure, abruptly makes him remember that if he loves her at all he should marry her, and makes him swear to arrange the marriage the next day, thus making the parting such sweet sorrow that she shall say good night until morning. Lady Capulet was already Juliet's mother much upon those years that Juliet is now a maid (I. iii. 72-73), which means that she is no more than twenty-six years old now, while her husband has passed his dancing days (I. v. 31), and it is at least twenty-five years since last he was in a masque (37). Undoubtedly, Lady Capulet is a cat on a hot tin roof, and her husband imposes no restrictions on her. Something of her innate willfulness and acquired strength has been passed on to her daughter. And it must be admitted that Juliet has 'suck'd wisdom' (I. iii. 68) from the teat of her nurse who is amused to think of her foster-child falling backward soon (56) and who has lost, as well as all her teeth but four, her husband and her daughter, and yet lives, working as a nurse, independently, vivaciously, and lewdly. Juliet is very glad to be no longer a Capulet, denying her father and her name, acts which would have been punished by death in the old times, as is seen in the case of La Pucelle, who denies her father and is consequently cursed and condemned by him to be burnt because 'hanging is too good' for her (*Henry VI*, V. iv. 33). The final condition for La Pucelle's

burning is her confession that she is pregnant with the Dauphin's child. To be alienated from one's native origins is a *sine qua non* for women to be independent, and to be independent is, for them, to be sexual. Juliet, a creation of the early stage of Shakespeare's career, is already a consummate Shakespearean heroine, having strength, leadership and sexuality. For her, to marry is to have sex. Being young, she can think of nothing else. With the nurse's exhortation she has an ample mind to bear 'the burden' (II. v. 77) of Romeo, and she wonders 'how to lose a winning match play'd for a pair of stainless maidenhoods' (III. ii. 12-13). She wants to act 'true love' (16) whether or not it has an appearance of simple modesty, to possess the mansion of a love which she has already bought, and having been sold, she now wants to be enjoyed (26-28). In the end she stabs herself with Romeo's 'happy dagger' saying that her body is its sheath (V. iii. 168-69).

It is not without reason that Goneril and Regan both struggle to win Edmund, because they are independent and their husbands are too weak to deserve them. Albany is diffident and evasive, either an observer or a critic of his wife. Cornwall only pretends not to be henpecked so long as his course of action is the same as his wife's, and is destined to die early. It is only too natural that their wives, strong, logical, and sexual, are not satisfied with them. Edmund shares much in character with these sisters, and is well-matched with them, quite unlike his half-brother Edgar who has nothing to do with women, being only interested in vassal and filial obligations. Disaster comes to these sisters because they have the power of volition to do whatever is in their minds, and in fact overdo themselves so much as to try to kill their father. This power of volition entails sexuality. Another disaster is that there is only one man who can cope with them; Edmund. His Machiavellian logic is persuasive when he says that he, a bastard, 'in the lusty stealth of nature' (I. ii. 11), took 'more composition and fierce quality' (12) than Edgar, his half-brother, who was 'Got 'tween asleep and wake' (15), and that, since his father 'compounded with [his] mother under the dragon's tail,' he is 'rough and lecherous' (I. ii. 135-38). Any woman who is sexually ripe at all might be unable to resist his masculine sex appeal, and it is only too natural that, in his last moments, he self-complacently says that he was beloved by these two sisters, the one having poisoned the other for his sake and then slain herself afterwards.

Most women think that they are the victims of male-centred society, and in fact they are. They have been suppressed exorbitantly partly because they are weak-sinewed,

but chiefly because they are the sex that bears children. Every moral law in this society has been made to deprive them of the freedom to exhibit their abilities and sensibilities. Adriana, believing that her husband is making love to some other woman, says that, if her body should be contaminated by 'ruffian lust,' he would 'tear the stain'd skin off [her] harlot-brow' and 'from [her] false hand cut the wedding-ring and break it with a deep-divorcing vow' (*The Comedy of Errors*, II. ii. 132-38). And Katherina, protesting against her newly-married husband, says, 'I see a woman may be made a fool, / If she had not a spirit to resist' (*The Taming of the Shrew*, III. ii. 218-19). The resentment of discrimination expressed by these words, whose propriety nobody can deny, has accumulated in women's minds through history. And 'Petruccio could only play the part of lord if Kate agreed to the game.'¹³

Even before marriage men behave outrageously toward women. Lysander, who, having had love-juice dropped on his eyelids, abandoned Hermia for Helena, says to Demetrius, 'In Hermia's love I yield you up my part' (*A Midsummer Night's Dream*, III. ii.165), knowing that Hermia still loves him, while Valentine, merely to demonstrate his generosity, says to Proteus, 'All that was mine in Silvia I give thee' (*The Two Gentlemen of Verona*, V. iv. 83), knowing that Silvia still loves him. These speeches show that they believe they have the right to dispose of women as they like, considering them to be men's accessories or possessions.

Women's sexual instinct was not only ignored, but also trampled upon by men's sexual instinct. Jack Cade threatens the common people, saying that the aristocracy will ravish their wives and daughters before their faces if they abandon their insurgency (*Henry VI*, IV. viii. 29-31). He, however, at the same time says, 'there shall not a maid be married, but she shall pay to me her maidenhead ere they have it: men shall hold of me in capite; and we charge and command that their wives be as free as heart can wish or tongue can tell' (115-19). Women must be ravished anyway. But, more egregiously, women were treated as the prizes and rewards of war for soldiers, for which it was not necessary for commanders to pay. Richard III encourages (or threatens?) his soldiers saying, suggesting what will happen if their foes win: 'Shall these enjoy our lands? lie with our wives? / Ravish our daughters?' (*Richard III*, V. iii. 337-78). Henry V is so merciful that he warns his soldiers to be kind even to the enemy, 'for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner' (III. vi. 116-17). Even he, however, threatens the citizens of Harfleur, saying, 'What is't to me, when you

yourselves are cause, / If your pure maidens fall into the hand / Of hot and forcing violation?' (33-35). And on the French side Bourbon encourages his friends, and wishes to let the daughters of those who will not follow him be contaminated by English soldiers (IV. v. 13-18).

The animosity of women treated in this way throughout the long human history is personified in the witches of *Macbeth*. For them, whatever male society regards as fair is foul, and whatever it regards as foul is fair. They do not countenance men; at the same time they do not overlook the obtuseness of women who are satisfied with their place in society, for instance the sailor's wife who entirely believes in her husband on the *Tiger* far away, and keeps munching chestnuts pretending that nothing unfair has ever been forced on women. Also unforgivable for them is Lady Macbeth who, in the character of obedient wife, always wishes to attain the greatest material prosperity for herself although she has apparently had a baby by another man, and tries to wash away the dregs of conscience in her irresolute husband through the art of feminine strategy, illogically questioning his love toward her (I. vii. 39). The witches, like Nemeses, take aim at her and succeed in driving her to madness and then to suicide. They are also displeased with Lady Macduff for her indulgence to her husband, and punish her by letting him run away with no explanation or solicitude, leaving her alone with their young son in an environment which he judges too dangerous to stay in. However great his display of grief at their deaths, it was what he anticipated when he left them. The witches should guffaw to think that he, not born of woman, is so fitted to carry out their plan to punish servile women.

8

While conscripting poor people, Falstaff asks Shadow whose son he is, and when he answers that he is his mother's son, Falstaff says, 'Thy mother's son! like enough, and thy father's shadow: so the son of the female is the shadow of the male' (*2 Henry IV*, III. ii. 128-30). These words are very significant. Every mother's son is her sun, but he is merely his father's *shadow*. The substance of parenthood lies in the mother, not in the father.

As wives, women are generally against patriarchy, yet as mothers of sons, they are for it, wishing their sons to rule over their households after marriage. So, 'wives' and

'mothers' are on bad terms with each other. Mother-complex and patriarchy play supplementary roles, one being supported by the other. Many men in Shakespeare have an Oedipus complex, and mothers, using men's Oedipus complex as a foothold in their climb toward the center of male-dominated society, try to be pillars of it. Queen Elizabeth remained unmarried all her life, but at the same time, she was the 'mother' of the English people. 'One of Queen Elizabeth's most clearly womanly self-portrayals was as virgin mother to her people. She used this role throughout her reign particularly when the matter of the succession reared its ugly head: how, she would protest, could her people demand that she marry and produce an heir when she was already mother to them all?'¹⁴ Declaring herself the mother of the English people, she preferred to protect male society rather than deny it, for that was the way to secure the national support, and thus she proved to be the symbol of the Oedipus complex of her time. In the sense of virginity and motherhood coexisting in one woman, the Virgin Mary and Elizabeth I were the same. The Worship of the Virgin Mary may be the starting point of an Oedipus complex. Also, the idea that Venus is the mother of Cupid is rooted in the fact that many men have an essentially strong attachment either to their own mothers or to the concept of an ideal mother.¹⁵ So Elizabethan men had three mothers to rely upon!

The term 'Oedipus-complex' is generally applied to men who have great, sometimes sexual, affection for their own mothers. But it is somewhat unfair to refer to Oedipus himself in this meaning, because, although he married his own mother Jocasta, he did so without knowing who she was, and married her not even for love, but to gain the royal position of Lius. As for Hamlet, to whom Ernest Jones applied this term, it is not necessarily clear to what degree, or with what kind of affection, he is attached to Gertrude, although Ernest Jones assumes that 'as a child Hamlet had experienced the warmest affection for his mother, and this, as is always so, had contained elements of a disguised erotic quality, still more so in infancy.'¹⁶ But still it is apparent, from the first soliloquy to the time of his death, that his interest lies consistently with his mother, and not with his father whom he has almost entirely forgotten toward the end of the play. His father's ghost, parting from him on the battlements, says, 'Remember me' (I. v. 91), and on the second meeting with his son the ghost's first words are 'Do not forget' (III. iv. 110). He worries that he might be forgotten, and that is not without reason, because, in spite of all his anxiety, he is in fact forgotten. After the fourth soliloquy (IV. iv. 32-66),

Hamlet never mentions his father. He loathes his mother's remarriage so much that he would commit suicide if 'the Everlasting had not fix'd / His canon against self-slaughter (I. ii. 131-32). His killing Claudius is not so much motivated by desire for revenge for his father as for his mother, who has drunk the poisoned wine prepared for him. It is also apparent that he is more interested in Gertrude than in Ophelia whom, despite his declaration after her death that he loved her dearly (V. i. 264), he does not even remember when he kills her father *by mistake*. Even though he hesitated so much to avenge his father's death doubting how and why he must do it, he instantly, very rapidly, avenge his mother's, by stabbing Claudius who has poisoned her *by mistake*. There is no reason to refute Ernest Jones' view.

King John revolts against primogeniture by neglecting Arthur who is nearer to the throne than he is by genealogical order. He also spurns flatly the sentence of excommunication from the Roman Church (*King John*, III. i.), challenging the established religious order. In this sense he is heroic. But his heroism depends upon his mother Eleanor, who is strong enough to say, 'I am a soldier' (I. i. 150). The shock that her death gives him is great. Receiving the news, he says, 'What! Mother dead!' (IV. ii. 127), and, 'My mother dead!' (181), and after the second murmur (or ejaculation?) there comes the report that 'they say five moons were seen tonight: / Four fixed, and the fifth did whirl about / The other four in wondrous motion' (182-84) as if denoting John's mental disturbance.

Coriolanus lays siege to Rome, which is ungrateful for his great services, stopping his ears to any supplication from Rome, but when his mother, wife and son implore him to leave it undestroyed, he relents. Yet, in fact, almost all the words of entreaty are spoken by his mother Volumnia. Coriolanus yields to her teary appeal and endangers his own life, not paying any attention to his wife and his son who appeal to the same effect. One Roman citizen, speaking of Coriolanus' contribution to Rome, says that 'he did it to please his mother' (*Coriolanus*, I. i. 37-38). Volumnia, a strong mother worth being adored and regarded with awe by men with a mother complex, is a typical militant mother who supports male society. She describes herself as 'Juno-like' (IV. ii. 53), and, at the same time, she compares Coriolanus to Jupiter, Juno's husband (V. iii. 153-54). Coriolanus is considered her husband as well her son.

Othello, although he is middle-aged, is mentally uncultivated, immature and simple, and is as tenderly 'led by the nose as asses are' (I. iii. 399-400). Usually men of this type

are under the influence of their mothers until death, and it is partly because they see their own mothers in grown-up women that they are afraid of them. Othello believes that the handkerchief which he was given by his mother and has given Desdemona is a charmed one and keeps the woman who holds it amiable, enabling her to subdue her husband entirely to her love (*Othello*, III. iv. 56-58). But he knows too well that it has no power to keep the husband amiable or to subdue the wife to his love—ay, there's the rub. Othello's mother should have given another kind of handkerchief to her son who has no confidence in his own masculine amiability. He is incessantly tormented by the question of whether he is loved by his wife or not, irrespective of her having the handkerchief. He can be classified with Caliban who lives on the island that his mother Sycorax, banished from Algiers, came to rule over, and is quite at a loss what to do without her.

The most nauseous examples of this category are Tamora's two sons who, set on by their tigerish mother, rape and injure Lavinia, the daughter of Titus Andronicus. Here also must be mentioned Bertram in *All's Well*, whose mother is the greatest mother created by Shakespeare, generous, sagacious, penetrating and benevolent. It is astonishing that such a great mother should have such a foolish son, but this is how the world goes. Apparently he has an inherent fear toward her and, as a matter of course, tries to evade her as much as possible. All he wishes is to have a wife as foolish as himself so that he may feel at ease at home, but unfortunately, the woman forced upon him is Helena, who happens to be as great as his mother. He sees his own mother in his wife, and is terrified. It is more from his mother than from his wife that he is fleeing when he goes off to the war. Shakespeare's plays are full of strong mothers and weak sons, Gertrude and Hamlet not being excepted. Gertrude is named frailty by her frailer son, but she is only frail as woman. As a mother she is so strong that she is unshakable for her son. When he tries to wring her heart in her bedchamber, she says her heart has been cleft in twain (*Hamlet*, III. iv. 158), but that is merely to ease his mind, for her cleft heart sticks together again very rapidly and she keeps living with Claudius as if nothing has happened.

The sexuality of sons under the influence of their mothers is warped and ill-balanced, and hinders them from being happy in love, Othello's case being one instance.

Most men, after getting married, seek a 'mother' in their wives. Wives fully recognize this, and by becoming substitutes for their husbands' mothers, they are also entitled to be pillars of male-dominated society.

Suffolk, enumerating Margaret's virtues, mentions 'Her valiant courage and undaunted spirit' (*1 Henry VI*, V. v. 70), which were not traditionally counted as women's virtues. The existence of Queen Elizabeth I should have influenced the idea of women's virtue. Margaret, the mother of young Edward, consistently behaves as though she were also mother to Henry VI. This may be the only attitude to take toward such a weak and childish husband, and this is what he expects from his wife. At the end of the 'molehill scene,' where Henry only wishes to die, urged to run from the place, he is quite eager to obey, not because he is afraid to stay, but because he loves to go 'whither the Queen intends' (*3 Henry VI*, II. v. 139), just like a small boy following his mother. Margaret addressing the army (V. iv. 1-38) reminds us of Elizabeth I before the battle of the Armada.¹⁷

Edward IV, Henry VI's successor, gets engaged to marry Warwick's daughter, but just after that, is enamoured by Lady Elizabeth Grey, a widow with two grown sons, and marries her. It is obvious that he seeks for a mother, more than a wife, in her. The same thing happens in *Titus Andronicus*. Young Emperor Saturninus declares that he will marry Titus's daughter Lavinia, but, just after that, is enamoured by Tamora, the captive queen of Goth who has three grown sons. Assuring him that she 'will a handmaid be to his desires, / A loving nurse, a mother to his youth' (I. i. 331-32), she will control him as she wants.

Macbeth is as dependent on Lady Macbeth as a little boy on his mother, goaded by her to high treason, and unable to support himself when he knows that she is dead. To him she is more a mother than a wife, and she tries to exert herself to the extreme as such, accepting male-dominated society. She says, 'I have given suck, and know / How tender 'tis to love the babe that milks me' (*Macbeth*, I. vii. 54-55), but doesn't say *who* the father of the baby was. Was it Macbeth, or someone who was her husband before she married him? Probably Macbeth is her *déjà vu* baby, and that *déjà vu* was what he forced upon her.

Richard II is like a spoiled, willful child. Who spoiled him? Undoubtedly, Isabel, his

wife. Knowing that her husband favours male courtiers, she keeps obedient and faithful to him. Her affection for him, if there is any, is more that of a mother than of a wife. Edward II in Marlowe's *Edward II*, like Shakespeare's Richard II, favours male courtiers, but his wife never spoils him. She takes a lover, and, in collusion with him, imprisons her husband, and causes him to be stabbed through from his buttocks to his mouth, a rational way for a wife to take revenge on a homosexual husband.

Mark Antony is scheming in *Julius Caesar*, amorous in *Antony and Cleopatra*, and fretful in both, but never valiant. At the naval battle of Actium, Cleopatra herself goes to the front on her own battleship, and seeing the enemy's ships, panics, makes her ship turn round, and flees. Seeing this, Antony does the same, following her just like a little boy running after his mother. Receiving the false news of her death, he stabs himself outright to die. He is entirely dependent on Cleopatra, just like a little boy on his mother. His first wife Fulvia was active and ambitious, and could never confine herself in a household. His second wife Octavia is a paragon of wifely virtue, modest and obedient, and nothing more. What Antony seeks in a wife is motherhood, which Cleopatra amply gives him, fondling and controlling him.

Antony and Cleopatra has so many features in common with *Romeo and Juliet* that one can be called the parody of the other, but in one respect they are definitely different: *Antony and Cleopatra* has no bent toward sex which is so abundant in *Romeo and Juliet*. Although Antony and Cleopatra are both middle-aged, they have neither the prudence nor the equanimity suitable to their age, and at the same time there is no hint of their being inclined to sex. Juliet yearns for it, but Cleopatra is already satiated. Before falling in love with each other, both Antony and Cleopatra have experienced marriages, bereavements, child rearing, etc. all of which they are now tired of. One thing that they have never been satisfied with is a purely heart-to-heart love, not mercenary, not habitual, not servile, and not beastly. But knowing nothing but war and sex, they don't know how to attain it, and there their frustration, impatience, bewilderment, suspicions and jealousy begin. Cleopatra's sexual allure which was so effective in attracting Julius Caesar has no effect on Antony, because that is not what he is looking for. For a joke, she lets her diver hang a salt-fish on his fishing hook (II. v. 15-18), and that accomplishes more than all her sex appeal does. She fears that Antony may be disgusted with her because of her having fled the sea fight, not knowing how marvelously it has stimulated his love for her. In her ignorance, she tries a superfluous

bit of artifice, sending him the false news of her death, which causes him to stab himself, and in despair, she kills herself. This ending is strangely similar to that of *Romeo and Juliet*. A woman dies a pseudo death, and her lover hastily mistakes it for a real one and kills himself. The woman, finding him dead, also kills herself. Shakespeare uses the same ending in *Pyramus and Thisby*, the craftsmen's play in *A Midsummer-Night's Dream*. What is unique in Antony is that, before he dies, he knows that he has been mistaken, and is made to realize how stupid he has been. He is brought to Cleopatra and dies in her breasts, which she lets an asp bite as a baby sucks the nurse asleep, and dies.

Henry VIII marries his brother's widow Katherine, and after more than twenty years declares the marriage illegal. While young, he was satisfied with a motherly wife, but, getting old, he begins to want to have another kind of wife, and chooses Anne, as young as his own daughter Mary.

10

Most unmarried men expect their girlfriends viz. their possible future-wives to have a motherly concern for them, and, by accepting the role of surrogate mother, unmarried women also come to be the support of male-dominated society.

Rosalind controls Orlando and brings him under her influence, leading him to a happy ending, just as Portia does with Bassanio. This is the function that mothers fulfill with their children. Some women are inclined to take this role with their lovers, while others aren't. In *Twelfth Night*, Olivia is the former, and Viola the latter. Olivia cannot be interested in Duke Orsino who courts her persistently, because he looks authoritative and patriarchal, which clashes with her *penchant*. At first sight she is attracted to Cesario who actually is Viola, a very weak-looking young *man* who seems to need protection. In fact, Olivia falls in love with *him* before she meets *him* when she hears that *he* is 'not yet old enough for a man nor young enough for a boy: as a squash is before 'tis a peascod, or a codling when 'tis almost an apple' (*Twelfth Night*, I. v. 158-60). She marries Sebastian, taking him for Cesario, but even after she realizes her own mistake, that doesn't disturb her at all, because there is no problem, since Viola and Sebastian are twins, and look just the same.

And also most men, after their wives die, expect their own daughters, if they have

them, to substitute for their mothers, by which daughters also come to support the male-dominated society.

It is true that why King Lear is angered at Cordelia when she doesn't give him the answers he expects from her can easily be attributed to senility, but we must remember that an old man goes through a second infancy and tries to see *mother* wherever he thinks he can. Both Goneril and Regan are conscious of this, and have the knack of coddling him, and do so when they think it profitable, but Cordelia is too young to have the knack. She is the best-beloved among Lear's three daughters, and undoubtedly is the *quid pro quo* for his wife and mother. As a young infant, he is infuriated because his 'mother' hasn't given him what he wanted, and accordingly becomes hysterical. After being punished for his naughtiness, he is sheltered under Cordelia's motherly care and is finally comforted, no matter where they are, either in the prison or in the afterworld.

So long as mothers, wives, daughters and girlfriends are expected to be men's guardian angels, they are rivals in the struggle for leadership in male society, and consequently they can never be united to fight against the male order. Although Ægeon's wife 'is the principal agent of restored order'¹⁸, 'Shakespeare wrote into the encounter between Adriana and the Abbess the instinctive, primitive hostility and competition for ownership between the mother of a man and his wife.'¹⁹

While struggling against patriarchy and primogeniture, women establish their foothold in a male society, taking advantage of men's Oedipus complex. But, for them that means becoming supporters of that society and fostering sexual discrimination. Women's self-contradiction thus supports male society.

But, when wives, daughters, and girlfriends are young or weak, they may not be able to fulfill the function of surrogate mother, as is seen above in Cordelia.

Ophelia, told by her father to bring and show him all the letters Hamlet has sent her, obeys him without hesitation, which signifies that she is very young, too young to have a lover, and would rather be protected by paternal affection than by the mutual love with a lover. Hamlet affirms that he has loved her once, so much that forty thousand brothers could not with all their quantity of love make up his sum (*Hamlet*, V.i.264-66), but from Ophelia herself there is no manifestation of love, either to him or to the audience. He 'made many tenders of his affection' (I. iii. 99-100) to her, and, she, 'like a green girl' (101), does not know what to think of it. She believes, although she 'should

not have believed' (III. i. 117), that Hamlet loves her, and wails over her misery at having 'sucked the honey of his music vows' (158), and at seeing what she sees after having seen what she has seen (162-63), but she never says how much she loves him or even whether she loves him at all. She is not mature enough to bear the psychological burden of his father's death, and goes mad, speaking 'much of her father' and singing of a girl 'tumbled' by her lover who promised her to wed (IV. v. 62-63). It is disputable whether the girl in the song is Ophelia herself or not, but what is clear is that she was not mature enough to bear the burden both of a lover and of love itself, still less the lover's expectation that she also fulfill the role of mother.

Much of Desdemona's tragedy also lies in her youth. Too young to have any kind of prejudice, she falls in love with Othello who is coloured, middle-aged, and far lower in social class. She hears him speak to her father of his adventures, 'of most disastrous chances, / Of moving accidents by flood and field, / Of hair-breadth escapes in the imminent deadly breach,' and 'of the Cannibals that each other eat,' and 'of men whose heads / grew beneath their shoulders' (*Othello*, I. iii. 133-44). Grown-ups might smile at this kind of story told by a middle-aged mercenary whose vocation is fighting and bragging, but Desdemona 'with a greedy ear' devours up his discourse, giving him 'a world of sighs' for his pains, and telling him that she wishes heaven had made her such a husband (149-163). She reminds us of Nausicaa in Homer's *Odyssey* who falls in love with Odysseus when she hears him speak to her father of his strange adventures on the way home after the Trojan war,²⁰ but she is too reserved to say aloud that she wishes heaven had made her such a husband, and nothing happens between them. Othello, taking advantage of 'this hint' (166), takes her from the house and marries her without her father's knowledge, which is a crime obviously even from the modern point of view. We feel beauty and favour in the love of Juliet who is thirteen and marries without her father's knowledge because her lover is also very young, but what if he were around forty or fifty? This is grotesque. To this grotesqueness Iago reacts and sets his snares. Othello's sense of justice, which is so keen when he kills Desdemona on the bed which he believes she has contaminated, does not help him at all to judge whether it is right to marry a young girl who still lives in the world of fairy tales. She is too young to be able to understand the heinousness of a drunken lieutenant's injuring a soldier with a sword on the night of a camp, and consequently to understand the necessity of the commander to punish him. However, she grows up suddenly, so that

she admits that it is 'meet [she] should be used' roughly by her husband (IV. ii. 109), that her only sins are loves she bears to him (V. ii. 40), and that, dying 'a guiltless death,' nobody but herself is responsible for her own murder (125). She realizes their marriage has been anti-social and immoral, and feels that if something trying happens, however unreasonable and outrageous it may be, she must take responsibility for it. If she had been so mature before marrying Othello, their married life might have been a happy one, but, if she had been so mature then, she might not have married Othello.

Othello has gone through a series of adventures, and dies because of the last one, most strange and dangerous, marrying an innocent young white girl without her father's consent.

Notes

1. Edmund Spenser, *The Faerie Queene*, Book II, Chapter 10, Stanzas 75-76.
2. Gertrude Jobes, *Dictionary of Mythology, Folklore and Symbols*, The Scarecrow Press, 1962, 2nd Vol., p.1286.
3. Gertrude Jobes, *Dictionary of Mythology, Folklore and Symbols*, 1st Vol., p.277, 2nd Vol., p.1521.
4. W.B.Yeats, 'The Celtic Twilight,' *Mythologies*, Macmillan, 1959, p.63.
5. Lisa Jardine, *Still Harping on Daughters*, Harvester Wheatsheaf, 1983, p.19.
6. Leah S. Marcus, 'Shakespeare's Comic Heroines, Elizabeth I, and the Political Uses of Androgyny,' *Women in the Middle Ages and the Renaissance*, p.146.
7. Angela Pitt, *Shakespeare's Women*, Barnes & Noble, 1981, p.135.
8. Leah S. Marcus, p.144.
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10. Steven Mullaney, p.171.
11. Linda Woodbridge, *Women and the English Renaissance: Literature and the Nature of Womankind, 1540-1620*, Harvester, 1984, p.285.
12. Angela Pitt, *Shakespeare's Women*, p.132.
13. Juliet Dusinberre, *Shakespeare and the Nature of Women*, Macmillan Press, 1975, p.110.
14. Leah S. Marcus, p.142.

15. Kazuo Irie, 'Women in Edmund Spenser and his Contemporaries,' *Bulletin No.56*, Faculty of Arts and Letters, Kyoritsu Women's University, 2010, p.15.
16. Ernest Jones, *Hamlet and Oedipus*, Norton, 1976, p.80.
17. George P. Rice Jr. ed., *The Public Speaking of Queen Elizabeth*, AMS, 1966.
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19. Juliet Dusinberre, p.104.
20. Homer, *Odyssey*, Charles W. Eliot, ed. The Harvard Classics, 1937, Bks.VI-XII.

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