

REPUBLIC OF TURKEY
VAN YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT



A NEW HISTORICAL APPROACH TO FEMALE FIGURES IN CARYL
CHURCHILL'S *TOP GIRLS*




M.A. THESIS

Prepared By
Halwest Ali Omer MANGURI

Supervisor
Assoc. Prof. Dr. Aydın GÖRMEZ

VAN – 2018

KABUL VE ONAY SAYFASI

<p>Halwest Ali Omer MANGURI tarafından hazırlanan "A NEW HISTORICAL APPROACH TO FEMALE FIGURES IN CARYL CHURCHILL'S TOP GIRLS" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</p>	
<p>Danışman: Doç. Dr. Aydın GÖRMEZ İngiliz Dili ve Edebiyatı, Van Yüzüncü Yıl Üniversitesi Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</p>	
<p>Üye: Dr. Öğr. Metin BARLIK İngiliz Dili ve Edebiyatı, Van Yüzüncü Yıl Üniversitesi Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</p>	
<p>Üye: Dr. Öğr. Şahin KIZILTAŞ İngiliz Dili ve Edebiyatı, Bitlis Eren Üniversitesi Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</p>	
<p>Tez Savunma Tarihi:</p>	<p>14/ 09/ 2018</p>
<p>Jüri tarafından kabul edilen bu tezin Yüksek Lisans Tezi olması için gerekli şartları yerine getirdiğini ve imzaların sahiplerine ait olduğunu onaylıyorum.</p> <p>.....</p> <p>Doç. Dr. Bekir KOÇLAR Sosyal Bilimler Enstitüsü Müdürü</p>	<p>.....</p>

ETİK BEYAN SAYFASI

Van Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü **Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmada;**

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,

Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,

- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Halwest ALI

14.9.2018

(Yüksek Lisans Tezi)

HALWEST ALI

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

Eylül, 2018

**CARYL CHURCHILL'IN *TOP GIRLS* OYUNUNDA KADIN
KARAKTERLERE TARİHSEL BİR BAKIŞ**

ÖZET

Bu tez çalışmasında, Caryl Churchill'in *Top Girls*(En İyi Kızlar), tiyatro metni yeni tarihselcilik ve kadın karakterinin ikincil doğası bağlamında ele alınmıştır. Oyun, feminizm ve tarihsel kadın karakterler ile ilgilenmektedir. Metin, kadının nesneleştirilmesi, çalışan kadınların motivasyonları, bu kadınların çocukları ile ilişkileri, ırklar-arası cinsel tercih hakları ve toplumun bu konularla ilgili algısı gibi birçok farklı konuyu ele almaktadır. Bu tez, aynı zamanda Churchill'in *Top Girls*'de, feminist siyaset ve sosyalizm bağlamında cinsel ve sınıfsal kısıtlılıklar, boyun eğme ve esaret gibi feminist çıkarılara katkı sunmak için bir yöntem olarak epik tiyatroyu nasıl kullandığını da incelemektedir. Oyun boyunca, Churchill erkek egemen kurallara dayanan geleneksel cinsel roller ve görevler konusunda şüpheler oluştur. Başlangıçta, bu tez, Viktorya döneminin siyasal, edebi ve toplumsal yönü hakkında tarihsel kısa bir arka planı ele almaktadır. Bu çalışma ayrıca kadın haklarını merkeze alır. Ayrıca, yeni tarihselci yaklaşımı temel bir şema olarak kullanmak, toplumsal, tarihsel ve siyasal metinlere bakmayı beraberinde getirdi. Bu çalışma, kadınlardaki isyankâr yönün, her zaman olmasa da değişim için nasıl bir katalizör olduğunu da açığa çıkarmaktadır. Çalışma, bu kadınların, genel algılara göre geleneksel olmadıkları, yaşamlarını sürdürdükleri ve içinde yaşadıkları toplum tarafından kolayca rahatsız edilmediklerini üne sürmektedir.

Anahtar Kelimeler : Feminizm, Tarihsel, G6nderme, Yeni tarihselcilik, Churchill,
K6leleřtirme

Sayfa Adedi : 63

Tez Danıřmanı : Do. Dr. Aydın G6RMEZ



(M.A. Thesis)

HALWEST ALI

VAN YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
September, 2018

**A NEW HISTORICAL APPROACH TO FEMALE FIGURES IN CARYL
CHURCHILL'S *TOP GIRLS***

ABSTRACT

This thesis studies Caryl Churchill's *Top Girls* with respect to new historicism and the subordinate nature of female characters. The play deals with historical woman figures and feminism, and discusses different subjects ranging from female subjection to the motivations of working females, the relationships of these females with their children, the rights of sexual preference for women in inter-racial relationships, and the perceptions of society in connection with these issues. This dissertation also examines how Churchill uses epic theatre as a method for offering a voice to her feminist interests involving sexual and class constraint, submission, enslavement, and inequality in her play *Top Girls*, regarding feminist politics and socialism. Through the play, Churchill raises doubt about the customary sexual roles and duties forced on females by the male-commanded principles. Initially, this thesis deals with a short historical background beginning from Victorian period and the issues like political, literary and social ones. This study is also characterized by women rights. In addition, using new historical approach as a fundamental scheme makes this study take a look at historical, political and social writings. The paper uncovers how perceived insurrection in women is often a catalyst for change, even though not always a positive one. It recommends that these women are unconventional in the way they perceive and conduct their lives and are not easily troubled by the observations society has of them.

Key Words : Feminism, Historical, Submission, New historicism, Churchill,
Enslavement.
Quantity of Page : 63
Scientific Director : Assist. Prof. Dr. Aydın GÖRMEZ

Halwest ALI



DEDICATION

This thesis is dedicated to my dad, who showed me that the best sort of information to have is what is found out for its own particular purpose.

It is also devoted to my mom, who showed me that even the biggest errand can be proficient in the event that it is done with extra special care to my lovable brothers and sisters.

Moreover, it is dedicated to my supervisor who accurately guided me for the whole efforts in this thesis and the rest of the instructors, too. Finally, it is dedicated to all my relatives and friends.



ACKNOWLEDGEMENTS

First of all, it is worthy and it is my duty to thank and praise Allah Almighty from the depth of my heart, so I heartily thank Him who enabled me to finish this thesis.

My deepest gratitude is for my supervisor Assoc. Prof. Dr. Aydın GÖRMEZ, for his accurate guidance, lively suggestion, and useful comments.

I express my deepest gratitude to all my instructors in the English Language and Literature Department in Van, Turkey who have taught me a lot during my study.

At last, my special thanks to my family especially my parents, who brought me up, paved the way for me and supported me to reach my goals in life. I would like to show all my respect and loyalty for them.

Halwest ALI

TABLE OF CONTENTS

ÖZET.....	I
ABSTRACT.....	III
DEDICATION	V
ACKNOWLEDGEMENTS	VI
INTRODUCTION	1
CHAPTER ONE	5
1.1. Historical Backgrounds.....	5
1.1.1. Politics	8
1.1.2. Social Issues.....	10
1.1.3. Literature.....	11
1.2. Feminism.....	12
1.2.1. What is Feminism?	17
1.2.2. Types of Feminism	18
1.2.3. Caryl Churchill and Feminism.....	23
CHAPTER TWO	25
2. Caryl Churchill and <i>Top Girls</i>	25
2.1. Troublesome Relationships in <i>Top Girls</i>	29
2.2. Female Submission and Women’s Liberation in <i>Top Girls</i>	31
2.3. Interrelationships among Women in <i>Top Girls</i>	34
3. A New Historical Approach to Historical Female figures in Caryl Churchill’s <i>Top Girls</i>	42
3.1. Isabela Bird.....	52
3.2. Lady Nijo	55
3.3. Dull Gret	58
3.4. Pope Joan	60
3.5. Griselda.....	62
CONCLUSION	64
WORKS CITED	67

INTRODUCTION

The activism for gender parity being advocated has elicited a fight between men and women on who should take control and who should submit to the other. In a similar vein of fight for their space, women have extended their fight to fellow women as a way to stretch their social power among their own circles. This study is aimed at analysing the power wrangles that exist in feminist world where women try to gain both wealth and control of their environment as the playwright Caryl Churchill demonstrates through the play *Top Girls*. In the play, ladies continuously face troubles in getting recognition due to their gender. The problem comes in due to the difference of opinion and expectation that exist between men and women with regard to ascension to positions of power.

In her meticulously crafted play *Top Girls*, Caryl Churchill endeavours to depict her stance through her career with regard to the modern-day life. She asserts her position through her mastery of art as exemplified by a set of playwriting skills she deploys in presenting her forte to control her readers' emotions and imaginations in the manner in which she shows worries concerning the present times. She, however, fails to appreciate the communist culture that acted as the pathway to her position, based on the play's critical reception. Throughout the play, women are featured as subjects to the common plight of torment regardless of their political and religious affiliations. Still, irrespective of the social and financial status that shapes their living styles, female characters share the same predicament in one way or the other. Women have the merit of enduring the hardships that come their way, as shown by their resilience to maintain marriages even in the face of adversities and also their success in contribution towards social, political and economic development. Overall, as an artistic work, *Top Girls* paints Caryl Churchill in the image of a highly influential female writer of the English Drama, and so this study focuses on analysing the text from a particular viewpoint, specifically the 'New Historicism' among other historical factors.

Although Churchill's work unmistakably fits in the context of postmodernism, the communist elements that illuminate her work may be not entirely be rendered as irrelevant. Subsequent plays describe postmodernism in a manner that portrays a chaotic change in the political scenes. In any case, such accounts may overlook another

description; a story that frequently addresses, restricts, and even challenges the complications of a postmodern delivery of fabulous stories. Churchill appears to study female scholars as liberation elements, but considers them as separate entities from the political scenes of communism, Marxism, and class battle. The way she describes the role of women in society is enlightening and interesting. Even so, what makes probing into *Top Girls* essentially productive is the solitary reason that the play has not yet been analysed in the light of new historicist approaches. It is in this line that the study discusses the text from another perspective that gives extra insight.

Marlene and other top girls are severely affected by Thatcher's arrangements that focus on unique abilities, undertakings, and savagery at the same time aiming to be effective and family-centric. Thatcher strictly considers the need for all people to assume obligation by themselves and alleviating the idea that women should only concentrate on household activities. Margaret Thatcher's strategy arrangement against the accomplishments of the second wave of feminism constrains ladies to settle on existential decisions between customary ways in the focal point of a family life and acknowledgment out in the open circle associated with the important procurement of heartlessness and assurance.

An investigation of the female appearance in Caryl Churchill's play *Top Girls* displays how supposed resistance in ladies is frequently a catalyst for change, but not generally a confident one. Utilizing the voices of historical figures, Churchill addresses the sexual imbalance, salary difference, parental rights, and authority. In the voice of the female hero, Marlene, Churchill gives a look at the power ladies uses over other ladies when put in places of force. The connections depicted in Caryl Churchill's *Top Girls* focus on female power and battle inside familial settings. The polarity of the separation confronted by ladies in discovering their closeness in a male world and the way in which it influences female connections is examined in this study. This thesis concentrates on the presence of social and average woman's rights inside the idea of womanliness so that it comprehends how much paternalistic thoughts influence women's liberation and female interrelationships in the society. The roles that ladies receive when confronted with power, situation, motherhood, and imbalance are subject to consideration here.

English feminism's commitment with its own histories ended up as a serious topic in the period between mid-seventeenth and mid-eighteenth centuries. Various authors with an expressly feminist motivation were endeavouring to develop and perform its history. Especially noteworthy in this period was the women's activist inclusion in financed periphery theatre. For a concise time in Britain, non-conventional theatre became an avenue where women's liberation campaigns nurtured political activism and provided a platform for the rehearsal for the execution of the activities of such activism. The continued disappointment with the perseverance of man dominance inside the theatre itself and the presence of only a few women activists' plays influenced the course of everything in the theatres as it inspired women to become on-screen characters, authors, administrators, and professionals. Among these inspired women was a group called Monstrous Regiment, which performed *Vinegar Tom* in 1976. This was one of the plays composed by a developing writer at the time, named Caryl Churchill. The play marked Churchill's association with the Joint Stock Theatre Company. Utilizing a synergistic imaginative process that included the on-screen characters and the director in the improvement of the play, Churchill wound up a standout among the most imperative dramatists of the eighteenth century. Churchill is a playwright who utilizes dramatization to investigate histories in nonlinear, non-generational terms. The play that most unequivocally manages the connection between feminism and history is *Top Girls*, which first achieved this at the Royal Court in 1982.

This study deals with the *Top Girls*, concentrating on the play as a literary content. The play has a revolutionary strategy; hence, the opening plot synopsis gives a supportive framework for the essential activity. The associated characters' stories combine the main facts to the greater parts of the plays. The section at that point looks at the backgrounds of the play and its dramatic impacts and styles. The play focuses on Churchill's expression of her decision and the central topics. Moreover, this study tries to illustrate the reactions the play has received, its political repercussions, and its structural advancements.

Top Girls is set in the contemporary world. The scenes are limited to two residences in England, London, and Suffolk. One of the most important scenes in *Top Girls* is the business office, where Marlene works and most potential customers visit. In the early part of the play, Angie shows up at this office, and has plans to stay with

Marlene. Marlene looks collected and in charge of this encompassing. The second location is Joyce's courtyard in her home. Angie, Kit, and Marlene have a plan to visit Joyce's courtyard. At home, Marlene winds up powerless and begins sobbing uncontrollably. The dream supper party that opens *Top Girls* also happens at a restaurant in London. Despite the fact that the supper is obviously a dream since every one of the visitors is dead or unreal, the scenery looks genuine. It can be viewed as a disengaged scene where Marlene and a server are the actual persons who do not talk nevertheless, with the exception of the principal scene, the various characters in *Top Girls* are from the present time. However, by doing this, Churchill needs to depict the likenesses of the past characters and other figures. Another perspective from which this scene can be interpreted is that it replicates Marlene's disconnection according to the request of the new commercial framework. Moreover, one of the most common streaks is the anguish and torment which all women experience just to support their choices or to survive.

CHAPTER ONE

1.1. Historical Backgrounds

In the early Victorian period, few instructions regulated theatres. Before 1843, only two theatres were mandated to organize plays. Shakespeare's plays dominated the theatre scenes. To qualify, a play had to base its theme on famous past happenings. The regulation made it hard for other people to come up with plays, despite the presence of talented artists. For instance, the "Matters" play by Shakespeare was full of familiar stories and characters that most people already knew about. Notably, plays were highly concerned with such topics as a fairy tale, comic mockery, and entertainment. Some playwrights like James Robinson Planché and H. J. Byron had great audience throughout the period since their entertaining works of art were awash with comic mockery. In 1851, open theatres increased to twenty, and by the end of eighteenth century, there were sixty-one theatres in London. However, the strict adherence to writing plays with familiar characters and stories led to monotony, thus inhibiting intellectual growth in the playwriting genre.

The age of drama was predominant in the Augustans' era but dramatically reduced over the one hundred years that followed. In the nineteenth century, drama underwent revival in England. Indeed, some of the notable great playwrights like Henrik Ibsen (1828-1906), Synge (1871-1909), Yeats (1865-1939), and George Bernard Shaw (1856-1950) played a critical role in reviving drama in the nineteenth century. The disagreement on whether drama and poetry were similar, however, ignited a heated debate. Most playwrights wrote drama using poetic undertones, thus causing the uncertainty. For instance, artistic works by Browning Strafford (1837), Arnold Merope (1858), and Tennyson Queen Mary (1875) were considered as poetic drama. Many thought Ibsen, who later influence Shaw, to be the first major dramatist when he wrote a tragedy about ordinary people. Without Shaw, English drama would not have evolved as it was the case. Shaw brought a new kind of writing that had a comedy purpose. His plays combined comedy with moral lessons and thoughts.

Playwrights attempted to present realities of life just as the Victorian authors did. English dramatists were affected by the Norwegian dramatists. Henrik Ibsen, in "A Doll's House," produced in 1879, dramatized the issues of a woman, who was

obliged to leave her husband to maintain her personality and self-respect. In “Ghosts,” Ibsen rejected the idea of divorce among married couples and said they had to remain inseparable. He used the play to enlighten people on the disadvantages of divorce of societal moral values. Accordingly, Ibsen believed that the family unit was the most important part for a thriving society and encouraging divorce would lead to further societal disintegration, especially due to industrialization effects. However, many playwrights stuck to Victorian thoughts in their artistic works despite the apparent development of the genre. The First World War then played a critical role in transforming themes of dramatists. The events that led to the war and the battleground stories culminated in an increase in the number of playwrights seeking to venture in drama, since it was found fascinating to a larger audience. Besides, many people wanted to learn about the First World War, but interestingly, and hence gave an opportunity for dramatists to develop various captivating themes.

Even as we speak, the liberation of English women was limited to the debate on communism and social classes. There was a big contrast between American feminism and English women’s liberation. Women did not get a chance to write stories concerning their roles and contribution in the society. On the other hand, male writers concentrated on communist women’s liberation and the far-reaching women’s right in Britain. They wrote about contributions of women in making a society, although in derogatory connotations. In the seventeenth century, women thought that men were their greatest oppressors and the only way to liberate themselves was to write about successful stories of some women in the past. Art, and especially drama, became a powerful tool of expression and liberation. The English feminists stated that class and culture were the major impediments towards equality. Since industrialization had affected the socio-economic stratification of the Western world, women did not get equal opportunities as men in social and economic fronts. As such, liberation of women from the patriarchal society could only be effected by equipping more women as authors of plays, since it was increasingly gaining acceptance in the late nineteenth and early twentieth centuries.

After the Second World War, the British society was experiencing significant advancements than in the late sixtieth century. These developments were denoting the end of Victorianism. In fact, “all of the reforms of the late fifties and sixties marked a

retreat from the social controls imposed in the Victorian era by evangelicalism and non-conformity” (Marwick 145). The critical and typical change remaining for the end of Victorianism was the spin-off prompted by D. H. Lawrence’s, “Lady Chatterley’s Lover,” composed in the twentieth century, and whose legality hang on balance owing to its somewhat conceptually unethical nature. The novel was firmly associated with the way women’s sexuality from the outside the conjugal status turned out to be a publicly acknowledged issue in the sixteenth century. Also, the issue of sexuality that made women associated with the responsibility of only giving birth in the era of civilization was challenged by the female playwrights. It was now open that women had a special role in social, political, and economic contribution and so radical feminists did not accept their relegation to that peripheral.

The nineteenth century which marks the Victorian age was the age of the popular theatre. At the beginning of the century, only two theatres were operational in the entire London (Albert Museum). The theatres were not enough for the population that had a high growth rate. The high demand for entertainment from the great number of workers that lived in the main cities led to the opening of new theatres. The Industrial Revolution took hold. The development of theatre is traced throughout the century. Theatrical spaces that were in existence whereby the old civic community was arranged in a pit, gallery, and box was greatly strained. Drury Lane and Covent Garden, the two winter theatres had a dramatic market domination that was allowed in the seventeenth century. Thus, the two theatres were the only management that was officially allowed to put on plays in London.

Over the years, the two theatres had developed in large and rowdy meeting places for all the purposes. As far as drama is concerned, the two put on serious drama. However, they also allowed anything that had the ability to please a large crowd. That included battles on horseback as well as lion taming in a cage. The playhouse had also two loyal boxes, a large gallery and a floor pit on the ground where people would come and go jumping over the benches that did not have a back and calling their colleagues up in the boxes. Men would as well meet prostitutes in the saloons and lobbies. The prostitutes get in at special prices having tickets of the business to business there (Inchbald). As a result, the rebuilding of the theatres continued and they were enlarged until the 1809 manager opened a new Covent Garden. This theatre was financed adding

a tier of private boxes for the wealthy subscribers as well as increasing prices in other areas. However, this privatization was met by a rebellion that he ended up capitulating.

To exemplify, Margaret Thatcher, the developer of the Conservative Party from 1975 to 1990 and the Prime Minister of the British from 1979 to 1990, turned to be the most outstanding women in the British History in satisfying the dream of radical feminists. Thatcher demonstrated that there was a chance for ladies to end up both independent and equal to the task. Getting to be self-governing was normally viewed as a commendable start of the second wave of feminism, while thinking about women's flexibility in individual connections, a privilege to choose about their forms and a probability to oversee as a free person. To this end, considering that there were many opportunities provided to men unlike those available for women formed the propelling grounds on which feminists could advocate for the rights of the female gender.

Margaret Thatcher was instrumental in changing the roles and responsibilities of women in the patriarchal society. The Labour Party of Margaret Thatcher began to institute social changes that would lead to women empowerment. Previously, only few thought that a woman could occupy the seat of the Prime Minister. The highly competitive politics in British made it hard for women to compete and female representation in the political scene remained all-time low, despite spirited efforts by feminists to fight for political space. As a result, Thatcher's achievement came as a surprise to most Western countries, and it was now time to accommodate women in the socio-economic development of the society. In this manner, the counterparty approaches had leaned towards looking for arrangements outside the male-commanded British governmental issues that were increasingly embraced by feminists (Pugh 313-314).

1.1.1. Politics

The Victorian time was the time of extraordinary advancement and movement. There were remarkable changes in numerous perspectives that influenced the lifestyle. The nineteenth century was to a great degree long and found vital changes even in politics, law, economy and society fields. The century also called the powerful empire. It starts with the coming of Queen Victoria to the throne from 1837 and lasted until

1901. The age was known as the age of expansion, getting profits and great wealth for England.

The 19th century was the most important period in British political history. When both working and middle class wanted basic reform of the parliament, with happening some demonstrations. One of the most important events was the boycott of the businessmen as the power of economy. It's clear that the last of the Victorian political framework stayed far from majority rules democracy. Firstly, few people could go to parliament. Later on in 1867 to 1884 this number expanded. Women had no rights to vote in the parliament election, even the Queen. In Victorian-era England was the most powerful country in the world. England managed to improve its political system, so as not to suffer from political revolution in which all other European countries suffered from. The three change acts. Each was aside discussed voting rights. The primary demonstration which was the most conflicting one was about who will speak to the parliament. Particularly for the north mechanical urban communities, in which demonstrated a major and vital development. In Old Sarum there were only seven voters that were led by the local squire, and also had two members to represent the people in the city. This was a good chance for the lower and economic class to vote. Each man has a house worth 10\$ can vote, by now one single man in five can vote. For some old people, the sharing power between middle and upper class was a protest; this was an achievement in England. The second change act, in 1867 the change expanded the voting rights is going to incorporate lower class individuals, including voters including workingmen. Two million in England and Wales, this occasion gave the vote right to workingmen stunned the British society. Some of the authors asked that this changes and democracy would prevent class distinction.

The third demonstration in 1884, the voting right went further to incorporate the most cultivation laborers. By this, voting turned into a principal ideal for all residents. However, women did not have the right to vote until 1918, in which men over 21 were able to vote, and women over 30. These little differences were taken away ten years later. The Social Science Association the Social Science Association connected weight to ministers and an impacted on what was administered by the parliament. This was a result of the ignoring social issues by the political framework

in 1850. At the Social Science Association of Congress, the stage was used by politicians to reach new people who were ambitious to be in the political system.

1.1.2. Social Issues

Victorian culture was a society of conflicts and arguments. The age was known as the time of flourishing and enlightenment. But still, the laws and rules that managed people's life showed what women oppressed by men. Also, the distinction classes that separated society into unequal classes. The lower class usually marginalized by the high class. The life of Victorian women, the typical woman was the Queen herself whom other women should imitate. She was loyal and respectful to her husband and devout to her nine children. What women should do was only pleasing her tired husband when he came back to work. Women were seemed to be weak, feeble, and dependent, to the opposite men were powerful, so they had to be protected. The Victorian woman was the sunshine to her home and relatives. There was an idea regarding a woman that her mind was too weak to possibly be educated and learning hard subjects like science, material science, and math. That is the reason we see a few amounts of an educated woman. Likewise declared that they do not have anything to do with politics and economy, rather they needed to deal with her home.

Victorian families were the crucial base. Father was the leader and the mother was the house specialty, this was for the worst class, lower class. The high-class woman considered as an angel. Man and woman were not equal in their rights. Children forced to go to work, even those under five, in which there was no wage only food. The industrial revolution and its effects on social life, it counts as the essential event that transformed human's life from rural to modern. It also got worse the circumstance of worker class by owning the total wealth into few hands, and exploitations of workers. Workers were not managed as people but rather as machines to get the benefit to the rich class. The rebellion was an extraordinary chance for

women to escape their homes since the revolution made factories to be in need of extra labors, so women filled it.

1.1.3. Literature

The literature of the start of Victorian time was not extremely powerful. A few writers recognized the problems specifically, while others performed the issues in their works. The most vital scholarly work around then was novel. Although poetry and prose were important, the novel was the special literary achievement of the period.

Literature of Victorian regular time was a literature of revolution. The revolutionary was against the pride of the previous era as a result of their achievements. Rebellion can be cleared up as far as, realism and aestheticism. Authenticity is a basic piece of English literature. Wordsworth and his former writers tried to show the nature and man in a real existence life, and novelists detected social abuses accurately. What the British managed was a realistic perspective and a furious declaration to show the world with all its brutality and unhappiness. Aestheticism as the other development got the peak in the last times of the nineteenth century.

The Victorian theatre was a very popular institution, especially during the nineteenth century. The theatre did not only deal with traditional plays but also included all manner of shows from musicals to burlesque to pantomime (Walker). The Victorian theatre was among the most active theatres in the long history of dramatic art. After the attendance of the new ascended Queen Victoria, she made it highly respectable (Taylor). The theatre was part of the lives of the people living in London. The theatre was patronized by a broad spectrum of the population and thus its study reveals the society of the time.

In the early years of the Victorian era, the Licensing Act, as well as restrictions, allowed showing of plays at only two theatres in the entire London. These were Drury Lane and Covent Garden. They used a programme was predominantly Shakespearean (Walker). However, some contemporary writers a good epitome being Sheridan who had been managing Drury Lane until 1809 remained popular as well. To do away with the restrictions of the loyal patents, theatres that were non-patent intersperse dramatic scenes with musical interludes. Burlesque and melodrama were very popular at the

time with their reduced scenes and musical accompaniment. In fact, melodrama was very popular to the extent of being produced in the patent theatres.

The great growth, as well as demand for theatrical entertainment in the century, made the system of patent theatres unworkable. Theatres sprung in every part of London such that the boundaries that existed between the legitimate drama (patent theatres) and the illegitimate theatre were destroyed. In the 1830s, J R Planché made a sketch starring the features of Mother Drama and her two sons Illegitimate and Legitimate Drama. That led to burlesquing of the Licensing Act in addition to Coining the terms for both the legitimate and the illegitimate drama. The Licensing Act was dropped in 1843 and thus enabling other theatres to present plays in London.

In the Victorian era, the theatre was greatly dominated by actor-managers. There was a lot of text that was changed to suit Victorian morals and tastes. The music hall was also very important that had a number of sketches that were based on double meaning (Walker). Chaplin and Laurel had a great influence for Cinema while Beckett had a great influence for Theatre. Among the most important innovation of the time is the Victorian Playhouse. The stages of Victorian playhouse were illuminated by a gaslight. The new playhouses were an inspiration for a more realistic theatre that made more use of setting, movement, and action.

Towards the end of the Victorian era, playwrights epitomized by Oscar Wilde and George Shaw started reflecting in an increasingly satirical way the pretentious behaviors and values that they had believed to characterize the Victorian life. Fashionable London concerts would feature in popular music that was written by the composers of the time.

1.2. Feminism

Women were not welcome in workplaces as of not long ago, and this is valid for even the most exceptional cultures in the world. Indeed, even nowadays, Western women keep on facing a few difficulties at their workplaces. Women's commitment to the work spot was not in any case considered until the war industry requested work in any formula. In this project, the diversity of challenges confronted by women in work spots are described and talked about it. In the Victorian periods, just women from the lower classes of society could work, and working women from an upper class

intended desperate economic conditions. This brought about females being kept out of basic leadership exercises in political and financial matters, yet the World Wars transformed this. In the United Kingdom, women had additionally been overlooked as applicants in the civilian life and did not have the freedom to vote until the Representation of the People Act in 1918 (Schultz 2012). In this area, a few exploration articles are examined and investigated to comprehend the point of view of women in work seats.

This project considers the play of Caryl Churchill's *Top Girls* so as to realize that the way in which woman's rights and inside women connections are being influenced by society's paternalistic approach toward feminism.

The acknowledgment of women in working environments started after they were required to take an interest in financial exercises as a result of the war. The significant favorable things of factory workers were the economic freedom it provided for the ladies, who had been subject to the male individuals from the family for their sustenance until then. It was the start of a battle for fairness between the sexual orientations. Numerous saw the women's capacity to work in the manufacturing plants as a triumph of independence... the desire for independence (Van Vorst and Van Vorst 82). Not at all like some time recently, there was similarly an expanded measure of relaxation time and consumption accessible to the women in this time, because of their money-related freedom and not bearing the sole onus of backbreaking household work. In any case, there were various disadvantages. In Britain, the production lines were sweatshops where women work for extended periods of time for a little whole of cash. They were dealt with as a second-rate stratum of the feminine culture since they needed to work professionally. Actually, despite the fact that the Representation of the People Act in 1867 and in 1884 had effectively incorporated the lower strata of society as voting masses, ladies under 30 years old were permitted to vote simply after the Representation of the People Act of 1928 (Pilkington 134). Furthermore, the wrong, age-old thought that women who worked were just doing as such briefly until they had a man in their exists—flourished, and cheered such states of mind. The unions could

not alter the ladies into the principle that manufacturing plants must pay male laborers a pay that will authorize them to deal with their families.

Subsequently, the ladies working in the production lines, whose work was viewed as inexpert, kept on suffering in unequal work circumstances. In spite of such exploitation, working women were seen as breaking sexual orientation boundaries, and women needed to trudge under discriminating service terms.

The character, Marlene, in Churchill's book speaks to the woman, who has made work her life; the sort of woman who finds the influence connected with working in the capitalistic world and profiting enabling to the degree that she surrenders her characteristic female needs. For example, women are regularly more sustaining than men are. In any case, the term —nurturing‖ does not as a matter, of course, mean kid raising. In this way, some case of acclaimed —nurturing women‖ can be Florence Nightingale and Oprah Winfrey. The laissez-faire private enterprise that brought spawned across the Western world in the nineteenth century after the onset of industrialization required work in workshops (McNally 12; Williamson 79). Work included employment, for example, sewing, packaging, bundling, and typewriting, which were all measured as incompetent work. Women, who were bound to family unit obligations or worked in individuals' families, in bread shops, and so on. Until there was the undoubted nominee for these works. The majority of the ladies working in the manufacturing plants were obliged to work due to their social and financial conditions. In preference to, these women originated from poor families; were women with kids and no method for money; or were women whose husbands had passed on or abandoned them to fight for themselves. There were likewise numerous single ladies attempting to self-maintain themselves and trying to be free, as they trusted that the world was changing and ladies would be viewed as the same to men soon. The single circumstances that stopped a middle-class lady from working in that period were marriage, wherein the husband encouraged the woman, or when the father of the women was willing to pay for her sustenance. The small group of ladies who worked after marriage would pick a work life that could be adjusted to their internal life. In

such an unclear circumstance, women who looked for expert personality frequently lost emotion.

The lack of involvement of the working ladies and their appearing refusal to challenge their circumstance, with the way that the majority of them did not appear to work from a passionate need. Dissimilar to the working men, they were not generally providers, and their occupations were basically methods for winning additional cash that could lead a superior way of life. Numerous trusted this demonstrated a positive future for women is strengthening, as women were settling on consumerist choices more than ever, appreciating the relaxation of their extra time, and enjoying exercises that gave them joy, for example, shopping (Oldfield 14; Graves 13). The middle-class women were likewise sorting out themselves into gatherings, for example, unions for working women, and battling for their rights (Graves 13). Be that as it may, the intention in women suffrage was to expand the vote check, as opposed to engaging women (Graves 13). Nonetheless, the postponement in allowing ladies their common and voting rights can be accused of policy also. It was a famous truth that the male individuals from society, even the common laborers' men, who needed to battle for their voting rights also, were angry about the possibility of their wives voting and having the same social equality as them (Graves 13, 14). Unquestionably, the nineteenth-century approaches toward working women experienced impressive changes and in the twenty-first century, women have a superior spot in the public eye. The World Wars made it much more crucial for women to link the working surfaces (Harris). The British Women's commitment to the World War II was remarkable, and grown-up ladies were forcibly recruited (Harris; Cook 241). The nation had opened its entryways for female officers in the armed force, navy, and the aviation forces, and the Women's Voluntary Services was the biggest association of the time (Harris). The British drove the Americans in empowering women to perform fundamental obligations in nursing the harmed and in adding to the war endeavors by factories (Harris). They likewise assumed different parts parallel to their male comrades, for instance, in mystery administrations, excitement, and deliberate administrations segments (Harris).

Generally, the employment of the British women expanded fundamentally in the World War II. Notwithstanding, there is some incredulity with respect to the

discriminating treatment of the women in work puts that concentrated even today. This is because that women need to work much more than men to endure in many parts, and the thought that women are less committed to their works than men endures. Tyler and Blader (2000) have expressed that —when individuals view others as having a place with the same classification, they will probably trust, regard, participate and be biased to support them. It is believable that female working staff are not showed as being in the same classification as their male partners. Basically, there have been alterations in the place of women in the society, and Marlene’s discussions with women from different periods in *Top Girls* is a representation of this. Nonetheless, ladies have needed to pay a substantial cost for this assumed —amelioration of their social well-being. Velde, Bracke, and Levesque have considered sexual orientation contrasts required in psycho dejection cross over Europe and have achieved the conclusion that the discouragement levels likewise differ as indicated by the financial status of the state. They express that social models have demonstrated sadness is highlighted by the general activities and circumstances in the day by day lives of women and men and in nations with a low financial status, where the anxiety levels are regularly higher. They advance demand that in such nations, the impact of women inside a family and in the society are represented by directions that point of selections their decisions and make upsetting conditions. Examination on women and sorrow demonstrates that ladies have a tendency to fear of hopelessness more as often as possible that men are and social circumstances are in charge of this (Piccinelli and Wilkinson, 2000; Hyde, Mezulis, and Abramson, 2008; Rao and Chen, 2009; VeldeBracke, and Levecque, 2010). The women examined in this book can be seen as casualties of gender-based social standards. They are all agony from a type of despondency or are possible wounded of sorrow. It does not help that women in unfortunate economic conditions need to endure considerably more—for occurrence, all things considered to Marlene. It would appear to be then that women nowadays need to pick between different types of discouragement to manage unreasonable and gender-prejudiced biased social standards.

The description of feminism examined in this paper is extremely much clarified by the Canadian author, Margaret Atwood’s works, particularly her book, *The Handmaid’s Tale*. Atwood is viewed as a feminist author, and her perspectives show

the difficulty inside and changing the impression of woman's rights. In *The Handmaid's Tale*, there presents a great circumstance, an imaginary administration of a universe of women ruled by women. This is typical of the preservationist and in addition fanatic perspectives in regards to feminism. As far as anyone knows perfect circumstance for women; an idealistic society, where women depend just on each other, and men stop to be imperative for women. However, despite the fact that ladies are definitely set in a circumstance that brings them nearer—sharing tasks, physical torments, and so on, they are not really cheerful. Subsequently, the prevalent statement that women would share a feeling of reliability toward each other due to their mutual issues and in a world that has no men fails. In *Top Girls*, Marlene's mentality toward other women indicates how she cannot share the feelings of her own kind too. She lives in her own reality, where ladies endeavor to turn into like men, a world like the one in *The Handmaid's Tale*. Hence, as this paper endeavors to appear, women definitely oppress other women with an end goal to demonstrate their own authority.

1.2.1. What is Feminism?

This kind of question comes to everybody's mind, but everyone may have different respond and definition for it. So feminism is defined as "a person who espoused feminism" (Offen, 122). And Feminism is defined according to Offen as "A theory and/ or movement concerned with advancing with the position of women through such means as the achievement of political, legal and economic rights equal to those granted men" (Offen, 123).

Through the definition one can read feminism is the matter of privileges of ladies that they endeavor to acquire on the grounds that they are overwhelmed by men, society, culture and political principles. What ladies need to do is to be equivalent to men concerning their rights, for example, monetary issue and political perspective since ladies are individuals, so these sorts are precarious for them as equivalent as men.

Feminism started in Britain in the late of the Eighteenth century. It manages the privileges of ladies, feminism is in the front line of social change developments in the modern time. It additionally experiences three waves that within these three waves ladies attempt to accomplish various types of equity that have been confronted by

male, principles, and society of that time. The three waves of feminism manage the privilege of ladies as far as lawful rights and political participation, too.

1.2.2. Types of Feminism

Social and bourgeois feminism have emphatically impacted the status of the working ladies nowadays, their association was regularly impractical on account of class separation. The coordinated effort of the social and bourgeois women's activists is greatest expressed in German Feminist Lily Braun's words: —there are a few methods of persecution which wholly women endure, paying little respect to their class, and subsequently that some joint effort with women, not in the gathering was desirable (Booth). Undesirably womanhood nowadays is characterized by physical forms. Ladies are the astounding parental figures and promising members in the development of the worldwide economy, however, their skills are undermined by sexist views.

As far back as the Victorian eras, women have battled a long fight to set up their position in the British society. For instance, it was frequently trusted that it is —naturall for women to use quiet and passive dialect. Truth be told, even in the twentieth century, scholastic studies maintained this thought. For example, Lakoff (Crawford 23) distributed examination that meant to build up that women were intended to apply —softl language. In any case, an exploration by O'Barr and Atkins examined the examples in the language of men and women in a court in Carolina. They found that the standards connected with women's language, suggesting, it is a —powerlessl dialect, were not verified. Very few applied the ladies' language as described by Lankoff (Crawford 23). Additionally, in contrast with the expert women talking in the testament attitude, jobless men and men with hands-on works were extreme more inclined to using —women's language.l In any case, unemployed homemakers and ladies working in low-status professions were found to apply the females' language also. Subsequently, the word —women's languagel could really not be connected with women, but rather the societal position of folks. In this way, Lankoff's perceptions—named as the deficiency theory—experience the ill effects of the way that they have not been sufficiently inquired about and that they are male-

driven; that is, she approved the standards of her day, which saw commanding, and compact language as a male area (Crawford 23).

Currently, there exist different methodologies toward the distinctions in the dialect used by men and women. The supremacy concept trusts that the greater male position in the society has committed the dialect used by women into a minor status (Spender 8). The distinction theory propounds that ladies' use of language is demonstrative of their perspective of themselves—people existing in a system of associations—while men's dialect demonstrates that they see their presence as a test to stay away from disappointments and set up their freedom (Tannen 25). Accordingly, it expresses that there are fundamental contrasts in the way men and ladies are instructed about sexes since their early stages and this distinction reflects in their use of language.

This theory sees sexual orientation distinction in dialect like the social contrast in dialect. The dialect applied by the women as a part of the writings considered in this paper is intelligent of the way in which a male society impacts correspondence among ladies, and this will be investigated in this paper. The reality stays that gender contrast is a social idea, while sex is a natural one. In this way, inside a general public, men and women can take up language at-tributes unique in relation to the standard. Therefore, without limitations or once in a while battling the limitations (Coates 65), they frequently create language qualities particular to themselves. As social conditions of people distinctly affect their language, people can recognize those have a place with their strata by watching the phonetic contrasts, automatically or intentionally (Bonvillian 131). Since —images of sex are made through culture, ‖ considerate the social setting of discourse gets to be imperative (Bonvillian 199).

In the book *Creating Rosie the Riveter: Class, sexual orientation, and propaganda at the time World War II*, Maureen Honey (40) deliberate about the effect of war on the societal improvement of women. Her book examines the spot of working ladies ever. Honey uses a functionalist sociological perspective—as in endeavoring to frame a relationship concerning sexual orientation and strife, two qualities of social presence—and inquiries the part of the war being developed social acknowledgment women in the workplace, meanwhile, it was a war that refers ladies to work. She gives a case from England and the United States to elucidate how ladies competed for critical

exercises, for example, nursing and working in industrial facilities that delivered articles essential for the war (Honey 34). More than that Women worked close by the men in the excitement and corporate divisions too took an interest in charitable administrations and unidentified administrations (Honey 34). Thus, the work rates for women in the United States expanded definitely in the Second World War.

Feminism refers to the belief that both men and women deserve equality in all aspects of life that includes treatment, opportunities, social rights, and respect (Goodfriend). Generally, feminists are persons who acknowledge social inequality based on gender and prevents it from continuing. Feminists are of the opinion that, in almost all cultures throughout history, more opportunities and respect has been given to men than women. While the general idea of feminism looks simple enough, a substantial number of people misunderstand the main goal of feminism. Some people think that all feminists are bitter and angry women whose primary aim is to subjugate men. However, this is being stereotypical and it offends actual feminists.

During the Victorian period, the codes that were used were harsher on females. The feminine code of conduct was imposed on the women describing every aspect of their life. They to dress in proper apparels, how they conversed and everything in their life had rules. Basically, the role of women was restricted to house duties. Professionally, women were given lesser chances as compared to their male counterparts. A woman could either become a teacher or a governess in wealthy households. Thus, women were financially dependent on men (fathers and husbands) that led to the commercialization of the institution of marriage.

There are several types of feminism. They include;

Liberal Feminism

This is a kind of feminism whereby feminists strive to have sexual equality through legal as well as political forms. It works within the structure of the conventional society with an aim of integrating women in that structure. The roots of liberal feminism stretch back to the social contract theory. It argues that, to achieve equality for women, social reform and legal means as essential ("8 Different Types of Feminism You Should Know About").

Radical Feminism

This is a movement that highly believes in sexism. It believes that sexism is deeply rooted in the society and thus it can only be cured by eliminating the concept of gender completely. The reason why radical feminists get the "radical" label is that of the view the oppression of women as the most fundamental form of oppression. Radical feminists suggest making changes such as getting a technology that will make it possible and allow babies to be grown outside the woman's body. According to radical feminists, that has the potential of promoting more equality between men and women. Growing babies outside the woman's body will allow them to avoid missing work since there will be on maternity leave. Feminist has seen maternity leave as the reason why men are promoted quickly than women ("8 Different Types of Feminism You Should Know About"). The argument of radical feminists is that the whole traditional family is sexist. Male members of the society are expected to carry out duties outside the home while the females are expected to clean the house and take care of the children.

Socialist Feminism

This kind of feminism rejects the main claim of the radical feminism that patriarchy is the key or the only source of women's oppression. According to socialist feminism, women are denied their freedom by their financial dependence on the males in the society. The uneven balance in wealth between men and women makes women subject to male rulers in capitalism. Socialist feminists argue that the liberation of women can only be achieved by striving to end both cultural and economic sources of oppression on women.

Cultural Feminism

Cultural feminism develops from radical feminism. However, they hold a number of opposing views and opinions. Cultural feminism stands for the positive aspects of women. The death of the movement of radical feminism led to cultural feminism that believes in encouraging the feminine behavior and not the masculine one. For instance, the belief that "women are gentler and kinder than men," (Goodfriend). This prompts the cultural feminists to call for an invasion of women's

culture into the world that is male-dominated. That is presumably likely to result in fewer wars.

Eco-Feminism

It is a social as well as political movement that unites feminists and environmentalism. Eco-feminists have a belief that the connections between environmentalism and feminists are illustrated through traditional “female” values such as cooperation and nurturing which are present in both the females and nature.

Black Feminism

It is a type of feminism that is variant and majors on the suffering of black women. However, it at times include other women of color. Black feminism aims at empowering black women with a critical way of thinking. The thinking has to be centered on how sexism and racism work together to create the inequality and the social issues that have been affecting the Black women.

Black women are seen to have a double disadvantage. One, they are black and thus susceptible to racial discrimination. Second, they are female and thus susceptible to male domination and exploitation from men. The overlapping of the two oppressive forces is known as intersectionality (Goodfriend). The United States was particularly characterized by black feminism. That has a past of racial discrimination and thus explaining the focus on racial factors. In the US, blacks are a minority group and thus racism is a vital aspect of black feminism

Separatist Feminism

It is feminism that is against the concept of heterosexual relationships. It argues that it is not possible to deal with or solve sexual variations that exist between men and women. Separatist feminists believe that men cannot contribute anything positive to the feminist movement. It thus calls for shunning relationships with men. In separatist feminism, women excuse themselves from roles, institutions, relationships, and activities that are male-dominated, male-defined and operating to benefit men in the

maintenance of male privileges. The separation is started and maintained by women at will. It does not advocate for lesbianism.

I-Feminism

This is a newer branch of feminism whose main focus is the individuality of women together with their individual choices. It accounts for peace, freedom, and harmony in the society on the basis of individual choice. I-feminists support every personal choice that includes homosexual and heterosexual relationships and pornography. The activists of I-feminism have a feeling that each woman is responsible for her choices, her status, and her life. In I-feminism, the government is not expected to support the women to achieve their targets since it is believed that each woman can achieve her targets and be responsible for the same. There is no existence of equality in a society that is male-dominated. Feminism advocates for complete equality between men and women. There should be no hierarchy and no social pyramid.

1.2.3. Caryl Churchill and Feminism

Caryl Churchill is a standout among the most famous and best identified Marxist feminist dramatists. She has assumed the main part in forming the contemporary dramatic world both on national and global steps by empowering women's activist reasoning about the theatre. She explores different avenues regarding the theoretical structures to locate a sensational method for offering articulation to her political and social thoughts. Churchill additionally trusts that the motivation behind venue is political, and she considers Marxism to be a social scheme or a device for shifting authenticity of the average private enterprise. Churchill achievements are different which she tries to use the schemes of epic theatre to politicize her female characters by situating them in the assemblies of energy inside the conjugal and familial affairs. Churchill plans to the frontal area the female voice which has been quieted in a male-centric industrialist world by influencing her female characters to explain them again, recover and remake the earlier time from a feminist point of view.

Churchill's socialist politics has been considered shortly after in the earlier time and the situating of her work inside the system of Marxist concerns has turned into ancient history that is because of such things like the prospering of feminist hypothesis and sexual orientation considers in 1980. A collection of hypothesis educating a large number of the hypothetical ways to deal with her work and furthermore because of the predominance of postmodernism in basic hypothesis amid the same time. A strength that organized an emphasis on dialect, connotation, and methods of portrayal, as a major aspect of this direction, Marxist, communist, and class-based systems were viewed progressively and were consigned to negligible points inside the institute. *Top Girls* is talked about in connection with the cooperation of class and sexual orientation characters. Nervousness over behaving from communist and collectivist based politics that described the late 1980s pervades the sensational story of *Top Girls*. Its specific concern is the distraction of contemporaneous feminism with individual accomplishment inside entrepreneur financial aspects which naturally dismisses expansive numbers of regular workers ladies. In spite of the fact that Churchill's work unmistakably fits postmodernist readings, the mastery of such methodologies has brought about genuine disregard of the communist motivations that illuminate her work. Churchill also appears to have submitted herself as a sacrificing to the propensity to read women authors in an unexpected way, to organize the feminism of their work and view them separated from the evidently more male politics of Marxism and communism.

CHAPTER TWO

2. Caryl Churchill and *Top Girls*

War greatly affected dramatists, and in the years after the war, there was an emphasis on constructing plays that sent the right social message to the members of the society. Obviously, as a contemporary female dramatist from the post-war period, Caryl Churchill's work can be assembled under this umbrella of cause-based writings too. She chose the reason for woman's rights in most of her work, and particularly in *Top Girls*.

She was among the gathering of dramatists rising towards the end of the 1960s, who restored and changed the plan of British theater. She was a devoted supporter of woman's rights and her eagerness can be followed back to her childhood. When she got to be popular for *Top Girls*, she had effectively created a few plays on radio and TV. Unmistakably, with this play, Churchill's focus on feminism in the society enlarged.

Her associations and exercises support the hint that she was a feminist. By 1976, her political and working convictions were emphatically affected by her relationship with the notable feminist theatre group, Monstrous Regiment that was built up in 1975 for giving women with circumstances absent in traditional and in addition investigational theatres. From 1976 onwards, she also shaped a long working relationship with Max Stafford-Clark, the theater director who worked with her in her play, *Light Shining in Buckinghamshire*. Along these lines, as a set-up of feminist and socialist playwrights, her play *Top Girls* was a reaction to the political circumstance in this decade.

Top Girls was written when monetary and political atmospheres in Great Britain were moving in ways that were frequently dangerous for regular workers populations and ladies specifically. Margaret Thatcher, who had assumed control over the workplace of Prime Minister in 1979, established numerous traditionalist strategies. While asserting to enhance the financial state of the nation in general. Political work attempted by women' gatherings is frequently alluded to as "second wave" feminism. Amid this era numerous ladies battled for rights, for example, better contact to occupations, approach pay for a rise to work, contact to contraception and

projects, for example, paid maternity leave and governmentally supported or helpful childcare focuses. While a few women's activists concentrated on the advancement of bigger gatherings of women.

Churchill initially exhibited a progression of women from history to have to enjoy with Marlene's promotion. This choice will show and construed as a feminist demonstration due to feminists amid the seventieth regularly occupied with the recovering of female recorded figures who were ignored by standard researchers. At first, a few faultfinders contrasted *Top Girls* with Judy Chicago's art section *The Dinner Party* (1979), which had similarly depicted a supper table with places set for remarkable women from history including Pope Joan. In any case, confusing the most optimistic view placed by other women's activists' recovering of famous ladies is the way that through the play's resulting sections, Churchill addresses the benefits of Marlene's accomplishment. Churchill finished up the play with a communist contention that was a commonplace area to a significant number of her lots of individuals the normal condition of the country' plays of the seventieth, which investigated British class struggles implied that Churchill could consolidate the closing verbal confrontation between Joyce and Marlene in light of the fact that her collection of watchers would perceive her denotations. Caryl Churchill chose historical figures who might have been to a great extent doubtful to her crowd individuals. She selected these historical figures in order to enable her to build up her characters.

In addition, Thatcher as the primary lady to fill in as British P. M. has frequently been commended as a feminist legend, environments for ladies were really exacerbated under her control. Joblessness was multiplied, unions were stripped of influence and social projects were definitely cut as Thatcherism concentrated on the privatization of possessions and duty. Expressions programs, comprising the ladies' play performance gatherings with whom Churchill had teamed up in delivering her work in that period were definitely defunded. These monetary alterations isolated ladies as well as delivered new power battles between them, Rather than looking for harmony crosswise over social gatherings. Ladies who may find that the individuals who are more enabled fill in as enslavements to ladies who are financially troubled or individuals from smaller gatherings.

Top Girls expresses to a novel stage in a social feminist political theatre, amid the 1970s, in Thatcher's period, women left on a battle against the patriarchal society, and the novel studies the circumstance and status of such ladies in current capitalist social orders. Churchill is quoted to have "If someone says 'a socialist playwright' or 'a feminist playwright' that can suggest to some people something rather narrow which doesn't cover as many things as you might be thinking about".

The primary scene of the play, which is a long scene and the most fundamentally prominent scene of the play, is of a group of ladies having a supper get-together. Here, the audience is familiarised to Marlene, the epitome of a modern woman with a flourishing career. Marlene's necessity to enjoy her achievements with fictional women infers that she has no intimate companions to request for her invitation. The play's first act demonstrates Marlene in a group of ladies from past times, however, the play for that reason demonstrates that she has insignificant reliability towards present women. Her supper companions are five ladies hailing from different times in their previous life and from different imaginary works. The purpose of this celebratory supper is to observe Marlene's advancement. She has been made the Managing Director of the *Top Girls* work agency. As the women eat, drink, and examine achievement, which is something they all have in like manner, they equally speak about the dissatisfaction and discomfort, which have made their lives hard. The five women display in the supper have been amazingly well known in their time. They comprise of the Victorian female voyager, Isabella Bird; Pope Joan, who lived in the ninth century; the thirteenth-century Japanese mistress, who later turned into a nun, Lady Nijo; Chaucer's patient Griselda; and Breughel's laborer warrior Dull Gret. Churchill's determination of women characters from the past and the progressive world shows sensitivity for the feminist cause, despising the male oppressor, however, there is no passion or sentimentalism connected to any of them, and no agreeable answer offered for their issues. *Top Girls* stands up to the folks with many inquiries while drawing in with prompt social issues, for example, that of feminism.

The scene is moving as far as its political and emotional characteristics, and it gives the player the ability to display how brave activities or at least activities that were viewed as heroic at different stages in history always came for a cost. More essentially, such bravery is frequently ignored over time, and it is understood that it

has less worth. After this scene, the audience is taken back to reality, and the regular work life at the *Top Girls*' Office has appeared. The dialog between Marlene and her partners, and additionally a movement of meetings with future customers uncover how achievement is measured by the social norms of the 1980s, Marlene: "We've all come along way. To our courage and the way, we changed our lives and our extraordinary achievements (Churchill 14). Next, a few scenes demonstrate that Marlene has a niece, Angie, who is a sensitive girl. Angie gets away from her working-class life by running away from her mom, Joyce, to live with her aunt, Marlene, in London

The following critical scene in *Top Girls* is the final one, in this scene Churchill performs the American individual free enterprise through Marlene and English social private enterprise by Joyce, Marlene's sister. The two sisters appear to have a tight financial status since Joyce maintains herself and Angie by working in houses, shows her low budgetary status though Marlene gains a load of cash, however, spends everything to keep up her high expectations for everyday comforts. Subsequently, she gets herself unfit to give Angie's birthday and Christmas presents because of the deficiency of assets when she says, "Just a few little things. I have no money for birthdays..." Thus, this demonstrates whether ladies take after English social free enterprise or American individual private enterprise there is not a pleasing way of financial status. It can be reasoned that it is person's inclinations and organization that can give economically agreeable life not the sketch.

Marlene acquires a load of money and spends everything the way she desires to spend it so she is not the same as Joyce in this sense, yet Marlene has a fulfillment of construction on her own choices and carrying on with her life completely. The two sisters seem valid in their contentions, though it's partly bitterness for Angie and Marlene can be seen in Joyce due to two reasons: the first reason she appeals Angie "a big lump and useless" as she to some degree was the reason for her unnatural born. Also, Marlene enhanced herself by isolating herself from the dutiful obligations to prevail in her desire as the best profession lady, rather than, Joyce who forfeit for her family and gets no gratefulness or appreciation. In spite of these minor contrasts, they think much about each other and are especially indistinguishable. They both trust they are correct and do what they need to do to make due in their distinctive domains. The play ends with Angie's scared section in the wake of imagining a bad dream likely.

The fear of Angie can be understood as a dread of her obscured future to end up a top girl. Subsequently, getting a sprightly comfy from Marlene can be interpreted as a reminder for Angie who joins her auntie/mother in London in a prior scene following a time of this meeting.

In the last scenes of the play, the direct narrating strategy is surrendered and a meeting of Marlene and her sister, Joyce, is appeared, where the sisters quarrel about governmental issues over alcohol, and ultimately, the audience comes to know the shocking mystery that Angie is really Marlene's girl, born when Marlene was seventeen years of age. Joyce raised Angie so that Marlene could have her professional life in London.

2.1. Troublesome Relationships in *Top Girls*

Churchill has remarked that *Top Girls* developed from two specific starting thoughts that of ladies from the earlier performing to and argues with those who live in the current day and the possibility of the collection of efforts that ladies fill in both in the finance and in culture. The unity of ladies ends up noticeably both a topic and an issue. The verifiable facts of the supper party in Act one can be viewed as a setting for Marlene's prosperity and progress a convention of ladies who they suffer from hurt and made their existences manipulated. However, each one of them is introduced as confined in her recounted period, unconfirmed by a bigger society of ladies and effectively demoralized or assaulted by men. Additionally, in the following current scenes, Marlene and the other top girls are appeared to have paid great costs in the endeavor to prevail in a man's reality not built up in view of their climb or their needs as well.

Interactive connections between moms and daughters in the play *Top Girls* are complicated. It is regularly hard for a woman to keep a balance in between of the duties they hold toward their children and career. The relationship between Marlene and Angie is complicated and lacking in typical love and responsibility. Despite Marlene's attempts to get away from the life of a woman from the lower strata of the society, she falls into a romantic relationship. In any case, unconscious of natural outcomes and intensely perceptive of the social ones—because of her cruel childhood and her determination to escape from it—she rules against being a mother. She does not need

a domestic life and loathes the life of working-class women, who marry and settle for an existence of bargains. Her older sister, Joyce, on the other hand, accepted her place as a lady in the average worker's society. Though, since she cannot have kids, Marlene's child is embraced by her, and Marlene gets away from the life she loathes. It is easy to realize how given the circumstance and capabilities, Marlene, sees something as wonderful as having a kid, as a negative aspect of life. She basically does not have any desire to experience life in the way her mom has. Besides, a new-born child is without uncertainty a seat that will measure her down and drive her to a life of domesticity. Society does not provide her enough choices to have an infant and additionally have the life of an expert, who does not need to rely on upon a man to survive.

Marlene's groans and her apparently tough remarks about having an infant are not just a revelation of her hate of bearing a child additionally of the foul way of a social framework that treats women unfairly in light of the fact that they are organically made to have babies. It thinkable that Marlene's notes are a challenge for the creation and against the female frame that causes women to end up defenseless. She surrenders her child since she realizes that a child would destroy the chance of having the life she imagined. According to Lewis Jane in her book "women and social change, 1945-1995", in 1980's the number of women that worked reduced radically.

Marlene is certain amazingly far off and harsh to Angie, and Angie cannot resist the opportunity to hate Marlene for it. Marlene neglects to comprehend Angie's hardships and dislikes being useful to Angie and the suffering that she's experiencing. Angie deserts her tutoring, and Marlene is annoyed in view of her. Marlene trusts that Angie will never have the capacity to stand autonomously. Marlene expects and trusts that Angie would not make more progress than that of a dreary worker. She predicts Angie to fight even for surviving, much like Marlene's sister, Joyce. When Joyce asks about her help in Angie's life, she says,

MARLENE: I don't mean anything personal. I don't believe in class. Anyone can do anything if they've got what it takes.

JOYCE: And if they haven't?

MARLENE: If they're stupid or lazy or frightened, I'm not going to hell them get a job, why should I?

JOYCE: What about Angie?

MARLENE: What about Angie?

JOYCE: She's stupid, lazy and frightened, so what about her?

(Churchill 96)

Marlene barely has any regard for her sister and looks down on her as she neglected to ever leave the territory. Additionally, Marlene has managed by her own particular assurance and push to lift herself out of regular workers hardship, keeping in mind her accomplishment as an individual can be respected, the truths relating to Angie and Joyce put decrease the significance of her prosperity. In short, Marlene is a long way from a perfect mother and questionable possibility to ever triumph a fruitful mother grant.

Besides, the association amongst financial matters and woman's rights is persistently has a problem in *Top Girls*. Ladies have generally been consigned to the private circle of homemaking and child-rearing and a lady for example, Marlene who challenges to enter as well as to demand progression in people in general circle of monetary action essentially epitomizes a bigger and natural social strain. Surrendering her little girl, demolishing other ladies, and living without an accomplice is Marlene's specific examples of the bigger disjunctions between feminism and the guidelines of entrepreneur society.

2.2. Female Submission and Women's Liberation in *Top Girls*

The subject of female subjection is clear in the play *Top Girls* written by Churchill. Female enslavement is the greatest problem in the manner of a woman who helps with the reason for woman's rights. The debate expresses Churchill's position on the matter while looking into the illustrations she argued in the play applying varied characters, presented or incorporated into the play. Since Churchill composed the greater part of the play inside the years, 1980 and 1982, her feelings with respect to woman's rights had been producing for over the previous decade. The clue of the play was novel as she has herself expressed the accompanying about the play's structure procedure:

Some years before I wrote it I'd had an idea for a play where a whole lot of people from the past, a whole lot of dead women came

and had cups of coffee with someone who was alive now...Then I started thinking about a play possibly to do with women at work and so I went and talked to quite a lot of people doing different jobs. One of the places I visited was an employment agency, which later became a focus of the play. Then there was an idea of a play in which all the characters were women. (Goodman 72)

Obviously, *Top girls* was a play that compared historical and current examination of life while containing the feminist awareness. Churchill indicated her feminist and socialist address as a part of the different layers that *Top Girls* spoke to:

What I was intending to do was make it first look as though it was celebrating the achievements of women and then- by showing the main character, Marlene, being successful in a very competitive, destructive, capitalist way- ask what kind of achievement is that? The idea was that it would start out looking out like a feminist play and then turn into a socialist one, as well. (Betsko and Koeing 82)

For Churchill, composing from a women's activist position is a technique that is characteristic of her as a writer. She expresses her nervousness over matters and circumstances that women everywhere throughout the world have been distributing for a considerable length of time stems from the way that male pettiness stays as effective as usual. She has in this manner achieved a point where she should give ladies a way to express their convictions and respond to their conditions, and the characters in her plays are the best medium.

It possibly sexual orientation value has enhanced when a lady, for example, Marlene can ascend into administration or Margaret Thatcher can be entitled as a leader, these advances frame the reason for Marlene's statement that ladies needn't a movement or feminist governmental issues to drive ahead. This appearing rise is possibly harming to ladies; Joyce and Angie's scenes demonstrate that in Churchill's belief almost all of the women confront impediments and absence of chance and that the profession path of Marlene is an uncommon special case, not a model that all ladies can take after it. For each Lady Nijo or Isabella Bird, there have been incalculable ladies confined in their choices left to indefinite quality and destitution.

Comparing to the main character Marlene, there are numerous ladies like the several occupation candidates such as ineligible, self-doubting and without the uncommon mix of insight, magnificence, and smartness that have pushed Marlene. Marlene suggestions to support them and organizations pay her well to do properly yet the ladies have to play by her standards, for instance, staying silent about ideas to wedding somebody in a near future. Re-forming ladies in her own particular picture is the approach to Marlene's prosperity and as far as anyone knows theirs.

Rather than her, Griselda supports the social standard that a lady must comply with her husband. As an older woman, from a previous century, she affirms the social necessity of a woman being lower compared to men. She views that a lady must be a respectable wife and demonstrate her adoration and dedication to her partner if she submits him. Consequently, she gives the husband a chance to take away her six-week-old baby young girl child from her. Moreover, she does not challenge when he even takes away her next child. To test her further, her man, Walter, makes her wear a slip—a thin bit of dress that would have conveyed disgrace to a woman wearing it out in the public—and walk the distance home. Griselda passively passes through every one of the tests, approves, and dwells with each request from her husband as tough and unfair for it might be. It is simply because she passes through every one of the tests without objecting and great naturedly, she is declared a noblewoman and is prized with a brilliant cloth for this great conduct.

Most obviously, this entire story exposes patriarchal control and the exceptional goal of the story is to practice control over ladies and hold their inactively. This inactively is anticipated as required and also a part of conduct and male power over female bodies and brains is proposed by marriage. This idea of obedient conduct set back feminism and such attitude in women was the greatest obstacle to the advancement of women's liberation. The women themselves upset the reason for women's liberation by having faith in that their exclusive part was familial. A few cases of such conviction are found in the written work of Churchill. This indicates women ought not to have maintained this belief and it was the real partners of characters, for example, this that made it so difficult for the increase of women's liberation to be realized.

2.3. Interrelationships among Women in *Top Girls*

Huge numbers of the considerations and subjects drew closer by Caryl Churchill in *Top Girls* turn out to be more important when setting contrary to the circumstantial of the time when it showed up. *Top Girls* was composed by Caryl Churchill in 1982, amid the early years of Margaret Thatcher's initial term as P. M. of the United Kingdom. The Iron Lady, as she was later labelled by the Soviet broadcasting for her extreme talking rhetoric, embraces the twofold record of being the primary lady ever in British history to be chosen as a controller of the Conservative Party in 1975, and as Prime Minister in May 1979. From the initial starting point, Thatcher's administration was related to essential conservative financial strategies and clear resistance to the idea of Welfare-Capitalism, which were to have significant social outcomes. When Thatcher agreed to control, Britain was confronting serious financial flimsiness because of high swelling, money related restrictions, and joblessness, among different viewpoints. Thatcher's activity intend to handle this unsafe circumstance included financial procedures concentrating on diminishing state intercession, by empowering the privatization of major nationalized enterprises and furthermore of the instructive and medicinal services structures; by debilitating the energy of unions through requirement of new controls; by animating individual activity, independent ventures, through lower coordinate tax assessment; by decreasing open consumption and advancing a stimulating free market society. Thatcher's arrangements prevailing with regards to lessening swelling, to the detriment of an emotional increment in joblessness, causing extreme common turmoil.

This play happens in light of Thatcherism, which pours light on the present support woman get from another woman in the place. In any case, it is indicated that ladies at *Top Girls* were in any even appreciate each other's determination. In spite of any momentary jealousy that urged in among of the ladies at *Top Girls*, they were emphasizing each other with a stable support. While numerous saw the ascent and selection of Margaret Thatcher, Britain's first female P. M, as a victory for women's rights, Churchill did not approve, and she wrote *Top Girls* contradicting Thatcherism. As Churchill turned out to be progressively required with the governmental issues of the 1970s, she accurately saw the 1980s as changing the feeling from a communist to a capitalist one. Certainly, in Thatcher's era, important and unquestionable changes

happened inside the British political view. The relative tolerance that had been established and saved in the welfare state and made a Britain that trusted in concordant governmental issues after the war started to give away by 1979, and this proceeded until 1990.

The period under examination was with the end goal that countless of community and financial forces met up to make a Britain that could leave its ancient habits, yet develop conservatively, in any case. There can be no picky or even expansive meaning of Thatcherism, but then. The term has been developed repetitively, as a judgment and a weep for change. It is currently an outstanding incongruity that the nation's first female prime minister neglected to build up, women's moralities and the situation in the country. Churchill has alluded to Thatcher's first voting achievement in the resulting words:

There was talk about whether it was an advance to have a woman prime minister if it was someone with policies like hers: she may be a woman but she isn't a sister, she may be a sister but she isn't a comrade. And in fact, things have got worse much for women under Thatcher. (Betsko and Koeing 77)

In this way, a lot of saw the selection of Margaret Thatcher as an incredible success for ladies in the country, particularly the conformist followers. It was trusted that with a woman in control, it could be set up that ladies were without a doubt expert leaders. Though, Thatcher did not manage most ladies' matters met by the country "There is no such thing as society. There are individual men and women and there are families" (Margaret Thatcher 1987). Even when it came to social strategy, she took issues connected with same rights and expert compensation for ladies; women's condition and child and family awareness; the feminization of neediness, and so on incidentally. Her government was a conformist traditionalist, and she never made any immediate try to talk, not to mention represent the reason for ladies. Actually, she may have made the lives of ladies harder, in light of the fact that in any other government, female problems could not have been ignored as simply. This reality brings up the most important issue of how is it that the 1979 women's activist development was not able to guide and protect the ladies of the country from the negative effect of sick made

governmental strategies. It must be said that the effect of systematized feminism was not as good as to it was once accepted.

The explanations for this disappointment were as per the following. (1) The counterattack against ladies did not take the presence of a frontal assault; (2) ladies were seen by the powers and lawgivers as people, and never as a piece of further gathering, not to mention a development; and (3) the development was turning out to be increasingly separated and entangled, particularly when the social inclination was rightist. Thus, the ladies in the feminist development were soon concentrated feeble, in light of the fact that they were mere people and never the part of a bigger development. Actually, huge social and financial changes, which impacted the British society at different planes in Thatcher's regime, likewise influenced the social associations in the country. At the point when the artist group, containing playwrights, was supposing a strong governmental support, as it had been given since the World War II, its predictions were broken. Associations, for example, the Arts Council, were permitted to turn into of the welfare state, but then, the financing for most creative exercises was given reluctantly and continually examined. This was on the grounds that, aesthetic attempts were viewed as replaceable and not vital for the improvement of the state under Thatcher's extraordinary organization.

Thatcher emphatically contradicted to the legislative issues of unity that was based on the working together with exchange associations, on the most elevated conceivable level of work and the standards of Welfare State. Due to the developing expansion and state interests in a conventional industry, which was ended up being ineffectual and which the past Conservative government endeavored to limit be that as it may, with no huge move made because of the familiarity with conceivable open challenges, Margaret Thatcher settled on choices to decrease or close down overwhelming undertakings focusing on the duty of people for themselves and radicalism. Besides, a strict economics increasing the control of contributed money to decrease expansion, the development of the aberrant charges and wide cuts in community costs concerning generally wellbeing and social domain were connected.

Thatcher separated the national obligation from the joblessness and urged the wide open to wind up associated with a private business and independence, which was as will be additionally recommended regarding young and not especially brilliant

Angie, a character from the *Top Girls* originating from a poor average workers foundation. Thatcher's unforgiving politics contradicting the general public as the entire caused numerous partings in the Conservative Party itself. In any case, as has just been recommended, she generally figured out how to demand her thoughts and supplanted delegates of sparing Conservative strategy by those accepting unequivocally in Thatcherism.

Aside, in the wake of turning into the main woman Prime Minister, Thatcher appeared to disregard the assessments and trusts that she verbalized and previously characterized when she was at home with her little kids. Besides, as will be additionally proposed regarding the study of the play *Top Girls* rather than enhancing the nature of women's lives. Margaret Thatcher obtained approaches that in certainty made women's survives harder and their neediness more noticeable. Thatcher has just been indicated and appreciated numerous flexibilities picked up by women's battle throughout the decades. It is almost certain that every one of those viewpoints specified was essential beginning stages of her ability.

Thatcher's attention on independence was making another atmosphere in Britain, proposing a little-advantaged piece of the inhabitants the option to acquire considerably more cash than some time recently, however in the meantime denying most by far of work openings, in this manner delivering an ever more extensive partition among social classes. It is precisely this actuality that Churchill catches in *Top Girls*. From one hand there is Marlene and on the other hand, there are Joyce and Angie. Marlene is a lady that in a high position, who has no kind of attention for such as of Joyce and Angie, demonstrating to the common laborers, with no prospects of raising the professional organization. The newspaper press of the 1980s regularly spoke to Margaret Thatcher as an independent vocation lady, the little girl of a food merchant's and mother of two, changed into an extreme image of the industrialist of a stateswoman. This is exactly the good example Marlene regards upward to MARLENE. I know a managing director who's got two children, she breastfeeds in the boardroom, she pays a hundred pounds a week on domestic help alone and she can afford that because she's an extremely high- powered lady earning a great deal of money (Churchill 88-89). Notwithstanding, in actuality, most ladies ached under the load of the heroine picture. Concentrates on the work circumstance of ladies around

then demonstrate that the truth was extremely brutal there were not many top girls, most ladies being arranged at the lowest of ladders regarding pay and advancement chances.

The role of Marlene in this play is exceedingly effective of top girl, marvellously typifies this new kind of lady developing in the atmosphere of the 1980s, who under the weight of an industrialist consumer society and deserts her common labourers roots and grows her way up the corporate chain of importance, however to the detriment of forsaking her girl. Marlene in this play is one who picks a profession over maternity. In this manner, ladies as a class do not need to allow to each matter as they are each an individual self which in no way and form repudiates the combination of a women's activist awareness. Undoubtedly, ladies can assert their entitlement to be distinctive in specific viewpoints but then be sisters in different regards. Marlene herself holds a similar conclusion, "We don't all need to trust the same" (Churchill 6). This announcement is meaningful for the translation of how ladies as a gathering are characterized in *Top Girls*. At first glance, the ladies appear to be separated and occupied with parallel stories, however, in certainty, each of them is validly asserting their own particular place inside the group.

In act one the main character Marlene is the only one who appears to demand to have a sister ship realization while the others consider themselves to be individuals from different aggregates. For example, Griselda is engaged in her marriage to the Marquis. Being a marchioness is something that she cannot reject, a prize that she cannot dismiss. Joan is included with the Church of Rome. Nijo is worried about her dad's family unit and the Emperor's court. Lady Nijo went to meet the emperor of Japan looking for his assistance on specific issues however she is assaulted by him. Gret is in a fight with her inhabitants against the demons. Isabella is involved with the British Empire. She attempted to satisfy her dad by adjusting to the part of priest's daughter, taking part in embroidery, music and beneficent plans. She endured a tumor of the spine and considered verse, Latin, and hymnology. Just Marlene verbalizes a bond with the others:

MARLENE. Magnificent all of you. (...) I want to drink a toast to you all.

ISABELLA. To yourself surely, / we're here to celebrate your success.

ISABELLA. To Marlene.*

MARLENE. And all of us.

JOAN. *Marlene.

NIJO. Marlene.

GRET. Marlene.

MARLENE. We've all come a long way. To our courage and the way, we changed our lives and our extraordinary achievements.

They laugh and drink a toast. (Churchill 14)

Marlene anticipates that the others will see her advancement as an indication of movement for ladies altogether though, the others demand that she recognizes it simply as an individual achievement. At the point when Marlene offers a toast to everybody make ready. By any means, Marlene uncovered her political perspectives grasping Thatcher's good example, Joyce's reaction is addressing whether it was a progress to have a lady leader that it was somebody with politics same as hers. As Churchill, herself clarifies, "She may be a woman but she is n't a sister, she may be a sister but she isn't a comrade" (Betsko and Koenig, 1987: 77). With regards to communicating their expectations for the future, the sisters' conclusions separate again significantly:

MARLENE. (...) I think the eighties are going to be stupendous.

JOYCE. Who for?

MARLENE. For me. / I think I'm going up up up.

JOYCE. Oh for you. Yes, I'm sure they will. (Churchill 93)

JOYCE. No you'll be on a yacht, you'll be head of Coca-Cola and you wait, the eighties is going to be stupendous all right because we'll get you lot off our backs. (Churchill 95)

Whereas Marlene is exceptionally hopeful about her future she has a tendency, to sum up, her certain guesses to the others, Joyce rushes to call attention to that what's to come is splendid just for Marlene and her class. Marlene is the excellent achiever in a top girl, though Joyce is the common laborer's woman and persecuted. Joyce is also a reasonable division from her sister in the last scene additionally expresses the play of the link between sisters:

MARLENE. Them, them. / Us and them?

JOYCE. And you're one of them.

MARLENE. And you're us, wonderful us, and Angie's us / and Mum and Dad's us.

JOYCE. Yes, that's right, and you're them. (Churchill 96)

In this quote it shows that Joyce unmistakably denotes the class qualification between them, making the insistent argument that Marlene has progressed toward becoming the oppressors, regardless of the possibility that she demands to incorporate Joyce in an indistinguishable from hers. Ultimately, Caryl Churchill's *Top Girls* showed up after the exceptional influx of eagerness created by the ladies' development in the 1970s, ladies wound up plainly mindful of the distinctions and assorted variety inside the development. Churchill in *Top Girls* depicts the meaning of woman's rights as a spot of conflict and strain as opposed to solidarity and harmony. Thus, a characterization of the female voices displays in the play as 'sisters' would accordingly be disjointed. In any case, like we have known before in this section that the female voices similarly discover regular fields in specific perspectives, which make it difficult to distinguish them as antagonists as well.

The carelessness of the ladies' problems, and accordingly, their situation amid the Thatcher period and also the condition of artists, Churchill's the whole thing were the most productive and most amazing amid these years. As shown by Churchill's condition, socialist feminists mostly hurt because women were subjugated by the social rules regarding community and domestic economic issues and due to the patriarchal way of the general public. Male society was given places that permitted them to have key control over the female society, and the basics of this could be followed to a domestic life. The patriarchal society has been modified over years, however, its goal has dependably been to keep up the sexual class structure inside the society, financial power, and advantages. It is additionally important that Churchill got to be included in the political circle of life after she was wedded and had kids. The local life demonstrated her that she was persuasively isolated from the society when she picked marriage and motherhood. Along these lines, her political identity was designed from this social foundation.

The greater part of the times a man's ability is a proficient judgment and it demonstrates their identity and condition of being. To have a profession is often saw as authorize of "flexibility" and freedom in a patriarchal society, along these lines the

way that the ladies in this play are being permitted to have a job demonstrates that the society has begun giving out some liberty to ladies. Regularly it happens that the more “successful” people are in their profession, the more fulfilled they are. In any case the character of Marlene from *Top Girl* sister quite unlike this presumption and negates this concept.

‘Oh God, why are we all so miserable’

In *Top Girls*, the majority of the characters have a few resemblances as they have been living and dealing with the hopelessness of surviving in a male-overwhelmed, paternalistic culture. They have all talented oppression by the societal organization, disregarding their attempt to overcome this organization. Every one of the characters needs to battle to strike back against this organization by picking the main two alternatives, either the female or the male feature; there is no space in the middle. Every one of the characters got in this mire and they battle to formula a personality.

3. A New Historical Approach to Historical Female figures in Caryl Churchill's *Top Girls*

New historicism is a school of literary criticism that is worried about the historical and social settings of the writer in the time of that era her scholarly work is provided. It trusts that writing ought to be considered as a result of the time and historical conditions of the writer. In this way, a scholarly work ought to be taken a glimpse at as a consideration of the life and the time of its writer. Promoters of new historicism trust that subjects and portrayals created in any writing are those which were basic in that given society at a provided time. New Historicism is also one of the schemes which are used to consider scholarly writings exceptionally those which have connections to their outside perspectives. It is a concept recommended by Stephen Greenblatt in the twentieth-century and its fundamental concept is the understanding of writing as far as the ambiance from which it appeared.

New historicism takes a glimpse at any scholarly work concentrating on the right time, conditions and history. This theory work which developed at that point spread in the 1980s is appropriate to Churchill's plays as a result of the significant truth that Caryl Churchill is one of the lots of authors who was influenced by certain historical occasions in his ability as a dramatist. The connection between the typescript and its historical framework is depicted as powerful meanwhile it is not exclusively history itself openly as a typescript. New Historicism deliberates the accessible basic writing composed of the text. It is not simply the prior sorts of basic enterprises, for instance, authentic and realistic grants. However, it puts a content inside the totality of socio-social organizations and practices that make the history and culture background of a specific time and place. Additionally, new historicists examine the writings by including in their assessment both literary and non-literary records which writer may have recommended at the moment of composing which readers should get a handle the relationship between the content and the combined to political, cultural and financial circumstances in which it is formed. In addition, it tries to investigate the outside frameworks behind the improvement of the characters and different components of Churchill's *Top Girls*. Besides the interpreting and studying the play with regards to the precepts of New Historicist hypothesis is used as a noteworthy strategy in this examination.

The New Historicism Theory was developed in the 1980s being a counter-theory to the New Criticism Theory. It is literally critical movement. Its approach has a great emphasis on the cultural context in which the production of text is done rather than exclusively focusing on the formal structure of the text. New Historicism Theory assumes that the literary works are not in solitary forms or singular (Howard). Instead, they are a product of varying networks of social material practices. Thus, literally, works should be interpreted for their meaning as encapsulated in a certain socio-historical setting.

Therefore, understanding of literal texts requires understanding the background of the author as well as the cultural context in which the work was produced. New Historicism seeks to get meaning in a particular text by putting into a consideration the work within the framework of the existing ideas as well as the assumptions of its historical era. On the basis of literary criticism of Stephen Greenblatt in addition to the great influence of the philosophy of Michel Foucault, it acknowledges that the critics' response to the work is also influenced by his prejudices, environment, and beliefs (Howard).

As it's clear that Churchill is an English current writer which is really familiar and marvellous work and especially when it comes to the wake of perusing of her most important plays, the reasons behind of choosing her play of *Top Girls* that Churchill uses some major performances that would manage and treat with present troubles which makes readers fond of reading the play sympathetically. It was written at the time of Thatcher period as a British Prime Minister. She made her influences to reform the social and political prospect in that time and in her state as well as all around the world. This crucial effort of Caryl Churchill's foundation to inspect the way an effective lady balances in the social ranking in a male centric culture. Caryl Churchill's effort has been illustrated by researchers in different fields like, books, journal articles and thesis in various languages. The primary points in this analysis is highlighted about her handling of the misuse of influences from a women's activist position. In addition, her commitment with the utilization of overlapping procedure gives her an unmistakable position in the current performance.

The essential methodology utilized as a part of this examination in Churchill's *Top Girls* is the new historicist structure which is fundamentally in light of the outside

context of a literary content in examining it. Since new historicism manages an abstract content by concentrating on its social, political and historical settings. One of the fundamental principles of new historicism is that an artistic content is an impression of the material and social setting in which it was composed. Another standard of new historicism is that there is a connection between the content and history and between the content and the outside the content which is the world. The content is the product of specific conditions. Actually, the connection between *Top Girls* and the historical milieu of English can be demonstrated by the idea of the play as an impression of the financial which followed by the Thatcher's timeframe.

On the other hand, Churchill kept in touch with her one of most prominent play *Top Girls* to handle social ethics and qualities in the English society. The play is really a social analysis that reflects the society and its issues. Despite the fact that the play portrays issues and clashes that Churchill wants to appear through this play, yet it tries to delineate the entire society. In this regard, the written work of this play Caryl Churchill expected to compose a social play facing the issues of standard women in a free enterprise social framework. Caryl Churchill portrays the issues the social class endured because of the monetary conditions that were just productive to high class in the society. In Addition, new historicism states that conditions impact the construction of writings. Churchill reflects numerous parts of life in British in her play, and her play reflects similar perspectives introducing them through the play. In addition, one of the standards of new historicism relevant to Churchill's play, *Top Girls* is the subject and portrayal that advanced in any context, are those which were typical in that given society in that time.

Furthermore, Caryl Churchill enables audience to visualise an alteration for the expectation of a superior future and not in an innocent manner but rather giving evidences of feminism's faults and faintness. In this manner, the point to show will be that the message displayed by the play is that woman rights is as yet ready to give answers for community alteration. All the female characters in the play are influenced by the mistreatment by each other. So the mistreatment framework influences the individual as well.

New historicism is predictable to be a strategy for investigating how writing conveys some comprehension to recent social issues, and it influences experts to

discuss authority, governmental issues and class divisions while discussing the script. As a matter of fact, once an expert studies *Top Girls*, they will expect to the social issues in the English period of that time. They will also understand the pressure the nation was because of the man-centric conditions and the values of capitalism in that time as well. Through Churchill's play of *Top Girl*, this duplicating function is uncovered through financial issues that denotes her situation as a Marxist left writer who contradicts Margaret Thatcher's traditionalist right arrangements. For instance, *Top Girls* which was composed amid Thatcher's rule as P. M. of England who portrays the difficulties and struggle of ladies living in the eighties while Thatcher runs the role of that period. This effort is to deconcentrate Margaret Thatcher's arrangement which was depended on Capitalism.

Churchill's play *Top Girls* works at numerous points incorporating bringing up imperfections in the entrepreneur that admits personality rather than community which has been complained. Through the presenting characters from different circumstances and spots at various times, Caryl Churchill demonstrates that ladies have been responsible for such prohibitive structures all through history. Through the concerning of present by means of history, she inspires the viewers to consider how these structures keep on being delivered and propose that women's liberation still has an approach headed straight toward change. In order to guide the audience's consideration regarding concerns relating to ladies and their exists, Churchill utilizes a dramatic procedure where just ladies are given a role as performing artists in front of an audience. Churchill aims to shed the light on the impact of ladies which has been for neglected for a long time all through history and to exhibit ladies that has been avoided to see. It ought to be specified here that the intangibility of sexual orientation contrasts is clear that all the characters are on the same sex in this play.

New historicism is also supposed to be a technique for investigating how writing conveys some comprehension to modern social issues and it influences experts to discuss power, political issues and class divisions while discussing the text. For instance, the role of Marlene's character in the play indicates fruitful, an effective English lady who made material flourishing and progress in an exceptionally capitalist state through diligent work, ability and triumph. However, there are some critics examine *Top Girls*, that Churchill will draw closer to the social issues in the British

society. In this part, I try to recognize the concepts, hypotheses, and standards that would have benefited the hypothetical structure of this analysis. Thus, my intention for exploring new historicist approaches in female figures in *Top Girls*. Besides, sexual orientation and class identities that point as a sign of ladies' abuse in Caryl Churchill's *Top Girls*, with giving a careful consideration to women's persecution.

Caryl Churchill additionally utilized function inversions and duplicate throwing in *Top Girls*, with these procedures she investigates the difficulty of connections among people, some of the time inspecting the influences of sex labelling and the variance of workers depends on the sex, once in a while showing the preposterousness of any effort to break up the distinction in sexual personality. Her innovative throwing sixteen characters showing their role on the stage by seven performing artists drive the watchers the comparative class identity of ladies through at various times. This imaginative throwing likewise addresses the social and financial structures that hold diverse classes set up. Various parts showed on the stage by the same performing artists, associate the distinctive texts and unremarkably recommend a progression in ladies' history. Also, the function of inversion demonstrates the idea of class contrasts among women. For instance, the performing artist character who taken part the function of Isabella Bird, an informed privileged lady in the first Act of the play and she additionally expected in the place of Joyce, an ignorant working class lady in the last Act of the play. Therefore in this analysis, the idea of duplicating pretending as an inventive dramatic tool delineates class contrasts clearly.

The main character Marlene and historical characters who wish to live in free instead of being oppression in a male-centric society life that they were associated with which the most of the characters' motivations of reflecting major concerns that worry relatively every person in the society. These women in the play indicate how the role of the men was dealt with and persecuted ladies in British in their historical time. They are the ones who are not economically enhanced by the success that causes more difficulties for them. Marlene and her daughter are exploited by the capitalistic framework that ruled social life and industry in England. It can be reasoned that the play is a background of the social parts of the British society and it is an impression of the impacts and conditions in which it was composed. The play demonstrates that its

topics and portrayals are the same as those which were basic in its society. The connection between Marlene and Joyce clearly appears in the play. Moreover, relating *Top Girls* to new historicist standards demonstrates that perusing the play is a way to comprehend the class and political of the society in which the incidents occur. The reader of *Top Girls* can advance her insight into the English era and its economy, its political and its social life. *Top Girls* faces inflicting of the imbalances of capitalism which it holds distinctive remarks to ladies' social and financial prominence with their prosperity and disappointments. Along these lines, it is able to be concluded that Churchill was motivated on the way to a circumstance where ladies are abused for the advantage of others in this theatre.

The opening of the play *Top Girls* is impossible to miss as five historical characters from the history display to observe Marlene's advancement as a leading a business organization. The roles of these historical characters in the modern setting make an incredible story resembling an ambiance. Churchill is obsessed with the idea that the portrayal of female experience through epic play by female authors will roll out an improvement in drama, her female characters are altogether exhibited as active chatterers who battle in contrast to male abuse and restraint and who dismiss the history built by the men of that time in their society. All the history characters attempted to work on the circumstances to make the history with their own particular female awareness. The way to understanding Churchill's complicated play and its performance of the rationalizations of feminism is by means of constructed by Brecht. So that to comprehend Brecht's impact on Churchill completely we have to analyse a part of the focal expressions that Brecht used to portray his epic theatre isolation and historicization.

The vital idea of Brecht's performance was the idea of *Verfremdungseffekt* which is ordinarily deciphered as isolation impact. Brecht utilized isolation impacts in order that familiarize the groups of people with the current social requests and endeavour to go to another comprehension. In the aim of getting such isolation, Brecht proposes an acting style where the performer abstains from getting to be changed into his or her character by habitually motioning to the audience that he or she knows about the execution.

Churchill recognizes her obligation to Brecht with the character of Dull Gret who shows up in the restaurant scene in the main demonstration of the play. As she tells us in the notes on these characters, Dull Gret is taken from the composition by Brueghel "in which a woman in an apron and armour leads a crowd of women charging through hell and fighting the devils". This sketch is the subject of a concise article on distance and arguments by Brecht, While the contention between the sisters, Marlene and Joyce, and in addition the scenes indicating Marlene at work recommend the manners by which women labour in light of a real concern for capital, the scarcely well-spoken and multiplied figure of Angie/Dull Gret fills in as a capable indication of the progressive capability of self-concern. At the beginning of the play's scenes, Brecht's idea of distance is connected to average women's liberation. A cast of well-known top girls is assembled to observe Marlene's advancement. Marlene and the lady server are the main modern characters in this scene, the others are historical figures or invented portrayals. Every lady has a remarkable story to tell, a story that at first appears to affirm her status as a top girl. The first to arrive is Isabella Bird, the Victorian traveler who in spite of the constraints of her circle, figures out how to move around the world. Lady Nijo, a Japanese mistress came straightaway, followed by Dull Gret, the subject of the Brueghel painting. Pope Joan, she herself thought as a Pope follows a short time later, and the last woman to join the gathering is Patient Griselda, the character deified by a few authors comprising Boccaccio and Chaucer. Marlene has obviously assembled these ladies together in light of the fact that she considers herself to be a piece of a historical range that concludes in her own substantial achievement. "We've all come a long way," (14) she states to the ladies around the table and raises her glass to toast them all "To our courage and the way we changed our lives and our extraordinary achievements" (14).

The central character Marlene and the greater part of the figures in the primary scene can be viewed as the 'top girls' of their times. They try to meet up to enjoy a modern characters achievement. Nonetheless, having built up themselves as individual achievers they consider that it's hard to enjoy their achievement as a group. To accomplish 'top girl' status suggests a peculiarity. Besides, the play uncovers Marlene to accomplish at the top status due to contending with other women as well as by exploiting her sister and by abandoning her girl. Churchill shows that there is just a

restricted gap at the top of the profession step in this manner studying the various levelled industrialist economy. Besides, by choosing to incorporate 'top girls' in the title, Churchill suggests the man-centric propensity to humiliate women as for everlasting adolescent.

Marlene's supper visitors in the opening scene, at the beginning of the play, the Victorian woman traveler Isabella Bird appears as autonomous and cheerful a character as any women's activist perfect world (utopia) could get it. Additionally, Lady Nijo, who lived in superfluity as the thirteenth-century Japanese mistress and after that, she went all through the country for a long time as a nun, is a figure both feminine and compacted. Also, the two ladies have composed their own particular journeys and poetry. In any case, these ladies have so altogether retained the man-centric societies that they feel pain outrageous blame for their own particular activities. Isabella did no great in her life and invested a long time in self-delight.

Nijo spent a part of her life in contrition, assuming on the fault of having enticed men, for example, the cleric Ariake. His adoration for her, she considers sentenced him to hellfire. She also struggles with her blame for waking her dad before his death. Isabella also is preoccupied with her dad, who was the heart of my life and when he passed on I was so lamented that is what she states. To empower themselves to act dependably, these two women should consistently deceive themselves and disguise their own particular natures. Isabella reviews her irate refusals concerning recommendations in the press that she was not feminine. Her portrayals of the persistent ailments she endured for the duration of her life have a comic quality, driving viewers to see them as at any rate mostly mental-illnesses. Nijo imagines that she was doing what her dad needed when she goes in the whole requests, despite the fact that, as Marlene calls attention to, he really implied for her to remain in a religious circle, not go meandering around the country. In spite of the fact that Nijo and Isabella were known recorded figures, regardless of whether Pope Joan truly existed remains the subject of continuous level-headed discussion. Despite the fact that Pope marked her a myth confidence in her reality proceeds construct fundamentally in light of narratives and sketch from the middle times.

Pope Joan and Griselda are totally masculine manifestations. That is, Pope Joan decided on progress by drowning herself and admitting to being male, while Griselda

turned into an all-out toy, a completely uninvolved female purpose. Joan carries on with the life of the intellect She is completely logocentric and aches for entire answers. She over and over underlines her separation from womanhood. As a young lady, she turned out as a boy and she did not know she was pregnant in light of the fact that she was not accustomed to having a lady's body. Joan does not comprehend Griselda's situation since she did not carry on with a woman's life. Her life, in any case, was damned, since she was a lady, and subsequently a sub-standard who could not speak with God. At last, her womanhood deceived her and she was stoned to death in the wake of conceiving a birth amid a religious parade.

On the other side, Griselda has been reinforced after she endures for the suffering of reestablishment by Walter. Griselda sees herself as a definitive female purpose. A product to be a conversation and spent as her proprietor satisfies. In her fair story, she requests a move to wear home after Walter's dismissal of her and even keeps up that it is an appropriate conversation for the hymen she offered up to the marriage. Churchill has enabled Griselda to stick to a preposterous class-cognizant pride in her reality as an object. All things considered, she was wanted by a Marquis as opposed to a boy from the town.

All these three ladies make progress, acclaim, and appreciation when they accomplish something "masculine". So as to accomplish their individual positions, for instance, Marlene has promoted as a managing director, Joan has made herself Pope and Isabella a traveler, they all need to surrender some basically female quality or experience. Marlene needs to control her maternal sense leaving her daughter behind and repeated abortions, Joan needs to separate herself from her female figure and Isabella needs to stay single, desolate and unmarried until she become fifty and she passes away childless and depressed. In a man-centric culture, a woman does not get the achievement if she distances herself from her feminine and therefore pays a great cost for achieving the best.

The primary topic of the play is to seek after the challenging choice taken by ladies to free themselves from the customary parts and to stay resolute notwithstanding the incompleteness of certain individual parts of their lives, nevertheless, the fulfillment of choosing for themselves gets organized the most in their lives. Marlene's correct choice conveys accomplishment to her, however, her own life stays empty as she does

not have any genuine companions separated from Angie who really adores her. In *Top Girls* repeating picture is the “drinking” of the women. The condition of alcoholism itself portrays the yearning for peace and security so that to stay away from anguish and tribulation. In the principal scene, every one of the characters winds up woozy at last not on account of they were observing Marlene’s advancement but rather they were attempting to surrender their agonizing recollections. They utilized alcohol as a sedative to soothe the warmth of their miseries briefly to look for shelter. Drinking of alcohol delineates the want for peace and security from the sufferings they experienced in their lives whether it is previously or in the present.

The unclear comments prepared by women because of the subject of the accomplishment of these characters indicate unmistakably the impacts of this first scene in *Top Girls* as a feminist oppressed world (dystopia). Yet, it is an oppressed world with an opening in it. Churchill herself has said that ‘I quite deliberately left a hole in the play, rather than giving people a model of what they could be like. I meant the thing that is absent to have a presence’. This truant nearness can be seen through indications of female fellowship in the substance and structure of the scene.

These historical characters from various eras and different times of history, nations and societies attract each other’s consideration regarding their strongly unique social classes and societies. In spite of the fact that they share a similar sex, their reactions to their lives and conditions are extraordinary. Churchill endeavors to exhibit that sexual orientation issues and worries cannot be separated from social and culture-particular encounters. Isabella Bird, the Victorian voyager, is greatly aware of her class and dependably looks downward on the religious theory and practices other than that of Christianity. Demonstrating her objection to Buddhism that specified by Lady Nijo. Also, her statement plainly demonstrates her English pretentiousness and narrow-mindedness towards anything non-Christian and non-English. On the other side despite the fact that Isabella’s experiences and travel exercises the more regularly connected with men and has made herself renowned. Having constantly departed as a woman, Isabella is extremely aware of her way of life as a lady. To Joan’s disclosure that she dressed as a boy when she exited home, Isabella demonstrates her way of life and sexual orientation particular reaction. Another historical character Pope Joan, the lady of the ninth century, escapes her home in the presence of a kid to seek after

religious philosophy. Joan had no other alternative but to live as a boy to understand her dream. Living a substantially underprivileged however mentally amusing life, she figures out how to conceal her actual feminine personality. Having lived as a kid, Joan got totally distanced from her female exists until she turns into pregnant after she turned into the Pope.

The audience can obviously see the anguish of those historical characters empowers the gathering of people to distinguish themselves with their desolations which set them up to examine the circumstances and results connections of the later sections of the play amid the different scenes of dialogues. These historical characters recount their lives' tales in an indistinct way causing mystery since no one focuses on anyone's story specifically. The majority of the characters of Churchill are not really satisfied with the finish of their tales aside from Patient Griselda who speaks to the man-centric culture. Be that as it may, it does build up a moment that Marlene says, 'Oh God, why are we all so miserable?' This announcement qualifies the way that ladies dependably endure regardless of what century or nation they have a place with. This is the central topic in *Top Girls*. Therefore, she tries to demonstrate it through characters from the past and in addition from the present time since the same characters assume the parts of the past characters in the beginning later they go about as the modern characters. Consequently, in a roundabout way demonstrating that ladies dependably endure at whatever they attempt to live free life or to oppose the set standards of the society at the same time.

3.1. Isabela Bird

She was born in 1831, the senior little girl of a wealthy and all around associated Anglican priest. She was the like the same as her ladies class at that time Isabella did not take part in the classes in school. However, she was instructed at home properly. Her father took her out of the town while she was too young. And then, she herself came to conclusion and recognized that her forces of perception had been prepared by her father in her later life. For that reason, she grew up genuine and extremely decided. One of the ladies at the supper is the little girl of a Church of England priest Isabella Bird, who moved to live in Scotland. She attempted to satisfy her dad by adjusting to the part of priest's daughter, taking part in embroidery, music

and beneficent plans. She endured a hurt of the spine and considered verse, Latin, and hymnology. In any case, she developed to lean toward viable things manual work, making food, washing, patching, and riding stallions in her life. At the time of her forty age, she was sent to Australia for the benefit of her wellbeing. She found the nation repulsive, however, then she hated the consistent murk and terrible places of home. She was disappointed in some situations.

In any case, she was enormously cheered and energized setting out from Australia to the Sandwich Islands. She was bound up with the nature of the ocean. Circumstances were horrific on board however she felt totally freed, finding another world. She lamented at her dad's passing, yet soon overlooked her Latin, and religious philosophy influenced her to make some pain in her head. She generally went as a woman and disavowed any recommendation that she was other than female. Isabella Bird was coming back to Europe after a straining travel of investigation among those places such as Ainu of the remote northern district of Japan. She had just softened her adventure up to somewhere else like Singapore. In any case, Clementi Smith recommended to her that she has to enjoy her journey of going to the Malay States that it was one more chance to "escape from civilisation" thus it took her some exclusive time to admit this surprising welcome. The following day she set out on the little Chinese as well.

Isabella Bird, a lady from the Victorian time, who grasps the special experience for her periods of being a private vacationer. Since she is of the posterity of a priest, who spends a large portion of his life in familial works, she keeps on doing such works as long as her dad is alive for it was believed that all unmarried ladies were obliged to comply with their fathers while they lived under their wings. Isabella Bird ended up renowned amid the Victorian time for her records which depended on her road trips. Isabella's colleagues commented on the difference between her generous wellbeing while she traveled and the sicknesses that tormented her when she endeavoured to live nearby.

Isabella Bird is a flat character and a traveler who composes a fascinating book. There is some trouble in choosing whether she is Isabella Bird or Bishop. Be that as it may, she has been the subject of two full-length accounts. In her seniority, she asked her companion, Anna Stoddart who had known her just in England, for a long time to

keep in touch with her life story after her passing away. It showed up at the beginning of the ninetieth century an obedient and customary tribute to a recognized late-Victorian common figure a fruitful writer and a fellow of the Royal Geographical Society, a respect just unwillingly concurred to ladies in her day. The Stoddart's life story gives an account of essential facts about her own and family life.

At the time of her father's lifetime, she had for more often than not carried on with the traditional existence of a mid-Victorian priest's daughter, instructing in Sunday school and seeking after different reasons for social welfare and change in his communities. However, similar to some more renowned counterparts, for example, Florence Nightingale and Elizabeth Barrett Browning, the imperatives of ordinary working-class life disappointed her characteristic abilities to the time when it made her sick. She had got away once to go to America. Upon her arrival once again from her traveling she composed of her first travel book which was distributed secretly by John Murray who was to be her close companion and in addition her distributor for a long time. After this concise investigation of remote parts she came back to live in England and Scotland subsequently. Due to her father's death, her family returned to Edinburgh. The scholarly condition of Edinburgh animated her brain, yet its serious mood detained her soul. During her childhood she had experienced a spinal protest which caused her inconvenience on her movements. In any case, as she moved toward middle-age, her infection was of the soul.

She additionally trusted that a woman's position in the social world had to be characterized under familial terms and have a peaceful life as a wife, a girl, or sister, the roles that characterize local duty. Such attitude which resisted the presence of a woman's own personality discouraged her way forward. Isabella felt in need of her male relatives and could not consider doing anything against their desire. Isabella-like women were not prepared to battle their own battles and the male leading.

From her extended and beautiful adventure which was described in two books with appropriate hesitance over Jim Nugent, she came back to the sincere educated and exceptionally dull existence of her friend in Edinburgh. This also made her sick again, so in 1878 she headed out to investigate among the Ainu and this conveyed her to another place which was Malaya. In the next years soon she was shocked by the catastrophe of the passing away of her dearest sister Henrietta. After all, she got

married to Dr. John Bishop who had been pursuing her since the year 1877. She forced aggregate unhappiness on the wedding to which she came in profound grieving. However, Bishop was a gentleman and profoundly dedicated to her. However, Bishop got an inefficient disease by dealings with a patient, and passed away in 1886. It was in the fallout of Henrietta's passing and amid Bishop's disease that Isabella altered her letters from Malaya for production as 'The Golden Chersonese', which is devoted to Henrietta's memory.

3.2. Lady Nijo

Lady Nijo arrives and joins the dinner and promptly starts to discuss her encounters as a mistress to the Emperor of Japan. Lady Nijo was born in 1258, a Japanese emperor's whore then she became a Buddhist nun, who went through all around Japan on foot. Entirely overwhelmed by the man-centric society, she was hurt so much since her children passed. Lady Nijo meets the emperor of Japan looking for his assistance on specific issues however she is assaulted by him. She considers her fate yet she cannot be with the kids she brings forth as he has imperial blood.

Marlene is the main and present-day character while the rest of the other historical characters appear to attend in Marlene's celebration of her success for the dinner. Joan's story and her speeches while the other women listen to it drives the other historical women to share their stories of lost children. Lady Nijo reviews her four kids who have separated them from her, especially her little girl who was involved. At the same time, Lady Nijo indicated that despite the fact that her boy was the more favourite male new-born child, 'oddly enough I felt nothing for him' (Churchill 20) which could be viewed because of having had such huge numbers of kids beforehand separated from her. Isabella is the one who was not a mother in the play among the group of the women and Churchill adds her portrayals of cherished horses with Lady Nijo's memories of her children. This can be understood as a troublemaking for Nijo's losses and explain a difference between these two tales.

In the ninth century, Joan shrouded her actual personality and turned into the Pope yet it was uncovered that she had brought forth a kid and consequently was a lady. It was blasphemy for a lady to be a Pope and she was stoned to death. Nijo is inspired by Griselda's tales about losing her kids then being brought together with

them. At a certain point, Nijo shouts out, “Nobody gave me back my children” (28) and afterward begins crying uncontrollably. Nijo reviews that both her dad and the emperor passed away in the fall and that she was not permitted to enter the royal residence when the emperor was on his deathbed. She thinks about whether she would have been permitted to “wear full mourning” (28) in the event that she had still been at court. Nijo at that point shares a case of her disobedience. Griselda’s man was paranoid about influencing her to demonstrate her faithfulness and in that exertion, she loses two of her blameless kids. Every one of these ladies has lost their kids in a way. Nijo recounts an account of an existence of two parts, first at Court and next, in compliance with her dad’s desire, as a vagrant Buddhist nun. At fourteen she was one of the ladies passing the purpose at Court when the emperor was twenty-nine and asked her dad to send Nijo to him. He sent her an eight-layered outfit which she sent back, not understanding its significance. She was upset when the time came, yet soon ended up noticeably accommodated to her part, it was what she had been raised for, and was miserable if the emperor remained away. She never delighted in taking additional ladies to him, which was equally part of her portion.

The thirteenth-century court lady’s life containing the years 1271-1306 that obviously demonstrates that the Heian court custom was all the while being done in the mid-fourteenth century among the privileged people. This era essentially organized by the Hojo officials was loaded with interest and conflict for control. To confound the circumstance considerably more the sequestered head framework was in full power. Sovereigns renounced in quick progression, we can have acknowledged through the Towazugatari, there were upwards of five ex-emperors and each one of them keeping a humble court and including their own particular entourage of supporters. Lady Nijo, the girl of Koga Masatada gives us a real life record of her and close associations with imperative authentic public figures about the two ex-emperors, Go-Fukakusa (1243-1304) and Kameyama (1249-1305). Nijo lived amid the Kamakura time and her recollections point her adoration life, containing her fall from the elegance as Emperor GoFukakusas courtesan. While concerning a stationary religious life in the wake of leaving the court was a communally satisfactory option for high society women in her period, Nijo was extraordinary for choosing to meander as a Buddhist nun devotee among the ordinary people. Nijo regularly communicates

through sentimental poetry and furthermore gives careful consideration to her pieces of clothing, the two attributes that had gorgeous representative significance in graceful life. Her biography had been lost to lack of definition before researchers rediscovered and construed her compositions in the mid of the sixtieth century.

Throughout the account that it shows the explanation behind Go-Fukakusa's enduring friendship for Nijo and his profound worry for her welfare. It was the performance of the court for the old ages more knowledgeable lady in-holding up to start a supreme dominance in the methods for adoration and it had been Nijo's mom who had assumed this part in Go-Fukakusa's life. It is along these lines with paternal anxiety that he showered the most extreme care upon Lady Nijo as a kid and later turns into her first darling. The first of Lady Nijo's four kids was a boy by the ex-emperor and was given the best of care until his death. Besides, the main part of the work underlines the significance of magnificent support and family notoriety and supporter age. In the work the lady drops out of elegance first with her persuasive granddad and later with Go-Fukakusa, she there-upon commits herself to religion and poetry.

In the last part of her confession is not different from the wonderful travel memories in traditional Japanese writing. Nijo is particularly moved by the movement records of the writer cleric Saigyō and we discover her advancing toward places renowned in poetry that he had gone by the previous time. It causes of remembering the great works of Heian. The religious tone touched with despairing and it is with regards to the Heian custom and saturates the story even at the stature of Nijo's indiscrimination and life of directness as a spoiled and determined court lady. Nijo as a nun figures out how to hold her advanced courses as she extended herself in poetry. Nijo discovers some happiness recollections of the past of her magnificence so as to see them pleasurable. Thus, Nijo can be seen that she is going through a good life in poetry. However, she is lamenting the event of the third death memorial of the ex-emperor Go-Fukakusa, the man she thinks about her one intimate romance.

Moreover, Nijo indicates impressive enthusiasm for Griselda's story which has many matches and felt unsatisfactory at the recollection that she did not get her children back opposite of Griselda. In addition, other excruciating occasions throughout her life were the passing of her father and the emperor. She was not permitted to see the Emperor when he was passed away so she stowed away in his

coffin. At that point she could not discover her shoes and needed to pursue the memorial service in exposed feet, arriving late, when every one of that was left was a couple of wisps of smoke in the sky. She is profoundly on edge and worried to know whether, if she had still been permitted at Court, she would have been allowed to wear complete grieving.

3.3. Dull Gret

Dull Gret is one of five Marlene's guests gathering together in the restaurant. The name Dull Gret is taken from a popular painting "dulle griet" and also known as Mad Meg. Dutch and Flemish renaissance painter Pieter Brueghel presents a huge number of women who are guided by an armored woman against an army of demons. She takes some dishes and food in her bag while the other guests are busy with narrating their stories to each other. When she tells her story to the others her breaks in talking are little and cruel. She does not relate her story until the end of the Act one that she bonds with her involvement of leading an army of women over hell, a photo based on Brueghel's drawing Dulle Griet. She defines what strange things that she saw.

Dull Gret is exceptional on account of her low social class, as well as in that she was motivated by the focal picture in Brueghel's ('Dulle Griet). In her depiction of Gret, Churchill can be viewed as recovering the character Dulle Griet who is generally decoded in a misanthropic way as a man assembling lady who could frighten devils and escape from hellfire without any pain. Griet has also been alluded to as 'Mad Meg' and for the most part has been depicted by workmanship history specialists as greedy rather than the progressive figure Churchill portrays.

Besides she describes her army that they were not even annoyed with any horrible things while she talks about those hard situations that they confronted in their lives. It can be seen the strong character of dull gret who is tough, strong and identified as a successful leader with confidence in her own life. Apart from her personality, she hides her weakness and cannot be seen as a naive woman makes a decision to go outside and scream out until all other women around come out and they all join together so as to challenge and get a better life and freedom. Dull is acting more than talking. And a revenge is sparkling in her eyes for what she lost in the past. She is

looking forward to taking a revenge from those who wronged her, as she is keen to kill devils in hell.

In the nightmarish portrayal, Gret is diving into hell in the midst of a large group of devils and vices, counting "a bum with a face," "and faces on things that don't have faces on" (30). Interestingly, Churchill revisions the figure of Gret in a feminist manner and makes a champion who is calling forward the greater part of the women to go "where the evil comes from and pay the bastards out" (31). As a feminist drama critic Janet Brown has hinted, Gret is the figure which requires a current, third wave of feminism that is not as concentrated on singular worries as on the battle to end all abuse.

Isabella indicates her interest when Gret first enters and then requests for everybody to be calm and pay attention to Gret's portrayal of her plunge into hell. It is this portrayal that moves Isabella to relate her triumphant visit to the Emperor of Morocco. Churchill took the vast majority of Isabella's words, Isabella's compassion with the average workers is worried in her incredible pride in having been mixed up for an obtained young lady on one of her movements.

Also, even Lady Nijo, who disregards Gret through the majority of the scene, joins her at last with "All the ladies come" (31). The other characters, as well, start to react to their regular obligation of womanhood as the scene separates. Joan admits that she, the Pope who is apparently able to do all absolution, cannot normally have mercy for anything and Griselda all of a sudden concedes that she once in a while imagines that "it would have been nicer if Walter hadn't had to" (30).

This sounds as a utopian probability that may have occurred if "Walter hadn't had to" and if Nijo and the other historical characters could link with Gret in beating the devils picks up control through the aggregate voice of the women. Be that as it may, in the theatre, their variety of female experience can be accomplished. Along these lines, the utilization of overlapping dialogue in the main scene of *Top Girls* not just highlights the manners by which the characters are not tuning in to each other; it incomprehensibly makes a dissolving together of the greater part of their lives by fracturing the dialect of the individual subject.

3.4. Pope Joan

Pope Joan is one of Marlene's supper party visitors in act one and scene one and the fourth to arrive. She talks about transcendentalism and religious philosophy. beside she expresses her feeling that she adores to a theological discussion. Pope Joan is camouflaged as a man, it was for a time accepted to have filled in as Pope in the ninth century. There are a few renditions of her tale and it is not obvious when or how the tale started.

She is a lady from the ninth century who apparently filled in as the pope from 854 to 856. Pope Joan is to some degree standoffish, making important, wise presentations all through the discussion. At the point when the subject swings to religion, she really wants to call attention to dissents which herself incorporated, however she does not endeavor to change others to her belief. Joan uncovers some parts of her life. She starts dressing as a boy at her age of twelfth so she could keep on studying and she carries on with whatever is left of her life as a man.

Pope Joan is one of the successful characters in the play depending on her brave decision and struggles against the devils by calling other women around. She is a triumphant character in the opening dystopia as well. Pope Joan can also be a favourite character, with a leading role. Pope is parading of church expert, remarking that she has built up her quality in a way that teases Catholicism and she cherishes any individual who works for the church. Pope Joan lauds her suffering and awesome determination to live as a man, the best way to have any flexibility in her chance, yet uncovering irresolute sentiments about her victim. She is keen, however, on surrendering excessively of her womanhood and becomes Pope, but she is so insensible about her femininity.

The legend encompassing the figure of Pope Joan stays capable and strong regardless of its reliability and focuses on the appeal of trusting that a woman could appropriate the most elevated position of man-centric religious dominance. At the end of the supper scene, Joan cites in Latin from *The Nature of Things* by Lucretius. The admission she picks emphasizes on the enthusiastic separation that has scholarly interests inside male-centric foundations.

However, she has male darlings and is inevitably chosen as the pope. She wound up plainly pregnant by her chamberlain darling and conveys her child amid a

religious parade. In this case, she is to be killed. Toward the end of the scene, Joan recounts an entry in Latin. Like all the supper visitors, Joan's life and disposition replicate approximately of the central character Marlene.

In the primary scene of the play Pope Joan's story shows the play's focus on performed gender parts and lost babies. Pope Joan's story additionally makes a move in a state of mind from entertainment the investigation of common agony.

A good example of feminism is in the case of Pope Joan. Nijo's children are eager to know the baby to be born of Pope Joan who is pregnant. Thus, Nijo requests Pope Joan to inform them once she delivers a baby. On the other hand, Marlene possibly implies that her own past maternity inquires as to whether she carefully of disposes of the child. However, Joan returns that she had not conversed with another woman from the time when she was twelve.

Pope Joan is worried about her great separation from her female body since she started working. She is also amazed by the procedure of separation. She feels compressed more likely than something she had eaten. Since she is not ready to ruin the parade, she decides to seat for a moment. People identify her because of the insightfulness that she is dealing. She has a feeling that she cannot plan things in a proper way anymore. The cruel position that her birthing torments bring her to makes her amazed. It was the screaming from the crowd that makes the baby slid onto the road.

At a certain point, Joan remembers stoning the women and feels the power of the male-centered foundation that she reflects in the unexpected noises. Marlene adds her statement 'They weren't best pleased' to be putting it slightly still she is not set up for the results. Despite the fact that the baby's destiny was probably going to have been ended Churchill lets the condition to be open that the kid stayed alive. Moreover, additionally moving the play's nature, Joan's memory points out the scenes built up this kind of stylization. Despite the fact that the characters remark on the extraordinary idea of Pope Joan's passing, they do not reveal the wonder that she can recall her own particular end.

3.5. Griselda

One more character in the supper scene is Griselda, she is the last inviter to enter to the supper, a popular figure in the thirteenth-century writing, and the daughter of a broke and a pitiable agriculturalist, however the wife of a rich marquis. Being a marchioness is something that she cannot reject, a prize that she cannot dismiss. She has no choice, yet to admit the wealth conveyed to her from deliverer, who is her husband, and she cannot let whatever other thought, however, her money related achievement as the main priority, while wedding him. She expresses that she must be married definitely, and it would be greatly improved on that she weds a rich man, as opposed to a poor one.

Independent of the economic status of the man she weds, she would be assigned to the supporter position, and it appeared well and good to wed a rich man. As Churchill one time declared, "Playwrights don't give answers, they ask questions", and in *Top Girls*, surely among her most essential works, Churchill asks if is it more vital to come out of a round of poverty and have a life that is more meaningful or to finish the familial and common responsibilities? Likewise, she asks if the answer here would change if a woman responses it and why. She claims from the society, the answer to how women can sense of balance professions and domestic lives.

More obviously, she requests what kind of reasons make life successful. Griselda comes out late and no more humiliating conceivable minute for her. Every one of the visitors is alcoholic and amused, enormously getting a charge out of the over the top thought of the Pope's 'pierced chair', and Gret yelling 'Balls!' She is dissimilar, self-reproachful and arranges just cheese and cookies to eat. Marlene presents her as celebrated internationally for an uncommon marriage recorded by Boccaccio, Petrarch and Chaucer.

Churchill acquires the character of Griselda made Churchill copy that from Chaucer, Petrarch and Boccaccio who depict her as an ideal of wifely tolerance. Griselda can be viewed and shown as a maid to the woman characters who are protected by their rulers in incalculable fairy stories. In any case, Churchill undermines her watchers desire by showing the dim ramifications of such accounts. While her lineages compose from an all-knowing perspective that telling the followers that Griselda's kids are being brought up in mystery.

Her tale begins with her marriage. The little girl of a laborer, Griselda had been marked for her magnificence by the decision of the marquis, Walter, at the age of fifteen. Upon the arrival of his wedding, nobody knew whom he was to marry, yet the parade halted at her home and he addressed her father. He had chosen Griselda to be his lady of the wife. She could reject, yet in the event that she acknowledged the one condition was that she would dependably submit him in all things. Women dressed her in a white silk dress and placed gems in her hair. Griselda declares that Walter was magnificent at the beginning with, yet he did not know he could believe her to affection and submit him so he chose to test her dedication. As in the beginning, Walter was compassionate, however, when her first child, a little girl, was a month and a half old Walter clarified that the general population was getting to be plainly eager in view of her special marriage thus he needed to evacuate the child to keep them calm. Walter carried her away. He revealed to Griselda that the people who they live in the village not accepted her since she had once been one of them, and now that she had a child, they were anxious. Walter sent the child away and they stopped talking about it. After four years, Griselda had another child, a son. Walter let her keep him until the point that he was two years, and afterward revealed to her the laborers were wild again and carried the child away.

After years, Walter tried to prove that his wife, Griselda's reactions forward to him how could it be, so he told her the peasants wanted him to get married with a French woman that she could provide him inheritance so Griselda's response is immediately agreed his request undoubtedly and the Walter asked her wife, Griselda, to help him with the things that could be done in the wedding process for this reason Griselda did everything she could. At the time of the wedding, everybody went out but on the other side Walter stayed behind and put his arms around Griselda and gave her his passion but Griselda was surprised and then he immediately showed that the girl and the boy were her children. All the women are surprised by her tale and cannot consider she put up with Walter's actions, but Griselda simply responds, "it would have been nicer if Walter hadn't had to [test her]." (30).

CONCLUSION

The role of women is one of the essential points in modern and post-modern ages. Most of the playwrights attempted to shed the light on dealing with society, women rights which controlled by men. *Top Girls* is definitely a noteworthy performance by the personal author Caryl Churchill. The play cares women's activist causes and in a period when it was uncommon to discuss this. This play figured out how to deliver an impact on society and prompt to be a positive impact, drawing out the negativities of society and the necessity be better. Caryl Churchill's *Top Girls* is a division of working ladies and their lives. It depicts the atmosphere of an association and an arrangement of ladies that are connected with it and afterward delves much more into the life of Marlene and gives a knowledge of her life.

Marlene has a wish. She even abandons her little girl so that to achieve triumph and career outcomes. She has principles and working values and it appeared to be an effective lady of the common laborers who has made her name in her circles and has taken up a high situation in her organization. Marlene has faith in making a mark in the public eye and that she does by her unrivaled hardworking attitudes and minds. Marlene has a little girl which she offered away to her sister, previously when she came to life. Marlene needed no part in her life and barely felt the nonappearance of her child nor was she blameworthy on her activities. On the other side, Angie miss the mark to make progress in her life. She is occupied with nothing specific and has not demonstrated any enthusiasm for her education's works or anything helpful. She is a frustration starting at yet. Her mother Marlene is certain of her sad future and is dispassionate and needs no part in it. Marlene and her associates were a determined and competitive arrangement of women. They struggled to pick up an edge on others, however, helped their female associates in spite of the sentiment race. The story deals with an unpredictable mother little girl bond which shares complicated nature and uncaringness.

This study concentrates on Churchill's *Top Girls* from a specific perspective particularly New Historicism perspective. The play is a social analysis of specific principles, morals and views that were regular in the English society in the eighteenth. She was influenced by specific historical occurrences which were the impacts of the overall of capitalism and financial issues of that period.

These ladies from the average workers were talented for distributing the strains that the expert life gave. They kept up their regard and worth in a world that only considered men to be the amusement players on the ground. These ladies were independent and achieved such tops of achievement without anyone else. It was an awesome achievement for these ladies to face a wide range of restriction but have the capacity to understand their dreams. In addition, the play demonstrated the world a look at the quality that existed in regular workers women. The keenness to achieve the top and the preparation to work hard so as to get gain it was their domain. They were no a smaller amount of a man and were fit for struggling on their fields and even beating them at the play. Caryl Churchill was concentrated on and examined in this paper and it was found that of this excellent content has depicted the connections and progression of the ladies of the common laborers in an influential way. It is also talked about the suggestions of its work on their family life or how the regular workers of ladies consider in familial subjects.

In the play *Top Girls*, the characters are signified to as effectively progress and known their own identity along these lines, they do not battle to get self-esteem and they do not examine male-centric bonds and qualities from which they are liberated. Be that as it may, the characters in *Top Girls* do not have the feeling of solidarity and sisterhood which they do not make a difference although when their situation at the Top Girls Employment Agency summoning ethic of minding is considered. But the truth is they are portrayed as tough women who have gained an extreme approach which they consider essential and attractive normal for any woman who looks for a prosperous activity and acknowledgment in an expert field. For this reason, the ladies who do not have the right stuff to figure out how to be perceived are totally underestimated, the sisterly solidarity was very serious for women's freedom in the seventieth, and the assistance of effective females are denied to them regardless of what bonds interface a persuasive woman and the person who is weak.

Womanliness is a lovely thing and ladies ought to be pleased with themselves. In the event that ladies keep confidence in themselves, they can rise to much more noteworthy statures. This writing is just a part of the literary art which turns into the image of the women's activist battle yet they satisfied much necessity of the time and place. The woman, if constants, could work in tough positions in order to be successful

as Marlene in the way she predicted it for her own lifestyle. The correct adjust of work and family can convey amazement to their life. In Britain, support of self-regard and regard according to society and in one's own is vital for going ahead. Ladies require self-esteem and the preference to maintain themselves without being subject to some other soul. This avoids them from being stepped forward and attacked in return for the fundamental necessities of life.

The Victorian era has a great effect on Drama. Among the vital developments in the Victorian era was feminism. However, the Victorian study was not the primary source of literal feminism but has a close association with the first wave of feminism. The feminist criticism led to the revaluation of writers such as Christina Rossetti, Elizabeth Barrett and Elizabeth Gaskell. It also reread the canonical texts in addition to shifting focus to the ignored ones. Feminism criticism also to a reconfiguration of canon. The feminist critics played a critical role in showing the situation of the Victorian women, their social status as well as their economic problems. Moreover, they tried to re-examine and show the representation of females in texts by men. During the Victorian period, the representation of women was passive, immanent, passionate and sensual. The feminist critics tried to destroy the earlier images and the earlier representations (Marx and Mueller). They concluded that the Victorian condition of women was primarily a result of the patriarchal society.

During the late 1990s, scholars were motivated by the New Historicism to get back to the historical realization of feminism (Howard). However, it was with a stronger theoretical understanding that came from third-wave feminism. That resulted in a more complicated analysis of the relationship between gender, history, and literature. 21st century literally criticism has shown the recovery of Victorian women writers. However, this has been accompanied by more emphasis on Victorian antifeminist" perspectives. Rising of the fourth-wave feminism, which is defined by its ability to change online technologies with an aim of reaching people globally, a new outlook on the contributions of Victorian women writers has been developing. The use of varying technologies by the Victorian women writers should thus be looked at deeply.

WORKS CITED

- "8 Different Types Of Feminism You Should Know About". *Opinionfront*, 2018, <https://opinionfront.com/types-of-feminism-you-should-know-about>. Accessed 2 Sept 2018.
- Ackroyd, Peter, and Geoffrey Chaucer. *The Canterbury Tales*. New York: Viking, 2009. Print.
- Adishesiah, S. *Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill*. Newcastle: Cambridge Scholars. 2009. Print.
- Albert Museum, Victoria. "19Th-Century Theatre - Victoria And Albert Museum". *Vam.Ac.Uk*, 2018, <http://www.vam.ac.uk/content/articles/0-9/19th-century-theatre/>. Accessed 5 Sept 2018.
- Archer, William. *The Theatrical 'World'*. London: W. Scott, 1894. Print.
- Aston, Elaine. *Caryl Churchill*. Plymouth: Northcote House Publishers. 1977. Print
- Aston, Elaine. *Caryl Churchill: Writers and Their Work*. Estover, Plymouth. Northcote. 2001. Print
- Atwood, Margaret. *The Handmaid's Tale*. Toronto: McClelland & Stewart, 2010. Print.
- Bertens, Hans. *Literary Theory the Basics*. London: Routledge. 2001. Print.
- Betsko, Kathleen and Koeing, Rachel. "Caryl Churchill, Interviews with Contemporary Women Playwrights," New York: Beech Tree, pp. 75-84. 1987.
- Bonvillain, Nancy. *Language, Culture, and Communication: The Meaning of Message*. Upper Saddle River: Prentice Hall, 1997. Print.

- Booth, Janine. "Working-class Women and Bourgeois Feminists." 10th October 2005.
27 February 2017. Web.
<<http://www.workersliberty.org/node/4967>>.
- Bouchier, David. *The Feminist Challenge: The Movement for Women's Liberation in Britain and the United States*. London. 1983. Print.
- Brazell, Karen. *The Confessions of Lady Nijo*. California, Stanford University Press. 1973. Print.
- Buchanan, Ian. *Socialist Feminism: A Dictionary of Critical Theory*. Oxford Reference Online. Oxford University Press. 2010. Print.
- Churchill, Caryl. *Top Girls*. London: Methuen Drama, 2001. Print.
- Churchill, Caryl. *Top Girls: The Methuen Book of Modern Drama: Plays of the '80s and '90s*. London: Methuen, 2001. Print.
- Coates, Jennifer. *Women, Men and Language: A Sociolinguistic Account of Gender Differences in Language*. London: Longman, 1986. Print.
- Cook, Bernard A. *Women and War: A Historical Encyclopedia from Antiquity to the Present*. Santa Barbara: ABC-Clio. 2006. Print.
- Crawford, Mary. *Talking Difference on Gender and Language*. London: Sage, 1997. Print.
- De Jongh, Nichol. *Not in front of the Audience: Homosexuality on stage*. London: Routledge, 1992.
- Diamond, E. "Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism." *Drama Review: .1 Journal of Performance Studies* 77.6 (1988): 82-95.
- Dollimore, Jonathan. "The Challenge of Sexuality. Society and Literature 1945-1970." Ed. Alan Sinfield. London: Methuen, 1983. 51-87.

- Douglas, S. J. *Enlightened Sexism: The Seductive Message That Feminism's Work Is Done*. New York: Times Books. 2011. Print.
- Ferree, Myra Marx, and Carol McClurg Mueller. "Feminism and the women's movement: A global perspective." *The Blackwell companion to social movements* (2004): 576-607.
- Fink, Janet. "Women's History Review: For Better or for Worse? The Dilemmas of Unmarried Motherhood in Mid-Twentieth-Century Popular British Film and Fiction." *Routledge* 20:1 (2011): 145-160. Web...
- Forster, E. M. *The Aspects of The Novel: The Timeless Classic on Novel Writing*. Florida. 1955. Print.
- Gallagher, C. Marxism and the New Historicism. In *The New Historicism* (pp. 53-64). Routledge. 2013
- Gardner, Janet E. *Caryl Churchill: The Thatcher Years*. Massachusetts: University of Massachusetts. 1995. Print.
- Goldman, Lawrence. *Science, Reform and Politics in Victorian Britain*. Cambridge: University Press, 2004, p.61. Print.
- Goodfriend, Wind. "Feminism Types And Definitions: Liberal, Socialist, Culture & Radical - Video & Lesson Transcript | Study.Com". *Study.Com*, 2018, <https://study.com/academy/lesson/feminism-types-and-definitions-liberal-socialist-culture-radical.html>.
- Graves, Pamela M. *Labour Women: Women in British Working Class Politics, 1918-1939*. Cambridge: Cambridge University Press. 1994. Print.
- Guerin, L., Labor, E., Margan, L., Reesman, J., and Willingham, J. *A Handbook Critical Approach to Literature* (6th ed). New work, Oxford: Oxford University Press. 2010. Print.

- Hall, D. E. Introduction Female Trouble: Nineteenth-Century Feminism and a Literature of Threat. In *Fixing Patriarchy*. Palgrave Macmillan, London. (pp. 1-17).1996.
- Higgins, M. Smith, C. and Storey, J. *The Cambridge Companion to Modern British Culture*. Cambridge: Cambridge University Press. 2010. Print.
- Hollowell, J. *Britain Since 1945*. Melbourne: Blackwell, 2003. Print
- Honey, M. *Creating Rosie the Riveter: Class, gender, and propaganda during World War II*. Amherst: University of Massachusetts Press. 1984. Print.
- Howard, Jean E. "The new historicism in Renaissance studies." *English Literary Renaissance* 16.1 (1986): 13-43.
- Hyde, J., Mezulis, A. & Abramson, L. "The ABCs of Depression: Integrating Affective, Biological, and Cognitive Models to Explain the Emergence of the Gender Difference in Depression. American Psychological Association," 115(2), 291–313. 2008.
- Ibeh, K., Carter, S., Poff, D., & Hamill, J. "How focused are the world's top-rated business schools on educating women for global management?" *Journal of Business Ethics*, 83 (1), 65-83. 2008.
- Inchbald, Mrs, ed. *The British Theatre; Or, A Collection of Plays: Which are Acted at the Theatres Royal, Drury Lane, Covent Garden, and Haymarket...* Vol. 1. Longman, Hurst, Rees, and Orme, 1808.
- Kaminiski, M., & Elaine, K. Y. *Women's union leadership: Closing the gender gap*. *Working USA*, 11 (4), 459-464, 466-475. 2008.
- Leach, L., Christensen, H., Mackinnon, A., Windsor, T., & Butterworth, P. *Gender differences in depression and anxiety across the adult lifespan: The role of psychosocial mediators*. *Social Psychiatry and Psychiatric Epidemiology*, 43(12). 2008. Print.

- Lewis, Jane. *Women and Social Change, 1945-1995*. *Britain Since 1945*. Jonathan Hollowell. (ed.) Blackwell, 2003. Print
- Liggins, E., & Duffy, D. *Feminist Readings of Victorian Popular Texts Divergent Femininities*. 2001
- Lorber, J. *Gender inequality: Feminist theories and politics*. Roxbury Pub... 2001
- Makela, L. *Working women positioning themselves in the leader-follower relationship as a result of pregnancy*. *Gender in Management*, 24 (1), 46-62. 2009. Print.
- Marwick, Arthur. *British Society since 1945*. 1st edition. Harmondsworth: Penguin Books, 1982.
- McDaniel, L. Bailey. "Staging Motherhood: British Women Playwrights." *Modern Drama* 7 (2007): 642- 44.
- McNally, David. *Political Economy and the Rise of Capitalism*. Berkely: University of California Press, 1988. Print.
- Mitchell, Sally. *Daily Life in Victorian England*. London: Greenwood Press, pp. 169-170. 2009. Print.
- Moran, Maureen. *Victorian Literature and Culture*. London and New York: Continuum Press, pp. 96-97. 2006. Print.
- Offen, Karen. "A Comparative Historical Approach." *Signs* 14 (1988): 119-157. Web.
- Oldfield, Sybil. *This Working-Day World: Women's Lives and Culture(s) in Britain, 1914-94*. London: CRC Press. 2003. Print.
- Piccinelli, M. & Wilkinson, G. "Gender Differences in Depression: Critical Review." *British Journal of Medicine* (2000): 177, 486-492.
- Pilkington, Colin. *The Politics Today Companion to the British Constitution*. Manchester: Manchester University Press. 1999. Print.

- Powell, Kerry. *Women and Victorian theatre*. Cambridge University Press, 2007.
- Pugh, Martin. *Women and the Women's Movement in Britain: 1914 - 1999*. 2nd Edition. Basingstoke: Macmillan Press, 2000. Print.
- Reynolds, E. R. *Early Victorian Drama, 1830-1870*. Taylor & Francis. 1965
- Richmond, Anthony. *Color Prejudice in Britain: A study of West Indian Workers in*. Liverpool. Oxford: Oxford University Press, 1998. Print.
- Rowbotham, Sheila. *Women in Movement: Feminism and Social Action*. 1st edition. New York, London: Routledge. 1992. Print.
- Ryan, B. *Feminism and the women's movement: Dynamics of change in social movement ideology and activism*. Routledge. 2013
- Schultz, K. Claire. *HIST*. 2nd ed. Boston: Wadsworth. 2012. Print.
- Spender, Dale. *Man Made Language*. London: Pandora, 1998. Print.
- Tannen, Deborah. *You Just Don't Understand: Women and Men in Conversation*. New York: Ballantine Books, 1990. Print.
- Taylor, George. *Players and performances in the Victorian theatre*. Manchester University Press, 1993.
- Tom R. Tyler & Stephen L. Blader. *Cooperation in Groups: Procedural Justice, Social Identity, and Behavioral Engagement*. Philadelphia: Psychology Press. 2000. Print.
- Tong, Rosemarie. *Feminist Thought: A Comprehensive Introduction*. Oxon: Unwin Human Ltd. 1989. Print.
- Trevor R. Griffiths, and Margaret Llewellyn-Jones, eds. "British and Irish Women Dramatists Since 1958: A Critical Handbook." Buckingham: Open University Press, 1993.
- Tycer, Alicia. *Caryl Churchill's Top Girls*. London. 2008. Print.

- Van Vorst Bessie and Van Vorst, Marie. *The Woman who Toils*. New York: Applewood Books, 2010. Print
- Velde, S., Bracke, P. & Levecque, K. "Gender differences in depression in 23 European countries: Cross-national variation in the gender gap in depression." *Social Science & Medicine*. 71, 305–313. 2010.
- Walker, H. *The literature of the Victorian era*. Cambridge University Press. 2011
- Wandor, Michelene. *Post-War British Drama: Looking Back in Gender*. London: Routledge, 2001.
- Watt, Ian. *The Rise of The Novel*. California: University of California Press. 1957. Print.
- Williamson, Jeffrey G. *Did British Capitalism Breed Inequality?* New York: Routledge. 2013. Print
- Winchester, Hillary. "Women and Children Last: The Poverty and Marginalization of One-Parent Families." *Transactions of Institute of British Geographers* 15. 1 (1990): 70-86.
- Young, G. M. (Ed.). *Early Victorian England: 1830-1865* (Vol. 2). Oxford University Press. 1934.

Curriculum Vitae

PERSONAL INFORMATION

Name, Surname : Halwest Ali Omer, MANGURI
Nationality : Kurdish - Iraq
Date of Birth : 21/ 05/ 1992 - Sulamaniyah
Phone number : 00964 750 342 3632
0090 537 832 3107
E-mail : Halwestali17@gmail.com



Education

Degree	Education field	Graduation date
Doktora
Master	Van Yuzuncu Yil University	2018
Bachelor	Koya University	2014

Faculty of Humanities and Social Science/ Department of English Language

Work experiences

Year	Place	the task
2014-215	Iraq	Teacher

Languages

Kurdish, English, Arabic and Turkish

Hobbies

Listening to Music, Watching Films, Travelling



VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

05/09/2018

Tez Başlığı / Konusu

A New Historical Approach to Female Figures in Caryl Churchill's *Top Girls*

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 85 sayfalık kısmına ilişkin, 05/09/2018 tarihinde şahsım/tez danışmanım tarafından Turnitin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 7 (Yedi) dir.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Van Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

05/09/2018

Halwest Ali Omer MANGURI
Adı, Soyadı, İmza

Adı Soyadı : Halwest Ali Omer MANGURI

Öğrenci No : 159201274

Anabilim Dalı : İngilizce Dili ve Edebiyatı

Programı :

Statüsü : Y. Lisans Doktora

DANIŞMAN
Doç. Dr. Aydın GÖRMEZ

05/09/2018

ENSTİTÜ ONAYI
UYGUNDUR

...../...../2018

Doç. Dr. Bekir KOÇLAR
Enstitü Müdürü