

# Role of Female Character in Shakespearean Dramas

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**Abstract –** *The representation of females in Shakespeare's dramas is outlined inside the man centric belief system of early current Europe. While basic conclusion remains strongly separated on the nature and capacity of such representations, it is conceivable to consider females to be social creations. Instead of considering them to be the uplifting manifestations of an awesome personality, or one-sided representations of a male essayist, this paper looks at these females created dialogically on the stage or in the content. As much as they are recorded in the content or the theater, they are delivered by belief systems that would not have needed them in the bigger performance center of the world. To this degree, the females in Shakespeare's dramas are "contemporary" creations in differing chronicled settings, regardless of whether in Cleopatra's Egypt, Antony's Rome, Shylock's Venice, Lear's Britain, Villa's Denmark, Richard's London or for sure Dauphin's France.*

*Females are utilized as devices characterized by institutional and also singular courses of action. They are utilized against their desires, and frequently regardless of their desires. It is surprising that the dramas of Shakespeare sensationalize the transformation of females into devices, either as aloof protests that do as advised or as colleagues or collaborators to men, even as the performance of such change runs counter to societal authorizes or state belief systems. Key to these ideological or dialogical creations of females in the writings are issues of opportunity and rights. These issues, thusly, are engraved in inquiries of property, sexuality, and types of intensity in which a female might need to contribute. As early current Europe talks about issues identifying with the privileges of the human subject to examine diverse types of specialist, denying females the privilege to decide for themselves—or to guarantee for themselves what is their due in view of their socially arranged gendered roles—dramas up progressively troublesome.*

**Keywords:** Female, Shakespear, Characters, Drama.

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## INTRODUCTION

Shakespearean females are nearly as famous as Shakespeare himself. Furthermore, they have stayed as the most renowned roles for on-screen characters since the time they were delivered. What makes Shakespeare's females so critical, then again, is that they are more consistent with life than genuine females. In the vast majority of his has where females hold an essential impact, Shakespeare has possessed the capacity to change 'cunning' (the results of his specialty) into a 'reality' that uncovers a higher truth than females that exist in fragile living creature and blood.

This discussion will be given to the talk of the different sorts of female characters Shakespeare has created in his drama. To abstain from misdirecting understandings concerning Shakespeare's representations, in any case, it is shrewd to begin with a notice by Teacher Terence Hawkes, who, in his book

titled Significance By Shakespeare brings up that we can have no target access to a "fundamental" Shakespeare, to the "dramas themselves," or to what they "extremely" mean (1992: 146). (By this he implies that there is no certain method for acing all that Shakespeare has delivered in his sensational writings.)

All the same, it is important to take note of that reality concerning Shakespeare's females is encapsulated in the writings themselves and can most securely be considered as far as the data these writings give. To put it plainly, Shakespearean females are organize assumes that spring up just inside the procedure of a nearby perusing or a dramatic execution. Hence they are not open to theories that genuine individuals like us would be subjected to in obvious life circumstances.

## PROGRESS FROM THE MEDIEVAL FEMALE TO THE MODERN FEMALE

For thinking of a slick introduction, I have masterminded my talk of the Shakespearean female upon three directions: 1) That his females are the results of a male-ruled world; 2) That Shakespeare was fed by humanistic standards of the Renaissance; 3) That Shakespeare's examination of the female is generally worked out through representations in view of parallel restrictions that conversely relate one character to another.

Shakespeare's premodern Britain speaks to the moderate entry from a medieval world to a cutting edge one. Shakespeare has depicted not just commonplace medieval females bound up by submission to the male, yet in addition females that have been experiencing the difficult procedure of getting to be present day females, who are allowed to choose about their lives.

Talking about sexual orientation, family and society in the early current time frame in Britain, Russ McDonald states that it was taken as aphoristic that men were better than females, not just in light of the fact that Eve was made out of Adam's rib, yet in addition on the grounds that more noteworthy physical quality was - maybe - related with more prominent scholarly limit and more significant limit with regards to feeling (1996: 252). In supporting his point he specifies "A Lecture of the Province of Marriage," a message read from the podium amid the Anglican community gathering at the season of Queen Elizabeth's and King James' administration. This lesson characterizes females as 'powerless animals,' not supplied with 'quality and steadiness of psyche: "She is 'the weaker vessel; she is of 'a slight heart..." (qtd. in McDonald 1996: 280). To put it plainly, the female was the substandard sex and required the direction of the male.

It took after that, since they did not have the scholarly and physical capacity to adapt to what was happening in the basically male world, the ordinary occupation for females was marriage and parenthood. Men were the bosses and females were their partners. In her stereotyped part, the female's space was restricted to 'the home,' the main place where she had control over things. Outside the home extended a man's universe of 'activity' she was not permitted to share.

Now we should remember the logical inconsistency that while in Shakespeare's chance, the for the most part acknowledged model for the perfect female was that of the cherishing and dutiful spouse, the great mother and house chief, Britain was headed towards turning into the main nation in Europe under the manager of Queen Elizabeth, a compelling female with an intense personality. This twofold standard concerning the meaning of females did not appear to exasperate the male-overwhelmed world, be that as it

may, inasmuch as the spouses were kept where they should be.

Juliet Dusinberre brings up that "in Elizabethan and Jacobean circumstances, flexibility of still, small voice for females was as yet another idea. Females had not been instructed to frame free good judgments. Playwrights asked themselves how the female inner voice would function" (1996: 93). It is precisely now that Shakespeare the humanist begins his enquiry concerning the status of female as a physical and social being that can rival the male in desires, mental limit, capacity for moral decision and powerful activity. Furthermore, he has concocted a decent number of representations that not just speak to the time they were made in yet in addition uncover the methods for the widespread female.

## LOVE AND MARRIAGE/LOVE IN MARRIAGE

The rising intensity of government in Elizabethan Britain advanced marriage and family life as the best certification for an all-around established society. The dependable medieval guideline for a marriage game plan - as still predominant in numerous roles of the world-was the assent of the dad, who, as we find in the expressions of king Theseus in *A Midsummer Night's Dream*, who cautions Hermia against challenging her dad's decision of a spouse for her:

To you, your father should be as a god:

One that compos'd your beauties, yea, and one To whom you are but as a form in wax By him imprinted, and within his power To leave the figure, or disfigure it. (I. i. 169)

We watch that in this play and a decent numerous different dramas Shakespeare raises a dissent against this sort of man centric state of mind. In spite of the general practice in his general public, he has embraced the assignment of depicting females that yearn for a marriage in view of the shared assent of both the male and the female.

The best condition for such assent was love. All through his profession as writer, Shakespeare has advanced sentimental romance that prompts an upbeat marriage and youngsters that would convey the pictures of their folks from age to age. This was maybe Shakespeare's solitary answer for man's most appalling deformity - his 'mortality'.

The female representations in a large portion of the early dramas like *The Two Men of honor of Verona* (1591) are scrappy in that they are either regarded as items to be offered for marriage to whoever respectable man who needs them, or as virgins who furtively seek after the men they adore under a male mask. As ahead of schedule as *The Restraining of the Vixen* (1591), be that as it may, we likewise

locate the Shakespearean challenge against relational unions organized by fathers. The two sisters Katharina and Bianca remain in parallel restriction to each other in that Bianca is the pleasant, loyal girl, who has before long discovered her match, while Katharina, the peevish senior sister, rejects yielding to the methods for the male-ruled world. It is just when she understands that Petruchio - first her suitor, at that point her better half - really watches over her that she consents to wind up an appropriate spouse.

The procedure of taming that Shakespeare influences Katharina to experience in this early satire, notwithstanding, is not the slightest bit adequate by humanistic or feminist measures what's more, fortunately won't be rehashed in later dramas. At the point when, a couple of years after the fact, Shakespeare composes *Drama of Mistakes* (1594), whose plot he has acquired from Plautus' *The Manaechmi Twins*, he replaces the irritable spouse in the first play with two youthful females, Adriana, the wedded female who requests the affection and consideration of her significant other, and Luciana, the unmarried sister, who, while reprimanding her sister for disregarding the medieval standards of an appropriate wife, winds up with a cheerful marriage in view of sentimental romance.

The female outlines in *Affection's Work's Lost* (1594-95) give us Shakespeare's first humanistic looks of how female mind outmaneuvers that of the male, with four young women forcing upon their suitors - in order to test their consistency in adoration - the life of a recluse in total segregation for an entire year.

In *A Midsummer Night's Dream* (1595), the activity depends on the infringement of the medieval guidelines of marriage. Hermia conflicts with the will of her dad and that of King Theseus in order to get joined with the man he adores. Helena is close behind of her preferred man. Despite the weights of the male-ruled world, the two youthful females are en route to get what they need. In this play, Shakespeare likewise sets up a double restriction between the acts of a male-ruled society and that of the extraordinary world, by concentrating on the way that in human culture even females with fanciful measurements like Hippolyta, the queen of the Amazons, are compelled to endure the male specialist of kings like Theseus and - when fundamental - their rough demonstrations, while, in the powerful world King Oberon can get what he needs just by playing sharp traps on his queen Titania.

Shakespeare differentiates the diverse demeanors of the regal female in *Richard III* (1592-93) by drawing a twofold restriction between Woman Anne, Richard's better half to-be, and Queen Elizabeth, the dowager of Edward IV, in the two parallel 'Charming Scenes,' one

toward the start, alternate towards the finish of the play. In the prior scene Woman Anne is depicted as an average medieval female, who, unfit to make do without the assurance of a ground-breaking male will wind up in hopelessness, while Elizabeth - following up in the interest of her girl in the second, figures out how to outsmart Richard and avoid the traps he has laid.

In *Measure for Measure* (1603) Isabella, who is going to take a pledge for religious commitment is torn between losing her virginity and sparing her sibling Claudio from execution. With the assistance of the Duke of Milan camouflaged as a minister, she figures out how to smooth out the issues that remain on her way. However, regardless of whether, the Duke's very late proposition of marriage that she can't conceivable cannot, satisfies Isabella or not, is left to the decision of the stage-executive. For the reader, nonetheless, it strikes an obnoxious rope, since Isabella remains completely calm in this scene that finishes the play.

The differentiating states of mind between traditional couples whose marriage courses of action are made by their seniors and the individuals who require the help of sentimental romance for a perfect marriage possess large amounts of Shakespearean comic drama and are climactic in A lot of excitement about something that is not important (1598). In this play, Claudio and Legend speak to the generalizations of the traditional couple whose conjugal concern is constrained to building up a legitimate match, while in the connection amongst Benedick and Beatrice sentimental romance is skillfully veiled by clever discourse, one of the best semantic cases of the 'war of the genders,' until the point when the couple understands that their affection is common.

That sentimental romance is most enthusiastically wanted by females and that - dissimilar to Romeo and Lysander, who exceed expectations in charming - guys ordinarily miss the mark concerning finding legitimate methods for communicating their emotions, has been appeared in two comedies. In *As You Like It* (1599) and *Twelfth Night* (1601), in which, through the two youthful females camouflaged as guys, Shakespeare accommodates us a masterclass in sentimental charming. Rosalind (camouflaged as Ganymede in the previous play) instructs her cherished one Orlando how to approach the young female he adores. Viola (camouflaged as Cesario in the last play) charms Olivia for the benefit of Check Orsino. Her charming is effective to the point that, Olivia, supposing she is a man, becomes hopelessly enamored with Viola. Fortunately Viola's indistinguishable twin sibling, Sebastian is to drama up soon and wed Olivia. Viola's offer in this session of affection is Orsino, whom she has been captivated by since the plain start. In both dramas, it is through

the sentimental undertakings and traps of the female that the hard centers of the man centric world are broken and relational unions in view of the female's decision are made conceivable.

Females accomplishing an equivalent status with men are appeared in two different comedies, *The Shipper of Venice* (1596-7) and *All's Well That Closures Well* (1604-5). In *The Shipper*, Portia begins as a casualty of the male centric world, who, upon her dad's will, is bound to be the 'prize' for the suitor who picks the correct coffin. At that point she appreciates the favorable luck of being won by Bassanio, the man of her decision. Next, in attempting to free Bassanio's companion Antonio from Shylock's grasp, she expect the appearance of a legal counselor and enters the male world by making utilization of the information she has gotten from a male expert. Her prosperity with Antonio's case in the appearance of a legal advisor empowers her to deceive her significant other to-be into staying faithful to her for his entire life. Her advancement from the defenseless virgin treated - by her dad as a weakling who can't settle on her own choices, into a female who requests the supreme dedication of her better half is by all methods honorable. However, the way she embraces the pitilessness of the male world in her heartless treatment of Shylock leaves an obnoxious impact on the crowd.

In *All's Well*, then again, Helena starts by honing the craft of curing ailments that she has gained from her perished father. After curing the king of France, she is to be granted by what her heart wants most. Her decision is marriage with Bertram, which grant the Queen promptly allows. In this manner, by embracing the acts of the male in a man centric culture, Helena annoys the entire social scale and overhauls the situation of females. However the attitude behind driving a man to marriage makes her as repulsive a female as a man compelling a female to wed him. Actually, Bertram, who does not love her, attempts futile to keep away from her by going to war. (Helena in *All's Well* is one of the most punctual sensational characters that remain in accordance with Bernard Shaw's reasoning of the Existence Power. As opposed to sentimental medieval or Victorian suppositions, the female, as far as this theory, is the 'follower' and the male is the 'sought after' in the round of affection.)

## MORAL JUDGMENT AND FEELING OF ETHICAL QUALITY

Shakespeare's most hitting early try different things with the female personality and heart is found in his depiction of Juliet, the champion of *Romeo and Juliet* (1595). The infringement of the expert of the male-commanded world in this play prompts catastrophe. At the plain starting, Juliet matured 14, is introduced as a run of the mill primitive young female in full dutifulness to her folks' desires. At the point when Woman

Capulet, who, authorized by her significant other, educates her of youthful Paris' proposition of marriage, she promptly consents to it, guaranteeing her mom that when they meet, she will take a gander at Paris keeping in mind the end goal to like him. She says:

I'll look to like if looking liking move:

But no more deep will I endart mine eye

Than your consent gives strength to make it fly. (I. iii. 705)

In this short answer, we first observe the dutiful girl who will do her best to satisfy her folks and her suitor. That she is a well raised young woman as far as the standards of the male ruled society is likewise obvious from her remark that she will control herself while taking a gander at her suitor, for it isn't legitimate for a not too bad female, to look too profoundly into the eyes of a young fellow. However, inside those three lines, Shakespeare likewise makes it unmistakable that regardless of how nearly Juliet speaks to the perfect photo of a medieval virgin, she is in no way, shape or form a dolt that would trust that 'affection' drops by looking with the eyes of guardians.

That Juliet is definitely not a regular primitive female before long turns out to be clear when she meets Romeo at the gathering that very night and after their first move enables him to kiss her twice. Starting there on, notwithstanding when the youthful darlings discover that they are the offspring of two families that loathe each other, Juliet carries on like a liberated individual who battles for her heart's craving. Notwithstanding man centric confinements that encompass a girl's life, she covertly however dauntlessly weds 'her foe' and goes through her wedding night with him in her own chamber. Her speech that precedes Romeo's landing as her significant other, is clear evidence that in a couple of hours she has been changed from a dutiful little girl of a man centric family into a hot sweetheart sitting tight energetically for the night to come and convey to 'her Romeo':

... Spread thy close curtain, love-performing night,

That runaways' eyes may wink, and Romeo Leap to these arms, untalked of and unseen.

[...]

Come gentle night, come, loving, black-brow'd night,

Give me my Romeo ... (III. ii. 715)

Juliet remains the cherishing female till the finish of the play. She transparently conflicts with the hurried marriage course of action with Paris, by resisting her dad's danger of physical savagery. She is overcome



enough to drink the mixture that would make her look dead lastly, when she sees Romeo lying dormant in her arms when she awakens a few hours after the fact, she doesn't delay to cut herself to death. Her consistency of psyche in adhering to her decisions and her strength to kick the bucket for affection accomplishes for her the rank of sad courageous woman.

Ophelia in Shakespeare's later catastrophe, *Village* (1600-1601), can flawlessly be appeared differently in relation to Juliet in that all through the play she stays detained inside the principles of man centric culture. Not at all like Juliet who has accomplished her flexibility of decision at the cost of her life, Ophelia basically complies with her dad Polonius and her sibling Leartes, who caution her against losing her virginity on the off chance that she respects *Village's* advances. *Village* thus extends his disdain concerning his mom's marriage to his uncle, upon poor Ophelia by his gnawing comments on the irregularity of females:

Hamlet : [...] Are you honest?

Ophelia : My king?

Hamlet : Are you fair?

Ophelia : What means your kingship?

Hamlet : That if you be honest and fair, your honesty should admit no discourse to your beauty.

Ophelia : Could beauty, my king, have better commerce than with honesty?

Hamlet : Aye, truly; for the power of beauty will soon transform honesty from what it is, to a bawd than the force of honesty can translate beauty into its likeness. [...] If thou marry, I'll give thee this plague for thy dowry: be thou as chaste as ice and pure as snow, thou shall not escape calumny.

Get thee to a nunnery, go: farewell. [...] To a nunnery go; and quickly too. Farewell!! (III. i. 812)

With her dad dead, her sibling far away, and *Village* sent to Britain, Ophelia is allowed to sit unbothered in a man centric world without male direction and intercession. She gradually goes distraught and starts to express her suppressed sexuality in her melodies. She bites the dust a virgin - the regrettable casualty of the male-commanded world.

As opposed to Ophelia's terrible position, *Village's* mom Gertrude has been blessed with the advantage of getting a charge out of the life of a female as a question of want in a man centric culture. She completely complies with the man-made tenets of her

general public and gets joy from the adoration and assurance she gets under the wings of a male. In spite of the fact that these two females remain on inverse posts of womanhood, they are comparable in that they can without much of a stretch be controlled by guys and that - not at all like Queen *Claudius* who is an astute man-they are rationally excessively shallow, making it impossible to endeavor to comprehend *Village's* brain and heart and characteristic his words and conduct to his assumed frenzy.

*Desdemona* of *Othello* (1603-4) exhibits another variety of the medieval female in that, as Juliet she opposes the principles of her general public and defies her dad by wedding her preferred man. However, in marriage, regardless of how cheerfully spoilt she may drama up in her conduct towards her significant other, she truly expect the part of a primitive spouse and remains a cherishing, dutiful female to the point of tolerating passing from the hands of *Othello*. *Desdemona* accomplishes the nature of lamentable champion by valiantly paying the cost of the decision she had made.

The situation of Woman *Macbeth* in the awfulness of *Macbeth* (1606) speaks to Shakespeare's most critical experiment investigation of the customary attitude toward females in his opportunity. For probably the first time, the current talk isn't worried about female virginity, young females looking for affection in marriage, females' steadiness, the female as a wench or one rivaling the male in a man centric world. This time Shakespeare is en route to examine the female's 'feeling of ethical quality' and mental limit with regards to moral decision.

We find that all through the play Woman *Macbeth* stays inside the Elizabethan and Jacobean idea of females. Shakespeare traps Woman *Macbeth* in her stereotyped part as female, as spouse, mother and helper to the male in the male-ruled world, and watches the external and inward experience she experiences.

We watch that even the terrifically essential capacity Woman *Macbeth* serves in making her better half the beast he ends up being, is related with her part as an adoring spouse who has given her life to *Macbeth's* bliss. In accepting the undertaking of making him queen, Woman *Macbeth* trusts that she can endure demonstrations of brutality predominant in the male world to which she is an outsider. Dishonestly accepting that a demonstration of savagery can be taken care of as a straightforward family unit errand, she discovers just past the point of no return - after *Duncan's* passing - that murder is in no way, shape or form a household issue. She gradually experiences a procedure of profound subsidence that reaches out towards her sleepwalking scene and

her inevitable passing. Her 'feeling of profound quality' has not enabled her to survive the injury caused by what she has done.

Juliet Dusinberre takes note of that Macbeth's lamentable slip-up is to endeavor to transcend his status as an individual. Woman Macbeth, then again, rejects "her womanhood to make Macbeth a man. [...] Trying to wind up in excess of a female, she turns out to be short of what one" (1996: 284). As Howard Felperin brings up, "Woman Macbeth can't completely turn into the beast she attempts to be" and "her inevitable frenzy is the list of the simple humankind she needed to nullify" (1987: 102). She leaves the phase as an 'unfortunate figure' who has esteemed masculinity above womanhood and has neglected to consider mankind as the fundamental quality whereupon the ideals of both genders depend. Macbeth's familiarity with what it is to be a human makes him a heartbreaking legend. Woman Macbeth's obliviousness of what it is to be human, then again, does not enable her to wind up a heartbreaking courageous woman.

All the same, when we balance her with General and Regan, the senior little girls in Queen Lear (1605-6), who are completely denied of any feeling of profound quality, our sensitivity for Woman Macbeth extends. For she stays inside the ethical framework of humankind as she has completely encountered the ghastliness of what she has done and she has paid the cost.

You probably saw that Shakespeare's female characters taken from history or dream have not been incorporated into the dialog that I mean to end now. They are maybe the subject of another discussion.

## ROLES OF FEMALES IN SHAKESPEARE'S DRAMAS

Shakespeare's introduction of females in his dramas demonstrates his emotions about females and their roles in the public eye. As our manual for the kinds of female roles in Shakespeare illustrates, females had less opportunity than their male partners in Shakespeare's chance. It's outstanding that females weren't permitted on the phase amid Shakespeare's dynamic years. The greater part of his acclaimed female roles like Desdemona and Juliette were in certainty once played by men!

## SHAKESPEARE'S INTRODUCTION OF FEMALES

Females in Shakespeare's dramas are regularly thought little of. While they were plainly limited by their social roles, the Poet indicated how females could impact the men around them. His dramas demonstrated the distinction in desires amongst upper and lower class females of the time. High-conceived

females are displayed as "belonging" to be passed amongst fathers and spouses. As a rule, they are socially limited and unfit to investigate their general surroundings without chaperones. A considerable lot of these females were constrained and controlled by the men in their lives. Lower-conceived females were permitted more flexibility in their activities definitely in light of the fact that they are viewed as less imperative than higher-conceived females.

## SEXUALITY IN SHAKESPEARE'S WORK

Comprehensively, female characters that sexually mindful will probably be bring down class. Shakespeare enables them more flexibility to investigate their sexuality, maybe in light of the fact that their low-status renders them socially safe. Be that as it may, females are never absolutely free in Shakespeare's dramas: if not claimed by spouses and fathers, some low-class characters are possessed by their managers. Sexuality or attractive quality can likewise prompt lethal outcomes for Shakespeare's females. Desdemona took after her energy and resisted her dad to wed Othello. This energy is later utilized against her when the wretched Iago persuades her significant other that in the event that she would mislead her dad she would deceive him also. Wrongfully blamed for infidelity, nothing Desdemona says or does is sufficient to persuade Othello regarding her dependability. Her intensity in resisting her dad at last prompts her demise on account of her desirous sweetheart.

Sexual brutality additionally assumes a noteworthy part in a portion of the Minstrels work. This is seen most eminently in Titus Andronicus where the character Lavinia is savagely assaulted and ravaged. Her assailants cut out her tongue and expel her hands to keep her from naming her aggressors. After she can compose their names her dad at that point murders her to save her respect.

## FEMALES IN POWER

Females in control are treated with doubt by Shakespeare. They have faulty ethics. For instance, Gertrude in Villa weds her better half's killing sibling and Woman Macbeth forces her significant other into kill. These females demonstrate a desire for control that is frequently on par or outperforming that of the men around them. Woman Macbeth particularly is viewed as a contention between the manly and female like. She swears off ordinary "female like" attributes like protective sympathy for more "manly" ones like aspiration, which prompts the demolish of her family. For these females, the punishment for their plotting ways is typically passing.

For a more profound comprehension of Shakepears females read our manual for the sorts of female characters in Shakespeare.

## **CONCLUSION**

Females are required by their conditions to partake in the legislative issues of intensity, prompting their estrangement from State, family and themselves, and are lowered by the intensity of governmental issues. Regardless of whether they succeed or come up short, which they perpetually do, their part as moms or as consorts is prejudged due to their sexual orientation. Strikingly, their capacity to stay in or out of strategic maneuver gets sexualized. They appear to be in overabundance of typical, a quality performed with more prominent lucidity in some different dramas.

Over and again, Shakespeare's dramas forefront the ascent and fall of lovely, shrewd, and great females. These females utilize excellence, knowledge, and power as individual capitals that work autonomously of male wish or help. These individual resources, which offer females courses out of man centric structures, anyway liminal or fanciful, are viewed as hazardous in light of the fact that they help females in a sort of self-molding not adequate to their general public.

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