

Feminist Concern in *In the Shadow of the Glen*

This research explores that the subjugation of female by males appear in direct and disguised manner. The main purpose of this subjugation of females is to make them passive and submissive. *In the Shadow of the Glen*(1903) acknowledges patriarchal dominance over the female along with societal issue in which the traditional concept of gender roles is portrayed.

The story of the entire drama is based on the experiences of women, especially Nora Burke. Nora, the central character of the play is haunted by two disguised males: one as a husband and another as a lover. In particular, it is the condition of women who is exploited or subjugated by her husband but in general it is the condition of whole female race from the time being. This play is about the couple Dan Burke and his wife Nora and the setting of the play in isolated Burke farmhouse. At the beginning of the play, a tramp who seeks shelters enters at the Burke Farmhouse who has returned from Aughrim fair. When he enters there, Nora Burke welcomes him where he finds the tending corps of Dan Burke. When tramp sees it, he sparkles and asks what really happened but the wife of dead one seems more active and frank that makes tramp shocked. Nora goes out to find Michael Dara, a young herd and surprised Dan reveals to the tramp that this death is mere ruse. While conversating with tramp, he exposes that the relation between the husband and wife is not warm and he calls her 'bad wife' who is younger than him. He takes the stick in his hand because he wants to improve her wife.

Dan Burke, plays dead again when Nora comes with Michal Dara. It is only the Tramp knows the reality of Dan. When Nora exposes the total money that she has, Michael proposes her to marry and makes plan accordingly. He gives her bad

impression that at last of her life she going to achieve young partner. By listening, Dan Burke sneezes violently. Michael tries to go to the door but before he can do so. Dan jumps out of the bed with his stick in his hand and goes over and puts his back against. Now the real image of Dan is seen who is more danger than the dead one. Michael wants to go out but Dan stops him and then here he banishes Nora. At the climax of the play, we feel odd that what will happen at the resolution. The situation tells us that Michael would be accompanied with Nora but Michael tempted in the offering of Dan's whisky party. At last, two men, husband and lover deceive Nora but unknown Tramp gives accompany and they go out from the house.

This research takes Nora's helpless condition as a part of departure differs from other sorts of researches. Her relationship with family members, lover and whole society is examined closely to find out the complex ideology of patriarchy. This play is unique in the sense that there is no love story rather there is real story of couple where male member of the patriarchy wear the mask and rule over the woman. So in crux, patriarchy does not make rules that are in favors of female but it creates clear cut binaries and divides one another simultaneously.

This research probes into the problem of male's subjugation in various disguised manners in relation with the feminist discourse. Nora is a young woman having married with an old man Dan Burke. Though they are couple but they don't have affection in their lives. She was in love with a shepherd who has recently dead but she still gives her love but against her desire she is married to another man who doesn't care but test her mind whether she loves or not. So, he acts as if dead to test her and finds out her inner motive towards him. In this context, her husband Dan Burke is the symbol of traditional patriarchy. Through the critical analysis of Nora

Burke's representation in society, this research aims at deconstructing the politics of ill- representation and patriarchal binaries by the same taken. Moreover, this study aims at establishing the innocent images of Nora burke against so called belief that she is unfaithful towards her husband. She does not love her husband because she is not cared as properly as husband do to their wife. So, here patriarchy has misrepresented her. But it does not mean that the dramatist himself is in favor about this representation.

We can substantiate many examples to prove thesis statement by means of various patriarchal representations in the play. At first, Dan Burk's says Nora a "bad wife" is mention worthy to examine his concept of female:

"Dan: It is stranger; it's a long time I'm keeping that stick for I've a bad wife in the house."(108)

This line represents the patriarchal intentions or representations to keep female race in a four- walls room. Dan in particular is a husband of Nora but in general he represents whole male race. His dialogues are indented to support patriarchal norms and thereby to overcome whole female race. In fact, "bad wife" is quite symbolic. Nora is bad wife because does not accept patriarchal system as it is. If someone does so she called bad wife .In reality, she is revolutionary women. Her act of expressing inner feeling towards the Tramp is not similar to that era. At that era, late Ninetieth century victory period women were considered as merely object with no value. But even at that period, Nora is exceptional she does not accept patriarchal rules rather she challenges. So, she is purely feminist. Kristina Busse discusses about the image of bad wife. According to her, "The traditionally dual view of women is illustrated by Nora's

husband Dan, who is thoroughly steeped in the Madonna where dichotomy; obviously the women "in the house" should be an angel, not heard but felt" (16).

We can further accumulate our thesis statement; women have been subjugated since long time, with Dan Burke's idea on 'stick'. According to him, stick is a weapon which is essential to make female especially his wife to be obedient in front of him. Dan says to Tramp: "Go over how to the cupboard and bring me a black stick you'll see in the west corner by the wall". (108) "It's a long time I'm keeping that stick, for I have a bad wife in the house". (43)

Dan asks to Dara to bring 'black stick' which he kept to make his wife sincere then to fulfill his desire. His desire is created by patriarchal intentions. By intentions, we mean discourses that are applied by patriarchy to make male race superior by overlapping the female race. In surface level, it seems like natural but if we observe minutely this has been circulated to make inequality among the man and the woman. Male members of the house keep stick to control their activities that they are deprived from the long period. This stick itself has symbolically significance to show the patriarchal domination around the late Ninetieth century in Irish society. Though that was the time of British colonization but the Irish mainstream male dominated society was in its climax to dominate female race. By dominating the female race, that society wanted to take revenge against the British Government which was not fair in itself. In this context of black stick, Anthony Roche in her essay "Woman on the Threshold: J.M. Synge's *In the Shadow of the Glen* Teresa Deevy's *Kati Roche* and Marina Carr's *The Mai*" argues:

The appearance of the black stick suggests to an audience that the play is heading in the bloody dissection of the original, with the cheated

husband dispatching his male usurper and teaching his trespassing wife a lesson. (47)

The producing of the signals old man adherence to a code of behavior in which wife who doesn't submit to being 'kept down' must be made by physical force. Synge makes a significant alteration in the received tale when he redoes the number of sticks to one and associates the weapon absolutely with the vengeful husband Dan Burke. As the Tramp does what he is instructed and furnishes the dead man with the stick, his tone if innocent tone of innocent enquiry promotes the justifying statement.

Male race's superiority worked in various forms and later it became the discourse that functioned repetitively in the mind sheet of the people. Physically, males were powerful and their power created male- dominated structural society. In this kind of society, male tried to keep female in their authority by applying various methods or techniques. Some females who do not accept their norms were outraged from society. Those various techniques used to touch their wives by pretending themselves weak in front of them but later by exposing their masculinity they used to dominate if they were not found submissive. This act of keeping wives in four walls of house is clearly seen in J.N. Synge's *In the Shadow of the Glen*.

Simon de Beauvoir in *The Second Sex* opines social conceptual and political systems developed to favor male interests rather than society's interests as a whole. Women have been traditionally prevented from working outside the home and hence have been obliged to attach themselves to a male bread winner to ensure their survival and that of their children.

For Beauvoir, a woman is the absolute other because of the special nature of her relationship to her oppressor through a combination of economic, emotional,

domestic and social bonds. She further argues that men always use women as instruments of exchange among themselves to retain their social power. Women consequently always remain defined as absolute others to men who positioned themselves as universal subjects. Beauvoir further argues that male is considered as self and subject who is assumed to represent humanity in general. It is social construction that based on male domination which treats the women as commodity. By creating binary opposition male take advantages and gets reputation. The sense of other is no natural but it is defined by self. Myth is created by patriarchal ideology regarding women. Nature of patriarchy is egocentric that creates negative images about women, men create myths about women generalizing them individual experiences.

Another feminist who raises the voice against the male subjugation is Kate Millet. In her *Sexual Politics*, she opines that society refers to a power-structured relationship, assuagements whereby one group of person is controlled by another. She further argues that certain groups in society have no representation in a number of recognized political structures that their position tends to be so stable, their oppression so continuous. This is so, because our study like all other historical civilization is a patriarchy. The fact is evident that every avenue of power within the society including coercive force of the policy is entirely in male hands. As the essence of politics is power, such realization cannot fail to carry impact. She further states that one of the most efficient branches of patriarchal government lies in the agency of its economic hold over its female subjective. As patriarchy enforces a temperamental imbalance of personality traits between the sexes, its educational instructions, segregated or coeducational, accept a cultural programming towards the generally operative divisions between masculine and feminine subject matter, assigning the humanities

certain social sciences, control of these field is very eminently a matter of political power. The patriarchal mentality has connected whole series of rationales about women which accomplish this purpose from the above we deduced that one factor in the subjugation of women is economic dependence on men. This factor becomes clear and understandable when we analyze the background of the two types of tribal organization, matriarchal and patriarchal. There have been instances when really healthy women didn't feel the necessity of confinement. Before and after the birth of her child, she continued to work along with the men folk. Secondly, in some area of the world, struggle for existence has been comparatively easier, so much so, that women have able to share equally with men their economic pursuits. These places have witnessed the birth of matriarchal societies. But the places where these factors have been non-existence, emerged the patriarchal form of society of course, the patriarchal societies have been found in a majority, but the very fact that a few matriarchal tribes did exist, proves beyond doubt that once the economic dependence is removed, women has a better chance of realization her women hood and she can live as she ought to live.

Michael and Dan are the representatives of rural patriarchy, a visual marker of the domestic space that Nora is called to embrace, a materially conditioned space that now cannot contain the fundamental contradiction Nora represents-the self-willed woman who is not the silent, and static, commoditized peasant female. The remainder of the play presents repeated attempts to normalize this contradiction that cannot be normalized, a contradiction that the male characters seem to recognize even as they go back and forth as to what should be done with Nora. Thus, when Dan threatens to expel Nora and the Tramp states, "[pointing to Michael] maybe himself would take her" Nora responds with a question that speaks to her own lack of value within this

system: "What would he do with me now?" The answer, in the end, is "nothing." The willful peasant female has no place within rural patriarchy, and, more importantly for Synge's audience, she has no dignified place "outside" of rural patriarchy either. In contrast to the Tramp's romance of life on the road-his trust in "a grand morning by the grace of God" Nora fully knows what lies before her:

"What good is a grand morning when I'm destroyed surely, and I going out to get my death walking the roads?"

Such remarks are devoid of the heroic comfort of the female escaping the clutches of patriarchy, for there is no outside to this system—a woman who demands agency is incompatible with the system itself. When the curtain closes this contradiction remains in place for the audience to ponder, and it can only be normalized by reading Nora's departure as "adultery," defining self-will as sexual deviance—as patriarchal nationalism does. Considered in light of nationalist patriarchy and materially based rural patriarchy, *In the Shadow of the Glen* works to expose and transgress the gender-based power relations that structure both systems by offering a peasant woman who simply refuses to remain within the domestic sphere. Peasant female identity thus marks a contested space.

The female's position as commodity within rural patriarchy is further highlighted during Nora's discussion with Michael regarding her current marriage and her prospects for future marriage. The dialogue through-out that conversation enacts two juxtaposed fundamentally contradictory representations of possible domestic peasant female identities. One identity is represented by Nora herself, a self-willed individual who desires more than a sham of a marriage: "I was a hard child to please, and a hard girl to please, and it's a hard woman I am to please this day, Michael Dara,

and it's no lie I'm telling you. Nora may not be telling a lie, but a second domestic identity is immediately established which, given the material forces acting on Nora, holds equal truth. As Michael's rhetorical question reminds her, self-will and economic security are incompatible in this patriarchal system: "Was it a hard woman to please you were when you took himself for your man?" Female self-will-her own phallic hardness-exists, as Nora's reply indicates, in opposition to the domestic sphere, and embracing the latter necessitates the subsuming of the former: "What way would I live and I an old woman if I didn't marry a man with a bit of a farm, and cows on it, and sheep on the back hills?"

By exposing this contradiction, Synge's play, ironically, holds forth the possibility of consolidating the domestic space, for if the play reaches its expected conclusion, female desire will be contained by the return of the husband. Self-will, though a temporary threat to patriarchy, will be normalized as just that, a temporary threat. Synge, however, refuses to collapse these two contradictory constructions of identity; instead, as Nora and Michael continue to speak, the gap is expanded. Placing "the stocking with money on the table"-the physical object signifying the security she had obtained through marriage Nora denounces her former existence:

"I do be thinking in the long nights it was a big fool I was that time, Michael Dara, for what good is a bit of a farm with cows on it, and sheep on the back hills, when you do be sitting looking from a door the like of that door, and seeing nothing but the mists rolling down the bog".

Oblivious to the transformation occurring in Nora, Michael counts the money, and, having satisfied himself of its, reads her worth, proposes marriage:

"Twenty pound for the lot, Nora Burke..... We'd do right to wait now till himself will be quite awhile in the Seven Churches, and then you'll marry me in the chapel of Rathvanna, and I'll bring the sheep up on the bit of a hill you have on the back mountain".

Set against the background of rural patriarchy, Michael's offer would certainly hold appeal, especially given that Nora and Dan have no children. As Rita Rhodes notes, without children, women had no bond to the *patrilineal* household. For the rural Irish, a childless widow [according to Conrad Arnsberg] 'is hardly regarded as having moved out of her own kind rid; she is buried, when she dies, not with her husband but with her father' (40).

It is unclear from the play whether Nora would have met such a fate, but it is clear that she has no wish of returning to the domestic sphere, the space of the quiet wife who can take comfort in the economic security of "sheep up on the bit of a hill." Instead, Nora rejects Michael, an individual who through a combination of Nora's language and the stage directions is immediately identified with Dan:

Why would I marry you, Mike Dara? You'll be getting old and I'll be getting old, and in a little while I'm telling you, you'll be sitting up in your bed-the way himself was sitting-with a shake in your face, and your teeth falling, and the white hair sticking out round you like an old bush where sheep to be leaping a gap. [Dan Burke sits up noiselessly from under the sheet, with his hand to his face. His white hair is sticking out round his head].

This research borrows the theoretical methodological feminism to concern the subjugated self of Nora, the main character of the play. In the play too, she has spoken

against the male dominated ideology from her action. In fact, Nora herself is a feminist because she does not follow the rules of patriarchy as it is. Feminism is a discourse that involves various movements, theories, and philosophies which are concerned with the issue of gender difference, advocates equality, for women, and campaign for women's rights and interests. Feminism is a school of thought which tries to dismantle the patriarchal social norms and values, that is against the natural law of equality, to liberate women. It, as a movement, declares that women are also human beings like men. It is a voice against the inadequacy, the dissertation as well as ideologies of the males. It is a strong complaint against patriarchal monopoly. It is a, commitment to eradicate the ideology of domination to establish a healthy and equal society for both male and female. Feminism as "The movement for women's liberation is a part of the creation of a new society in which there are any forms of discrimination. This society can't be separated from the process of its making" (Rowbothan in Bryson 257).

The play *In the Shadow of the Glen* is the reflection of contemporary society where we can find extremely domination of the females by the male fellows. As a feminist, Nora is concerned with women's voices, which are silenced in the patriarchal ideology. The feminists try to break the silence of women. So, Feminism is a political movement which has become successful in giving due place to the writing of non-canonical women writers. Feminism has come into practice as an attack against female marginalization as our society and civilization is pervasively patriarchal, that is, it is male-centered and controlled and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic (Abrams 89). It is civilization as

a whole that produces this creature- which is described as feminine. By this cultural process the masculine in our culture has come to be widely defined as active, dominating, adventurous, rational, creative, the feminine by systematic opposition to such traits has come to be identified as passive, acquiescent, timid, emotional and conventional.

Feminism is concerned with several norms and values that belong to the women's issues and this issue is applicable in the life of Nora Burke. She has been suffered while facing this values created by patriarchy. Despite the diversity, feminism is often demonstrated as a single entity and somehow concerned with gender equality and freedom. Chris Beasley's definition on feminism is a "doctrine suggesting that women are systematically disadvantaged in modern society and as advocating equal opportunities for men and women" (27). The main common theoretical assumption as shared by all branches of the movement is that there has been an historical tradition of male exploitation of woman.

By the time women became conscious of their position and discrimination in society, many feminists raised their voice to end this discrimination between men and women. It shows the consciousness of women who have begun to reject their own passivity. Feminism came into existence for the sake of women rights and human equality. The main aim of the feminist movement was to develop women's personalities. It, therefore, studied women as people who were either oppressed or suppressed or rejected the freedom of personal expression. All women writers who struggled against patriarchy to contain their womanhood were generally,

considered feminist. Men may also be feminists but they cannot be feminists in the real sense of the term because of lack of feminine experience. That's why, unlike ancient women, today feminists are proud of their existence. In this regard, Toril Moi, a feminist has written: "the word feminist or feminism are political labels indicating support for the aim of the new women's movement" (187).

Looking at the play, *In the Shadow of the Glen* from this lens character, Nora is being regarded as commodity as she is sold and purchased in capitalism and patriarchy. Feminism advocates the rights and opportunities of women in a society. It tries to collect the lost voices of women and announces its firm beliefs upon equality of human beings. It challenges the world of patriarchy which is the root cause of women's exploitation. Woman's body is an object, a commodity in the hand of rich capitalists. Patriarchal culture is responsible for the pathetic condition and the victimization of female race. All the time, the females are suppressed and they never enjoy political rights. In the play, the housewife has nothing but only her life to struggle to fight against patriarchy. They are victimized socially, politically and materially.

Major focus of feminism is on political, economic, physical, psychological and religious equality. It opposes gender roles, stereotypes and discrimination against women based on the assumption that women are passive, weak and physically helpless.

"I myself have never been able to find out precisely what feminism is", British author and critic Rebecca West remarks, "I only know that other people call me a feminist whenever I express sentiments that differentiate me from a doormat or

prostitute." (219). Feminism has often focused upon what is absent rather than what is present, reflecting concern with the silencing and marginalization of women in a patriarchal culture, a culture organized in favor of men. Unlike the other approaches, feminism is an overtly political approach and can attack other approaches for their false assumptions about women.

The term 'feminism' was first used by the French dramatist Alexander Dumas in 1872 in a pamphlet "L" to designate the emerging movement for women's rights. It gradually emerged to be a worldwide cultural movement to secure a complete equality of women with men in the enjoyment of all human rights, moral, social, religious, political, educational, legal, economic and many others. It studies the dominations of women in many fields from different perspectives. Therefore, Rosemarie Tong states that:

Feminism is not one, but many theories or perspectives and that each feminist theory or perspective attempts to describe women's oppression, to explain its causes and consequences, and to describe strategies for women's liberation. The more skillful a feminist theory can combine description, explanation and perspective the better that theory is. (I)

Feminism is a reaction at the unfair treatment imposed upon women. It raises voices against the commodification of women. Women are not the object used for the convenience of men. It is an assault made by women to break all oppression and restriction. It's a battle against patriarchy and its ill treatment of the female race." Patriarchy continually exerts forces that undermine women's self confidence and assertiveness, then points to the absence of these qualities as proof that women are

naturally, and therefore correctly, self effacing and submissive" (Tyson 85). Feminism wages war against all kinds of myth making tendency of men. It challenges the foundation of male norms and assumption. It questions heliocentric ideologies, patriarchal attitudes and male interpretation of literature, economics, politics, religion etc.

Feminist ideology negates gender as the determiner of privilege and status. It focuses on physical equality and opposes the gender roles, stereotypes and discrimination against women based on assumption that women are passive, weak and physically helpless. It rejects the idea that certain characteristics are inherently masculine, which are positive and superior and that certain characteristics are inherently feminine, which are negative or inferior. Feminism as movement crosses the class and race boundaries.

Feminism as a movement started only after Second World War especially in the decade 1960s when the voices of minorities like African American, Jewish etc emerged as movements. In this period suppressed voices got chances to revolt so, 1960s was the beginning decade of its institutional development. Earlier also, feminist felt that females are in fact made inferiors not by nature by social mechanism. In ancient period women were taken as puppet to amuse males. They said that females lack certain qualities which males possess.

Using feminist theory, this research has endeavored to identify the structural determinants of the problems, experiences and ideological conflicts that feminists have to have so eloquently written about. It is different to differentiated between concrete instances at the level of analysis of social and market relationship where male dominations and class differences may be the most important factors.

Nora is the burning example of exploitation that happens in the society and who is also the passive element that doesn't have any count in the process of the society. Her relationship with her husband is just the formality that always treats her almost all the time. She is deprived with her right to choose a husband whom she likes so she seems not sincere with her husband. So we should understand this relation as a merely formal program to make patriarchy alive and to dominate woman in the all the spheres of the society. She is not just exploited rather she is also subjugated by patriarchal agents in the disguised manner to test her whether she is right or wrong.

Motivated by the quest for social justice, feminist inquiry provides a wide range of perspectives on social, cultural and political phenomenon. Feminism supports the idea that the biological differences cannot justify any form of oppression and inequality in human societies because it is not responsible for oppression and inequality between sexes. Marquez's novel, *Memories of My Melancholy Whores* presents a whole where neglecting the female the values patriarchy has established its sovereignty. The women are commodified as they are being sold and bought in market value. All the means of production, property rights, political power have been captured by men and women are living dependant life. This research tries to unveil this commodified condition of women. Moreover, feminist criticism also raises a strong voice against the injustice of patriarchy and capitalism done upon women.

Women are mostly confined in house activities and they are not allowed to go out work because their strength, skill, ability, are taken inferior than the males, in fact, which is not real but general assumption. Women are doing household activities without any paying. Their work plays vital role in outside work but they don't get any credit. In fact women enter the productive and important work before than the males

of the society. They pave the way for outward activities and make base for industry.

This is why Rosemarie Tong says:

No woman has to enter the productive work force, for all women are already in it, even if no one recognizes the fact. Women's work is the necessary conditions for all other labor from which, in turn surplus value is extracted. By providing current (and future) workers not only with food and clothes but also with emotional and domestic comfort, women keep the cogs of the capitalistic machine running. (54)

The feminist movement of literary criticism is concerned with the representation of women in literature and position of women in society. The primary aim of the movement is to free women from oppressive restraints especially the cultural restraint of society which fixes the women's identity within narrow boundaries. The main strain of feminist movement strongly refuses the cultural definition of women which attempts to fix women's identity within male dominated canon. Lois Tyson says, "Feminist criticism examines the ways in which literature and other cultural productions reinforce or undermine the economic, political, social and psychological oppression of women"(81).

Feminist literary criticism developed mostly since the beginning of the late twentieth century women's movement. That movement included the writings of Simone de Beauvoir, Kate Millet and Betty Friedan, who examined a female self constructs in literature by male authors to embody various male fears and anxieties. They saw literary text as models and agents of power. In her book *The Second Sex* (1949), De Beauvoir asked what is woman, and how she is constructed differently from men. The answer was that a woman is constructed differently by men. Kate

Millet's *Sexual Politics* (1970) was one of the first widely read works of feminist literary criticism. Millet's concern was upon the twin poles gender as biology and culture. In her analysis of D.H. Lawrence, Norman Mailer, Henry Mailer and Jean Genet, she reads literature as a record of male dominance. As a "Resisting reader", Millet included critiques of capitalism, male power, crude sexuality, and violence against women. She argued that male writers distort women by associating them with deviance. She appropriately concludes that the "interior colonization" of women by men is "sturdier than any form of segregation", such as class, "more uniform, and certainly more enduring" (24-25).

Elaine Showalter has identified three phase of modern women's literary development: the feminine phase (1840-80), during which women writers wrote under domination of male traditions; the feminist phase (1880-1920), when women advocated for their rights; and the female phase (1920-present), when dependency upon opposition that is, on uncovering misogyny in male texts- is replaced by the rediscovery of women's texts and women. Women's literature is "an imaginative continuum of certain patterns, themes, problems, and images, from generation to generation" (Feminist Criticism 11).

In her book *A Vindication of the Rights of Women* Mary Wollstonecraft depicted how the industrialized Europe of the eighteenth century worked against the married bourgeoisie women of the time. She is an advocate of educational and social qualities for women. She compared the women of that period with caged birds. She attacked the sentimental novels of her time for their harmful influence on women's intellectuality and said, "Feminine weakness of characters, often produced by confined education is a romantic twist of the mind, which has been very properly

termed sentimental" (398). Women are given sentimental novel so that they always remain in the story of love affairs and feeling.

The play *In the Shadow of the Glen* was acted in late Ninetieth century but its setting is just like the time period of Mary Wollstonecraft. The play deals about the condition of woman in Ireland where they were treated as like in the period of Wollstonecraft. Nora's condition to be married with one old man having no affection by leaving her beloved shepherd is the example of lifeless people having lives. She is also deprived to get the right education that could help her to raise voice against the male domination. This way to get freedom for women was introduced in late Eighteenth century by Wollstonecraft but was useless until the time of J. M. Synge. It is also said that feminists for hundred years were demanding the same thing. It has been proved from the character Nora in this study.

Similarly, Virginia Wolf discusses, in her book *A Room of Ones' Own* if a woman is given privacy and economic independency the woman also can develop and write texts as male writers produce. Due to the lack of private property and freedom woman are being prevented from realizing their creative possibilities by patriarchal society. She hopes to achieve a balance between a 'male self realization' and female 'self annihilation'. The tradition of women's writing is affected by male's tradition. She also makes a survey of the women writers from seventeenth century to nineteenth century. She was a feminist who disliked the word 'feminist'. Just like the concept of Virginia Woolf, Nora has to be given her own room to struggle against the patriarchy that is essential for her because she is going to no more tolerate. Nora is the symbol of woman who represents the whole race and her voice is not the voice of herself only rather it is the voiceless since long time.

While conflict between traditional ideas about women's place and increasing involvement in female activities confused and frustrated a growing number of modern women, Simone de Beauvoir published a book *The Second Sex* (1949) which played an important role in changing that outlook of women's thought and established clear idea of the fundamental questions of modern feminism in the fifties. For her women are not born as women, women are women which is just a gender concept 'other' is the place given to women. This book also deals with myths where women are shown as witch. She warns, "The myths must not be confused with recognition of significance" (997).

The identity of Nora is created mythically as Simone de Beauvoir discusses in her book *The Second Sex*. Nora is married to an old man Dan Burke who does not know even how to love wife and even to behave. He understands female as a creature according to the mythical creation. Myth has created binary opposition between male and female race to highlight one over another. For example, myth values male as subject, superior and transcendental whereas female as object, inferior and immanent. The main objective of this binary opposition is to give some people their rights by ignoring others.

Female Subjugation and Protest in *In the Shadow of the Glen*

This chapter studies the concept of suffering and resistance of women character in J.M. Synge's *In the shadow of the Glen* which demonstrates the realistic condition of women in Late Nineteenth century Irish society. In this particular time women were used as the commodity to be consumed and they had obligatory condition to how under the feet of patriarchal society. Females were considered as objects, darker, and passive. They were deprived of taking active roles in the society. Females were taken as inferior/ subordinate and such a condition was constructed through different discourses in patriarchal society. Patriarchal discourse creates the biased representation towards females and the purpose is to prove inferiority of females and naturalize it. Devaluation of females was all pervasive in the patriarchal society of the late 19th century as females were treated as puppets who were obliged to follow the rules, values and institutions that were established to favor men.

In the Shadow of the Glen deals with Irish patriarchal culture which was ruled by a furnace of binary codes that subordinate females to males. The grievances of the female were unheard by the patriarchal agents of the then patriarchal society. Even women did not have right to select life partner. Clearly, the detractors, as quoted attacked Synge's play on the grounds of cultural morality: an Irish wife would not leave her husband. What this drama especially attacked in 1903 Ireland was the prohibition of material reparation and it did so within an extremely Irish context. This interpretation is certainly consistent with John B. Yeats reaction. After witnessing a rehearsal, he wrote: "Mr. Synge has attacked our Irish institution, the loveless marriage" adding that the plays "lesson enforced (the idea) that rent contracts are not the only ones that stand in need of revision" (7).

J.B. Yeats saw Synge placing the church's marriage contracts on the same level as the old landlord system. In response of Griffith's initial comments on the premiere, J. B. Yeats contributed another article to the debate in which he questioned the assertions that *In the Shadow of the Glen* was not Irish. The outcry against Mr. Synge's play seems to me largely dishonest; the objection not being that it misrepresents Irishwomen, but it is a very effective attack on loveless marriages- this most miserable institution: "My complaint.....is that it did not make it quite clear that the wife will not return to the house into which she should never have entered, a view of the play I would earnestly recommend to Mrs. MacBride" (18).

In patriarchal society, women should follow the norms and values existing power system. They have to be submissive, innocent, passive, meek and humble in front of the patriarchal agency. They have just to follow the order of males in very critical condition too. Such situation has been clarified through the behavior of Dan Burke towards his wife Nora. In the play, Dan says to Tramp:

It's herself, surely, it's a bad wife she is a bad wife for an old man, and I'm getting old, God help me through I've an arm to me still. (He takes the stick in his hand). Let you wait now short a while, and it's a great right you'll see in this room in two hours or three. (He stops to listen) Is that somebody above? (110)

These lines suggest that male wants female always submissive even though he himself is weaker than his wife. Such is the condition of Dan in the play. He is getting old and his wife is young enough she is not satisfied with him because he is weak physically. But Dan still wants his wife meek in front of him he represents male race whether he is young or old. And his thinking that is binding by patriarchal norms so

he dominates his wife. This is the burning example of patriarchy behaves women. One house wife is younger than her husband she is compelled to live with her husband who is not good to her. Instead to fulfill her desires, he tries her whether she is loyal or not towards him pretending himself as dead corpse. This disguised man is skeptical and wants his wife submissive even after his death.

In patriarchal society, women face different sorts of domestic violence, gendered discrimination, dowry murders, child marriages, mismatched arranged marriages, which are completely different problems and other. In such society, the position of women is relegated to the secondary position to male sex. They are identity less. In this connection, Gayatri Chakrabarty Spivak in her essay “Can the Subaltern Speak?” states:

It is rather, that both as object of colonialist historiography and as the subject of insurgency, the ideological construction of gender keep the female dominant. If in the contest of colonial production, the subaltern as female is in deeply shadow.(82)

In the period of conflict, women’s subjectivity is always denied. They are treated as if they have no significance in the community. Male is always privileged in the patriarchal Irish society. The ideology is constructed by the male that is why; it always plays the vital role to exercise the male superiority upon female.

This concept of Spivak is totally applicable in the life of women Ireland in late Nienteenth century. Nora as a wife of Dan Burke cannot get freedom of choice. She is obliged to live under the oppressive order of her husband. As a result, she is compelled to leave her house and went away with a stranger. This very situation is sufficient to understand the position of the women in Irish patriarchy during the time

of British Colonization. Dan as a patriarch turns his back towards the grievances of his wife; he does not try to read her mind. In this connection, Simone de Beauvoir in her book *The second sex* opines. “Woman as a slave or vassal is integrated within families dominated by fathers and brother, and she has always been given in marriage by certain males to other males”.

This statement of Beauvoir is justifiable while comparing of woman character in this play *In the Shadow of the Glen*, where to the patriarchal codes and conduces. She even does not have freedom to live freely within the sphere of her own home. She is also deceived her lover Michael Dara who just wants her property and makes his plan to marry her. He is so selfish that before proposing Nora he asks how much money she can afford. So, loveless marriage is also symptom of patriarchy that is clearly seen in the play. Hence, in patriarchal mode of social structure, women are pressed down from every angles; relatives, family, society and husband, in this condition, they do not have any alternative except to face the domination.

When Nora is found unfaithful towards her husband and patriarchy itself She is misbehaved and thrown into the mess. This context can be connected in Dan Burk's dialogues as he states: “Dan: Go out of that door, I'm telling you and do your blathering below in the glen.”(117)

This compulsion is full-fledged form of patriarchy that makes female as the puppet and obliges her to leave the society in her mild mistakes. As a woman she has been played as doll in the hand of patriarchal agents. There is no one to listen the pathetic roar of the innocent women. As helpless women is asked unnecessarily with the purpose of torturing her because patriarchs think victory when they get opportunity to victimize any women.

When Nora goes out from home her husband offers a young man to join a party. Young man, Michael Dara was supposed to be like Nora's lover before Dan's exposition. When he reveals his own live character it is very mysterious what Michael Dara is going to do. But instead to follow Nora, he joins Dans party and at last woman is once again deceived. This event is expressed as:

Dan: Sit down now and make a little taste of the stuff, Michael Dara.
There's a great drought on me, and the night is young.

Michael (*coming back to the table*): And it's very dry, I am surely,
with fear of death you put on me, and I after driving mountain ewes
since the turn of the day.(118)

This act of outraging to an innocent woman by blaming her as detective is outcome of male's biased nature over the female. Male just take the women as identity less creatures and want to play with their sentiments. They also create myth as to limit women within their framework. If we observe minutely, we find this ego of male race among both of the male characters of the play. Dan Burke has misconception that woman should do as per the will of the man and Michael Dara also follows his opinion that woman should be used in various kinds of opportunities. Both of the men are of same kind though they seem different in their faces. Their drinking party at the last part of the play is their winning movement in the mission. This mission is in fact handled by patriarchy which wants domination by giving one sex more power than the other. While defining such condition, Simon de Beauvoir in her essay "The second sex" asserts:

"Myths are very differently orchestrated by our authors. The other in particularly defined according to the particular manner in which the

one chooses to set himself up. Every man asserts his freedom and transcendence but they do not all give these words the same sense. For Montherlat, transcendence is a situation; he is the transcendent, he soars in the sky of heroes; women crouches on earth, beneath his feet; it amuses him to measure the distance that separates him from her from time to time he raises her up to him takes her and then throws her back.”(994)

These lines uttered by Beauvoir are illustrating the position of women in the society where males are soaring in the sky and females are crouching on the earth. The distance between sky and earth is distance between male and female. This sort of myth is created to dominate the female existence. She has further says that patriarchal custodians create such myth to hold the superior position in the society.

The trap of patriarchal society is so powerful and pervasive that it does not let any women to get out of it. It always entraps women economically. It also sometimes raises the voice in the favor of women for life, liberty and pursuit of happiness but it is totally false promise. In such model of patriarchal exploitation, subaltern women are more victimized in every sphere of social happenings. The women in the patriarchal society are sexually abused and raped in one and another pretension. In this context Spivak in “A Literary Representation of the subaltern: Mahasweta Devi’s Standayini (SSV)” says:

If to identify women with her copulative or reproductive body can be seen as minimizing and reductive, women’s orgasmic pleasure, talking place in access of copulation or reproduction can be seen as a way out of such reductive identifications. (118)

She further elaborates that as chestnuts are eaten or consumed by children. Women are consumed sexually in the patriarchal society. Such expression of Spivak is in the life of Nora who has been socially abused by her husband Dan. This is clarified from her statement as states:

Nora: What good is a grand morning when I'm destroyed surely, and I am going out to get my death walking the roads?" (117)

This event shows how women in patriarchal society suffer and bilge to remain silent through they have to face horrendous situation. This sort of pathetic and poignant condition of women illustrates that Irish society even in late Nineteenth century is biased towards the females. There is not treats women as a play doll. Nora is extremely dominated and she has made compulsion to accept this. Woman in patriarchal society are always becomes passive, submissive, meek and humble. They are also hypnotized by patriarchal agents so they cannot speak against two authorities. In this condition Spivak in her essay "Can the Subaltern Speak?" says "there is no space from which sexed subaltern speak" (103). She further says that sexed subaltern do not get self-stem and ownership in the patriarchal model of social structure, where women identity is deeply in shadow. In the patriarchal society males are dominant; they are superior and known as the bread winner. She says that the ideological construction has obliged the female to be submissive and humble in front of the male authority. The way Spivak defines is the way Nora has been victimized. When Michael Dara, a young man who persuades her. In disguised face he wins her heart and proposes her for marriage. But in reality, he only loves her property that is exemplified by his presence in Dan Burke's party.

So, male domination in woman's life is made a natural phenomenon in patriarchal society and the consequent relegation of woman to a secondary position. In patriarchal society, the traditional of making man feel superior man's pleasure as well as other is embedded in their culture indeed in make psyche. The mind of patriarchal agents is fully repeated with their ideology. This ideology is the patriarchal ideology that undermines female's interest and chooses only one option that is, to dominate. This idea is further classified in Michael Dara dialogue. As he states;

That's five pounds and ten notes a good sum, surely!...It's not that way you'll be talking when you marry a young man, Nora Burke and they were saying in the fair my lambs were the best lambs, and I got a brand price, for I'm no fool now at making a bargain when my lambs are good.(113)

The cunning character of Michael Dara is seen from these lines. He wants to accept Nora only because she has property. It is because of her property he seems to loyal to her. But he just wants to take property not giving any information to others. He does not want Nora could claim those lambs after their marriage. If she marries him then her properties automatically goes to him. This patriarchal ideology hidden in every patriarchal agent who seem disguised in their face.

Women in patriarchal society are looked from above merely as a sexual object or from below as a goddess, they reduced into the object of the male's desire. The males refuse to perceive women that they desire the latter to be. On the one hand males go for insult and on the other they praise both kinds of activities of male are to evaluate women as per the will of them. They want to objectify the women. The male wants to see the woman as a sacrificial being that can be an acceptable of various desires.

However may be she perceived she often gets reduced down to an object of the male's desire. The gaze from below is only the male's strategy to dissimulate the oppression he inflicts on his female counterpart through his gaze from above, Spivak says, "through a programmed confounding of the two kinds of gaze, the goddess can be used to dissimulate women's oppression" (129).

The textual evidences analyzed above clarify the fact that the drama *In the Shadow of the Glen* by J.N Synge carries the tone of women's oppression of patriarchal society during the time of British colonization in Ireland. But, the research does not only intend to dramatize the issue of female subjugation, along with this it aims to bring forth the tone of protest and sense of resistance among the females against the dominant patriarchy. The then Irish society has created the binary between males and females as it believed that females are full of lacunas. Females were merely taken as a pleasing creature, coquette, with no other intellectual skills except caring and praising for their own beauty and wondering how to win male's heart.

Patriarchal society had gripped females to chains. Males enjoyed freedom and supremacy whereas females were obliged to remain indoors under psychological exploitation. Females had no language to express their pain, agonies and sufferings. The melancholy and indeterminacy faced by females arises immense pity. Irish patriarchal society had annihilated the existence, identity, position and self-respect of females. Male's dominated every part of social sphere. They created certain truths about women as men were in power. When a person or organization holds power, he creates certain type of discourse as Foucault argues, "Ideology and discourse is the product of power". Gradually those truths are assimilated in the culture and become part of their life. In addition, the females who are under power internalize such truths

as knowledge. This type of silent domination by the consent of the ruled is what Gramsci calls 'hegemony', "a culture of endurance, the consent of the ruled to be ruled: ruled themselves agree to be ruled is hegemony" (32). This is the basic way through which patriarchal holds a tight grip on the society.

Similarly, patriarchal society due to its contradictory expectations had devastating effects on female psyche. Females were seen as a parasite that could do nothing on their own. Devaluation of female prevailed in the society. They do not get the freedom of choice to make their life free from the shackles of patriarchal agents.

Despite the then existing strong patriarchal doctrine, J. N. Synge wrote this drama *In the Shadow of the Glen* breaking the Irish patriarchal conventions of writing coherent drama full of harmony by showing the superiority of males. Writing against the grain, Synge in this drama has constructed story with incoherent plot structure giving more emphasis to the female voice. In this play, we find the sense of women resistance. Structurally, the play does not fit into the parameter of main stream trend of writing drama rather tends to go against of it. Hence, the tone of female protest is buried under the text and the primary objective of my research is to excavate the undercurrents of the tone of protest and to foreground it in my research. Ultimately, J. M. Synge's endeavor to represent 'truth' rather than 'reality', challenges the patriarchal expectations of woman and different visions of womanhood.

We can excavate the undercurrents of the sense of protest through the observation of woman character Nora. She goes for resistance somewhere in the subtle and in the manifest level. According to Nicole Loraux in her book *The Rope and the Sword*, "the only one to take flight is those who are too feminine, but those who go against the males are men like, and rebellious females" (242). The way

Nichole defines is the way Nora does. She breaks the veils of patriarchy and resist by making plan to marry another man. As a woman of having courageous mentality, she challenged the patriarchal norms that woman have to be submissive towards their husband.

In patriarchal society, women face various sorts of discrimination, they have to bow under the feet of patriarchy, and this is general assumptions of patriarchs. But on the country of this assumption Nora in this play goes for breaking the hierarchy between male and female. She has claimed her own agency to assert independent identity of her own. The radical feminists think that texts, values, norms, laws etc. already absorbed by patriarchy so feminist critics should established feminine elements which subvert the patriarchy. Ruthren KK in her book *Feminist Literary Studies: An Introduction* says, “Women are not inferior by nature but made inferior by culture, they are articulated into inferiority” (45). They argue that men benefit from women’s location in the home in several ways. Men have monopoly on the valued activities in the society and they are granted extra power. They complain that gender is socially constructed and that its construction has enforced unequal relation of power. She further defines that the words feminist or feminism are political labels indicating support for the aim of the new movement which emerged in the late twentieth century. She claims that women are not inferior as set by patriarchs; they can perform their radical action by analyzing the situation.

The way radical feminist claims is the way Nora as a revolutionary women performs her radical action. When her husband Dan Burke pretends himself as a dead, she decides to leave the house with her newly boyfriend Michael Dara. It is her

courageous action because she does not follow social norms and values. Her unfaithful character towards her husband can be examined from these lines:

Nora (*goes on slowly without hearing him*): It's a pitiful thing to be getting old, but it is a queer thing surely. It's a queer thing to see an old man sitting up there in his bed with no teeth in him, and a rough word in his mouth, and his chin the way it would take the bark from the edge of on oak board you'd have building a door [...] God forgive me, Michael Dara, we'll all be getting old, but it's a queer thing surely.

(27)

The above lines are sufficient to read the mind of Nora who has done protest against the patriarchal domination. She is not positive with her husband who is getting old and does not understand her feelings. Her feelings are evaporated in front of this old man who does not have emotions to lead his wife. It is worldly accepted claim that the extreme domination invites resistance. The feminists also claim that females should go for resistance if patriarchy imposes its authorities upon them. In this connection, Chandra Tadpade Mohanty asserts for "a unity of women"(25). So, as to challenge the patriarchal domination she further says that the resistance is necessary phenomenon for women to assert their identity in the vast horizon of the patriarchal domination. The way she defines is the way Nora goes for protest against the masculinity domination.

Simon de Beauvoir holds, "Though the term masculine and feminine are merely artificial the relation of two sexes is quite like that of two electrical poles, for man represents both the positive and neutral as indicated by common use of man to designate only the negative."(123)

Beauvoir opines that there is no difference between male and female. This binary is created by society for its own benefit. It is merely an artificial distinction created by males in order to have a privileged position in the society. But, society comprises of males and females. Both of them carry their own significance. Such artificial distinction is subverted by the action of Nora. Patriarchy always assumes that women should follow the order of the males they should be immanent towards the patriarchs but such assumption is subverted by Nora. She becomes indifference towards the male, when patriarchs ask her question at this moment instead of replying them she raises to her feet and without paying attention walks towards the road.

In the Shadow of the Glen partakes of the “germ of a new drama” and develops it in a different direction. It does so by dealing with a young woman Nora who is already rather than on the verge of being married. Here the degree of her distress conjures up, not the pre-Raphaelite fairy child of Yeats play, but the much more sexually dangerous figure of an adult male. The two occasions on which the fairy forces gather close are at those two crucial periods of transition; an impending marriage or a recent death. The Tramp fears such a possibility seeking to ward off any such variation by wearing a needle as talisman and by saying the “pre-prefunds”. But this corpse is anything but ethereal and is unlikely to draw extraordinary presences. Synge locates the true drama in the plight of Nora Burke rather than in the grotesque charade performed by her husband Dan.

In Katrak’s opinion, female body is not only the site of oppression but the weapon for resistance as well. They always tend to seek to have an autonomous connection with their bodies and communities, for which they have to resist against domination and they forcibly assert their identity. Katrak in her *Politics of Female*

Body writes, “in resisting they often use their female bodies via speech, silence, starvation or illness. At times, resistances result in murder or suicide.”(378), the price they pay to relocate their mind and self. She further defines that women go for resistance in the condition that patriarchy imposes its order forcefully. The way Katrak defines is the way Nora has resisted over the patriarchal domination. Time and again she has taken bold decision to leave the cottage. In final lines we can assume that Nora will do suicide is also an alternative way to be free from the shackles of patriarchal domination.

In patriarchal society, there is biased thinking that women should be imminent; they are bread baker and should be humble, meek, docile, submissive and passive towards the patriarchal authority. But such assumption of patriarchal custodians has been blurred by the progressive action of Nora. It is great jolt to the patriarchal society. It shows that action performed by Nora is progressive leap breaking through the veil of status-quo mentality of patriarchal agents. In this connection, Judith Lorber in her book *Paradoxes of Gender* asserts: “Resistance and rebellion are the forces that manage to alter gender norms and push the limits of established gender roles” (115).

Feminism is not only endeavored to pick out the issue of female exploitation, it also tend to focus on resistance and protest over the patriarchal domination. They assert that female should seek their independent identity through the radical action. In this connection Beauvoir writes, “ONE is not born, rather becomes a woman” (295). A sociologist Judith Lorber asserts:

It is not a fixed category but an ever-evolving product of culture and society. Gender is something everyone “does” without thinking about

it or being conscious about its implications; it is such a naturalized part of everyday life that unless someone or something breaks our expectations unnoticed. (113)

The above lines provide the hints that the gender is created by patriarchal social structure, so it should be reconfigured. The reconfiguration of gender role is possible through the radical action of female. The way Lorber defines is the way Nora asserts her identity through her radical action and finally become able to establish her own identity. Even though the cost is too much valuable, she becomes able to return to the street and her return to street from Burke's farmland is her victory over patriarchal domination through the means of resistance.

The most obvious difference between *The Shadow of the Glen* and oral variants of this story is the way in which they end. Instead of being murdered or injured by the husband, as in Pat Dirane's variant (there is ambiguity about the extent of the assault: 'he hit the young man with the stick so that his blood leapt up and hit the gallery'), Nora's 'lover', Michael Dara, denies his affection for her and remains with Dan in the cottage while Nora leaves with the visitor, the tramp, as a companion. This is radically different from the usual ending, in which the wife and lover are chased from the house or murdered. Pat Dirane's variant, however, differs from the majority in that it does not tell us what happened to the wife, or indeed to the narrator, but closes rather abruptly thus violating the so called 'Law of Closing' which demands that a narrative slows down a little before ending. It also fails to satisfy the demand for logic in oral tales. The wife in Pat's story is left in a bedroom and we never learn what happens to her. A listening audience would probably demand to know what happened to them.

In the comparative study of *In the shadow of the Glen* and Pat Dirane's *The Aran Islands*, Eilis Ni DHUIBHNE-ALMQVIST writes that:

Although Synge has skilfully manipulated his raw material and fashioned of it a play expressing his own feelings about the human condition, particularly as experienced in County Wicklow, and to that extent made unique and individual changes in it, what is perhaps most interesting about his use of 'The Man Who Pretended to be Dead' is that he did not choose to alter it to any great extent.(163)

The Shadow of the Glen closely follows Pat Dirane's story of the unfaithful wife in many respects. For instance, although the location of the play is Wicklow, the immediate setting is precisely that of Pat's and indeed most other versions of this story: 'the last cottage at the head of a long glen. In Dirane's version, it is a house outside a town, hidden in some trees, and in the majority of versions the house is in a remote spot. The tramp in Synge's play is attracted to Nora Bourke's house by a light, just as the narrator in Pat's version 'saw a light about fifty (yards) from me in some trees'. In the play, Nora invites the tramp in out of the rain, which is precisely what she does in Pat's variant (and this is a fairly unimportant individualistic detail there). In a similar manner the play continues, in its plot, as well as in many minor details to mirror Pat Dirane's story.

To wrap up, the play *In the Shadow of the Glen* by J.N. Synge continues Irish tendency of depicting females as the subjugated being during the time of British colonization that fall victim at the hands of patriarchy. Dan Burke dominates Nora because he does not love her but she is kept under the domain of patriarchy and misrepresentation is created accordingly. Female are merely object for the men. So, it

is not the new case rather there are many examples we can find in the society. Patriarchy misrepresents women as the commodity. Women are grip under this shadow from where they can't raise the voice against the patriarchy if they do so, they are banished from their home as Nora. Males have various marks to rule over females thus they remain strong forever.

Furthermore, the play also carries the underlying sense of resistance and the undercurrents of the tone of protest of females against of the reign of the patriarchy in contemporary society. Thus, by bringing forth the sense of resistance and the voice of protest of females against the sexist society, this research helps to create their own space, establish their own existence, and relocate their own self in order to move towards the centre from margin to be an essential part of the mainstream.

Ultimatum for Women's space

The study on J. N. Synge's *In the Shadow of the Glen* is about the systematic victimization of a young lady Nora Burke through rural patriarchy and people in power. The conventional patriarchal notion of males being superior, active and strong has been put under pressure in order to assert the family identity, the structure of sexual discrimination created by females for the subjugation of females has been questioned by bringing the strong voice of the marginalized females to the mainstream. The contemporary social reality of women and in the view of men in the Irish society at the time of colonized Ireland is highlighted in this research as well as the tone of the protest for the misbehavior of males towards females has also been foregrounded.

This research makes significant contribution mainly in three areas of concern. First of all, this research brings the subjugation of Nora Burke within the preview of critical analysis of the entire play. Secondly, this research makes a significant theoretical connection between the power politics of males and feminist critique of patriarchy. And lastly, this study shows Nora's outraged picture different from so called civilized mainstream critics snap.

The play gives a glimpse of how female were perceived and treated by the males in the Irish society during the time of British colonization and how females dared to fight back the discriminatory practices against them. The play also highlights the various modes of women subjugation and the underlying tone of protest males against the subjugation. We can broadly see the different forms of images in the text. Sometimes ideal and submissive and sometimes protesting. At first, a submissive, meek and docile natured Nora is hegemonized in front of the patriarchal custodians.

But, later she has exposed her forceful protest against the patriarchal norms by challenging the prevalent sense of patriarchal domination. Although most of the events in the play have been presented to focus the men's way of living, yet, there are the places where females have been offensive towards masculinity. This sense of periodical resistance suggests the gradual progress of women towards searching their identity in order to assert their own space in the society. However, the female characters in the play *In the Shadow of the Glen* have made her daring attempt to counter such patriarchal notion of ideal womanhood somewhere inner and manifest level.

Actually there is the higher degree of socio-cultural inequality prevalent in the society regarding the females. This play reveals this fact. Nevertheless, this research intends to dismantle this kind of pre-existing binaries created between males and females. The research nourishes the subordinate female character in order to make her assertive and strong willed who struggled hard to stand up in the gender segregated environment with their head held high. The research has empowered the voice of the voiceless female character to bring her in the mainstream that is subjugated in the margins due to the dominant patriarchy. The inaudible voice is made audible in this project for to counter the prevailing patriarchal attitudes.

This project foregrounds the issue of female subjugation and subordination due to patriarchy in the play *In the Shadow of the Glen*. And, it excavates and brings forth the undercurrents of the tones of protest and the sense of resistance against of their oppression and marginalization. Thus, by bringing forth the sense of resistance and the voice of protest and females against the sexist society, this research intends

to create their own space, establish their move towards the center from margin to be an essential part of the mainstream.

So, in the play *In the Shadow of the Glen* by J. N. Synge, female character Nora has been subjugated by the crooked patriarchal society. But, because of her strong domination, she is ready to protest to the patriarchal society or the male dominated society of Ireland. In the shadow of two giant males Nora is used to fulfill their purpose. But she has proved that strong suffering needs protest and has protested from the different ways to challenge the patriarchal society.

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