

I. Representation of the Women in *Top Girls*

Carol Churchill, the English dramatist, presents the exploitations of the women from the patriarchal ideologies in *Top Girls*. The society is based on the patriarchal structures, norms and values. The males have the dominant roles in every aspect of the society. The women are oppressed by the males to fulfill their desires. The character Lady Nijo is a Buddhist nun. She is sexually exploited from her emperor. The women are limited to live in the boundary of the traditional cultures. The fathers, husbands and the other males try to shatter the subjectivity of the women. For instance, the father of Lady Nijo is a religious man. He does not care the subjectivity of his daughter. He suggests to her that she must obey the orders of her emperor and the cultural values. She is unable to tell her physical and mental exploitations to the father easily. On the other hand, the women conceal their real issues of the oppressions of the patriarchy. They do not revolt against the dominations directly. They are hegemonic from the oppressed cultures. The character Patient Griselda is a poor peasant girl. She has married with the Marquis. Her husband is a rich man, who commands to her a promise that she always obeys his orders. She is suppressed from her husband and father but does not like to reveal the real exploitations. She says that she always obeys the orders of her husband. She lives in the submissive condition due to her inferiority complex and passive attitudes.

In this research, a question can be raised why Churchill projects the exploitations of the women by the women characters in the play. The elite class women attempt to oppress the lower class women for the fulfillment their personal benefits. Feminist criticizes only the exploitations of the women done by the patriarchal ideologies. Feminism talks about the marginalization of the women in terms of the gender. Subaltern Studies includes the issues of the oppressions of

Comment [P1]:

women by the women including various forms of hegemony. It concerns about the subordinated groups or people who are marginalized in terms of the class, caste, gender, religion and the other ways. For instance, the character Marlene represents the elite class women who dominate to the working class women for getting her personal benefit on her job.

The subaltern people are also marginalized in terms of the religion, geography and the other ways. The Western people attempt to suppress the Eastern people. The character Lady Nijo is a Japanese Buddhist nun. She is insulted from the Western characters, Marlene, Pope Joan and Isabella Bird. They say that Eastern people are barbaric and child eater.

This research attempts to explore the marginalization of the women and their subversion against the oppressed cultures for getting their rights. The women are overshadowed in the patriarchal society. They live in the submissive ways of life because of their poor social and economic condition. They are aware the suppressions of the cultures. So, they raise their subversive attitudes against the patriarchy for protecting their rights. The character Isabella Bird is a poor widow woman. She is physically exploited by Jim. He does not understand the sufferings of Isabella Bird. He exploits her for fulfillment of his sexual pleasure. On the other hand, she is also dominated from her own sister. Her sister is rich women. She is treated by her sister as a house servant. She has written some books and letters to express her subversive attitudes against the traditional cultures. The character Pope Joan is an elected pope. The chamberlain lover raped her. She delivered her baby during the papal procession she is conscious about the dominations of the males. She wants to challenge the patriarchal ideologies through reciting the Bible in Latin. Dull Gret is a working class woman. She leads a mob of the women. She wears an apron and armies with the

harmer, helmet and sword. She is dominated and exploited from the character Marlene. She wants to revolt against the submissions to get her identity.

The subaltern characters can speak with their subversive attitudes against the oppressed cultures for getting their rights. The subversive subalterns speak their voices against the dominations directly. They develop a sense of subversion and want to set up their rights. The submissive subaltern cannot revolt directly against the patriarchal ideologies. Dull Gret and Waitress are subversive characters who directly revolt against the dominating ideologies. Churchill has presented the different forms of subversive voices of the subaltern characters.

The subaltern women can express their voices from the literary works. Isabella Bird speaks her subversion against the dominating ideologies through her the written books and letters. She is a working class widow. She is physically and mentally dominated by her lover, Jim. She lives with her mother and sister. She is also dominated by the elite class woman, Marlene. She has written a letter to her sister. She has married with Dr. John Bishop. She express her love to him and asserts, "My dear husband and the doctor" (45).

Lady Nijo is a subaltern woman. She does not express her subversive attitudes against the patriarchal ideologies directly. She is a Japanese Emperor's courtesan. She becomes a Buddhist nun at the end of the play. She likes to buy the expensive cloths and foods. But she does not recognize her own prostitution. Nijo says, "I too was often in embarrassing situations, there's no need for a scandal. My first child was the majesty's which unfortunately died" (12). Then, she says that her majesty has not been near her when she is seriously ill.

Patient Griselda is a submissive character, who expresses her subversive attitudes with her silence. The Marquis has married her. He has given a promise to his

wife to obey his commands. She says, "But of course a wife must obey her husband/ and of course I must obey the Marquis." She has to leave her husband for several years. He finds that she is an obedient wife. At this moment, Griselda says, "I have found it is hard to believe, I love to him. He couldn't believe me. Therefore, I always obey to him" (20). She is conscious about the dominations of her husband. She realizes that he is more superior to her socio-economic situations. Although. She expresses her subversive attitudes on the response of the suppressions with silently.

The subversive subaltern characters directly show their subversive attitudes against the exploitation of the patriarchal cultures for getting their rights. Dull Gret is a subversive woman. She leads a mob of the women in the hell for fighting against the suppressions. She wears an apron and takes a harmer, and a sword. She is a figure of the Bureghel painting. She says that she is going to kill her mother.

Various critics have opinioned differently about *Top Girls*. They have received the great critical and wide ranging responses from numbers of historicists and biographers as well as scholarly journals and news papers. Like D' Keith comments on *Top Girls* is given as below:

Churchill's socialist- feminist interrogation of women's status in Britain under thatched therefore concludes that in spite of its high profile during the 1970s the feminist movement and not significantly advanced the cause of women Prime Minister, herself a bourgeois- feminist offered a greater opportunities for the majority of woman who could not aspire to be *Top Girls*. (95)

The conflicting nature of sisterhood in Churchill's *Top Girls* offers an image of feminism in dialectical terms rather than dramatizing feminism in terms of progression, measuring its success in relation to individual woman's achievement.

Since Bertolt Brecht has much more influence upon Carol Churchill. Brechtian alienation devices are employed in order to make strange from the character Marlene in the play. The characters are presented from the different cultural and the historical moments.

Likewise Bertolt Brecht views that the real alienations of the characters from an innovative dramatic techniques in *Top Girls*. He further says as given:

The speculation is no longer in a way allowed to submitted to and Experience and with the character in the play. The production [Takes] the subjects matter and the incident shown and put [is] them through a process of alienation: the alienation that is necessary to all understanding. When something seems 'the most obvious thing in the world' it means that any attempt to understand the world has been given up. (71)

Bertolt Brecht tries to show the alienation in the characters' life in *Top Girls*. Spectators are also not allowed to identify themselves emotionally with the characters. Subject matter is also shown through the process of alienation. The historical characters are taken from different cultural and historical moments, the mythic, and fictional and a historical moment disrupts the unities of the time and place, making it impossible to settle into habitual ways of perceiving the events.

Peter Fitting comments that Churchill has projected the cross dressing in the women characters in order to show their subversive attitudes. He further views as like:

Churchill used cross dressing to create a totality male engine female, gender lacking even the physical present of female body! A male actor is dressed as Betty say:" I am a man's creation as you see and what man wants is what I want". In this respects the absence of any male

characters in *Top Girls* illustrates to the converse of the ideas explored in "For Men Only: A Guide to Reading Single Sex Worlds. Here he noted that I single sex female utopias, male absence functions as a metaphor. In other word, "It is not men who have been excluded from these visions an alternate human future, but male values and male roles". (103)

Carol Churchill tries to present the male and female in cross dressing to subvert the binary oppositions between male and female. Cross dressing signifies the male presence even in absence. Even in the absence of the male character is guided by patriarchal ideology. So, they try to dominate their own counterpart.

Victorian Bazin views that there is the dialectical relationship between the elite class women and the lower class women on the generational of feminist history. He further comments as given below:

The reliance upon the familial structures inherent in the idea of generational difference locates feminist history firmly within a network of family relationship. Rather than opening it up the multiple other histories that constitute and have appeared in the wake of the second, this closes of the possibilities of understanding the past outsidess the normative. Structures that Feminism itself has resisted. In other word, while feminism has always understood that the personal is political. (116)

From the very beginning of the feminist history, there are the working and elite class women. So there is generation gap in their history. Feminism is understood as a personal is political. They become selfish and think about themselves and concerned about their own problem and indifferent toward the others' problems.

Above mentioned critics have analyzed the play in the different perspectives. Here, the present researcher is going to explore the submissions and subversion of the women which has not been explored yet. Without the exploration of this very issue, the study of text is incomplete. In this regard, the subaltern issues have not been raised yet in the play. There is need to carry out the research from the perspective of the submissions and subversion of the subaltern in the play.

The word "subaltern" refers to the subordinated groups or lower class people who are subject to the hegemony of the ruling class. They are the people of inferior rank who are devoid of proper voice and the agency for speaking themselves. According to Ranjit Guha, the word 'subaltern' designates, "The general attribute of the subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way" (210). The subaltern classes may be including peasant, workers, lower strata labors and other groups who are denied access to the hegemonic power. The history of dominant class always sidelined the voice of the subaltern groups. So, the Subaltern Studies claims to provide the subaltern people with their own history.

The play has presented the marginalization and subordinated social status of the lower class women of 1980s in England. The characters Dull Gret, Patient Griselda, Lady Nijo, Isabella Bird, Pope Joan and Waitress are the representative of the subordinated class of the women. They have shown the miserable condition of the lower class women. They are exploited and dominated from the patriarchal and the elite class cultures. Dull Gret is a representative character of the working class woman. The males always attempt to sideline the marginal group of the people and their voices. But, she wants to set up the rights and history of the subaltern groups with her subversion. She leads a mass of the women for fighting against the

Comment [P2]:

oppressions. She develops a sense of subversion among the subaltern women. She is succeeded to resist against the patriarchal ideologies and the elite class cultures.

Formally, Subaltern Studies began in 1982 under the banner "Subaltern Studies: Writing South Asian History and Society" with the aim of written the historiography of the people ignored by the elitist ruling classes. Subaltern Studies groups aim to promote a systematic discussion of the oppressed group of society through a new historiography that rewrites history from below. It tries to establish the subaltern as an autonomous body. The group of Ranjit Guha was very much enthusiastic to rewrite from the subaltern perspectives.

Subaltern Studies has got a place in English writing. Some English writers have begun to write from the subaltern perspective for promoting the value and existence of the marginal groups. The play is written about the issues on the subaltern. It is a source of subaltern consciousness. It has developed a sense of action with subversion of the subaltern. The characters Patient Griselda, Isabella Bird, Lady Nijo, Dull Griet and Waitress are marginalized from the elite class cultures. Dull Gret has been standing against the dominations. She leads the women for fighting against the devils.

Veena Das in her essay "Subaltern as Perspective" claims that subaltern as a perspective to represent the marginalized group of people among the elite culture. She views:

Subaltern Studies poses a serious challenge to some dominant conceptions about tribes or castes in anthropological theory.

This project performs in our understanding of tribes, castes, or other such groups restore to them their historical being. It is no longer possible to think, for instance, of tribes or inhabitants of the hill

regions derived of their rights to forests as simply inhabiting a world of nature. (314)

Subaltern Studies represents the derived, marginalized caste and tribes in the history. The dominant class defines the poor people as servant and instrument of the elites. They are not is no identified and dignified as subject position. The writing is about the subalterns as an ideology spoken from the side of the marginalized people. It is a perspective that concerned with the marginal people and their consciousness against the dominating ideologies. All in all, it has commitment to restore the history of the subaltern people.

Lady Nijo is a Japanese woman, who is marginalized in term of the gender, class geography, religion and the other ways. She is conscious about the dominations and exploitations of the patriarchal ideologies. She challenges to the oppressed cultures. She is dominated from her father and the emperors. She is sexually exploited by the emperors. She is dominated and insulted by the elitist Western women. They say that Eastern people are cannibal and barbaric. They treat to her from the negative perspectives. It shows that the elitist Western people dominate over the Eastern people.

In the patriarchal society, the working class women are suppressed in terms of the gender, class and other forms of dominations. Ranjit Guha argues:

Within the effaced itinerary of the subaltern subject the track of sexual difference is double effaced. The question is not female's participation in insurgency or the ground role of the sexual division of labor, for both of which there is evidence. It is rather both as object of colonialism historiography and as subject of insurgency the ideological constriction of gender keeps the male dominant. If in the contest of

colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (210)

The women are marginalized from the patriarchy and elite class ideologies. They are obliged to endure it. But, they are conscious about their agency. In the post colonial countries the females not only subjugated from colonialism but they are also object of the dominations in the hand of the patriarchy. The woman character Isabella Bird, expresses her subversive attitudes against the patriarchal dominations and the elitist mentality. She is marginalized and overshadowed from her father and sister in her house. She cannot get empathy and obligation towards her mother and sister. Her sister is rich woman who shows the bad behaviors to her. She bears much more suppressions of the patriarchy. She lives in the submissive condition. She wants to revolt against the traditional values. She decides to leave the house and start her travel. Her intention of her travel is to challenge the patriarchal practices and the elite class cultures. She wants to be liberating from the suppressions.

The subaltern characters express their consciousness from the verbal and physical forms. Dipesh Chakrabarty in his essay "Invitation to a Dialogue" writes:

The central aim of the Subaltern Studies is to understand the consciousness that informed and still informs political actions taken by the subaltern classes on their own, independently of any elite initiatives. It's only giving this consciousness a central place in historical analysis that we the subaltern as maker of the history he/she lives out. (374)

Chakrabarty argues that the main aim of Subaltern Studies is to understand the consciousness of the subaltern. It is only giving this consciousness a center place in the historical analysis that we the as maker of the history he/she lives out. Ranjit Guha

views that subaltern consciousness as a peasant consciousness. The working class woman Dull Gret is conscious about the dominations of the elite cultures. She leads the mob of the subaltern women for fighting against the devils. She also inspires to other women to come on the street to give a protest slogan for the sake of their rights and freedom. Her subversive attitude is shown in the following speech. Dull Gret says, "Washing in their apron and we puss down the street and the ground opens up and we go through a big mouth into a street just like ours but in hall" (20).

Gautam Bhadra in his essay "The Mentality of Subalternity" claims "defiance" as well as "submissiveness" together makes the subaltern mentality. He asserts, "It is well known that defiance is not only characteristics of the behaviors of the subaltern classes. Submissiveness of the authority is one context as frequent as defiance in another. It is there two elements that constitute the subaltern mentality" (72). The subaltern mentality is the combination of the "defiance" and "submissiveness" attitudes of the subaltern. "defiance" is not only the characteristic behavior of the subaltern classes but also "submissiveness" constitutes the subaltern mentality. It is crystal clear that subaltern consciousness is rife with the serious conflict. The subaltern characters have the both attitudes against the dominating ideologies for getting their rights and agency. Dull Gret is more subversive and she also feels afraid of the dominating power and ideology in the society. So, she also seems to be submissive. However, she is actually become rebellious against the authority heartily. Her main aim is to make aware the marginal women about injustice condition in the society. She wears an apron and takes the harmer. She is more critical about the patriarchal ideologies and the elite class cultures. She does not afraid of the punishment came from the state holders. Rather she becomes more rebellious.

Gayatri Chakravorty Spivak argues in her seminal essay “Can the Subaltern Speak?” argues that the subaltern people can resist and speak silently. She further says:

For the ‘true’ subaltern group, whose identity is its differences, there is no representatively subaltern subject that can know and speak it, and the intellectual’s solution is not to abstain from representation. The problem is that the subject itinerary has not been left traced so as to offer an object of seduction to the representing intellectual, in the slightly dated language of the Indian groups the question becomes can we consciousness of people even as we investigate their politics? With what voice-consciousness can the subaltern speak? (168)

Spivak views that the subaltern consciousness can be taken as representative of a moment of the production process that includes the subaltern. The project is to rewrite the development of the consciousness the Indian nation. The subaltern can speak with the voice-consciousness. The subversive character Dull Gret has raised her voice against the oppressions of the elitist cultures. Her subversive voice is on the response to Marlene’s speech. “I hate to the working class and want to live in the free world” (10). She is not ready to be a submissive person. She directly resists to Marlene and her manners about the working class women. Dull Gret says, “I am going to kill my mother” (5). She openly expresses her subversion speech against the elite class dominations.

In this essay, "Dominance without Hegemony and Its' Historiography" Ranjit Guha asserts that colonialism involved the dominations without hegemony. It proceeds on with the help of coercion rather than consent of people. People resist against the colonialism. The colonial history overlooks their resistance.

Ranjit Guha further says: “In short, the price of blindness about the structure of the colonial regime as dominance without hegemony has been, for us, a total want of insight into the character of the success or regime (elite nationalism) too as dominance without hegemony” (307).

Ranjit Guha argues that colonialism was a rule of dominance rather than hegemony. This hegemony was either created out of coercion or it was simply imagined by colonialist historiographers while writing British history. Bourgeoisie nationalism, like colonialism is also the dominance without hegemony. Lady Nijo is marginalized by the dominations of the patriarchal ideologies and bourgeoisie cultures. She feels herself as an inferior woman in front of the patriarchy. She says, “Serve this majesty, be respectful, and if you lose his favor enter holy orders” (75).

Subaltern consciousness develops as the consciousness of the marginalized groups. In her seminal essay “Subaltern Studies: Deconstructing Historiography,” Spivak says:

Subaltern consciousness is the subject to the elite that is never fully recovered signifies indeed that is effaced even as it is disclosed that it is irreducibly discursive. ‘Negative consciousness’ is conceived of having historical stage peculiar to the subaltern rather than the grouping positive view of consciousness, shouldn’t be generalized as the groups mythological presupposition. (339)

Subaltern consciousness has always been the focus points of Subaltern Studies. It provides the model for a general theory of consciousness. Subaltern consciousness is emergent as collective subaltern consciousness. So, Subaltern Studies represents the subaltern awareness as a positive subject position for the subaltern.

The character Marlene is more oppressive towards the working class characters Isabella Bird, Dull Gret, Lady Nijo and Waitress and Dull Gret. Dull Gret is more conscious about her subjectivity of life and future. She wants to escape from the dominations of the elitist woman, Marlene. She leads the working class women for fighting against the dominating cultures.

Subaltern Studies relates with the cultural studies from the perspective of the subaltern politics. Spivak views, "The Subaltern Studies as a collective perceive that making a theory of consciousness or culture rather than specifically a theory change" (330). It was the first major shift that emerged in the history as the Subaltern Studies. Meanwhile, the socialist, communist and Marxist systems were deteriorating throughout the world. In the context, past colonial studies remained the only domain which could provide to the third world voices.

Subaltern Studies represents the marginalization of the subaltern people and their consciousness against the dominating ideologies. In the play, the subaltern characters Dull Gret, Waitress and Isabella Bird are the working class women, who are dominated by the character Marlene. Subaltern Studies is related about the consciousness of the subaltern people. On the other hand, the feminist raises the issues of the exploitation of the women by the patriarchal dominations. Subaltern Studies is a part of post colonial studies. It is boarder term than feminism and Marxism. Subaltern Studies talks real issues of the people, who are marginalized in terms of gender, class, race or other any ways.

Subaltern Studies a new kind historiography, "Constitutes subversive politics because it exposes form of power/ knowledge that oppress the subaltern people and provides liberating alternatives" (20). The historians should aspire to create a liberated imagined community. Subaltern Studies and post colonial literary writing try to

represent the suppressions of the marginalized groups of the people. Edward Said wrote foreword to *Selected Subaltern Studies* (1988), he announced that Subaltern Studies consisted of pieces of post colonial histories. Subaltern Studies within the representation of the culture of the subaltern people. In this way, Subaltern Studies is not only became a part of post colonial writing but also the part of the cultural studies. Moreover, if we look from the purpose of post colonial literary writings and Subaltern Studies, we can notice some similarities between them.

Subaltern Studies and post colonial literary writing try to represent the suppression of the marginalized groups. The play has presented the marginalization of the women and their subversion against the oppressed norms. Subaltern Studies has an aim to deconstruct colonial historiography and to establish subaltern history. In this way, both the post colonial literature and Subaltern Studies have turned into two interrelated post colonial discourses in the recent times. The post colonial critics stand together against the colonial dominations and exploitation. They try to secure a better future of the subaltern people, learning to hear them, allowing speaking. The subaltern characters are subversive against the dominations of the patriarchal ideologies and the elitist cultures. They are consciousness about their rights. They can speak with their subversive attitudes against the dominating ideologies.

This research is divided into the four chapters. The first chapter is the introduction of this thesis. The second and third chapters will be applied the textual analysis from the theoretical perspectives. The thesis will be concluded in the fourth chapter.

II. Submission of the Subaltern in *Top Girls*

This research attempts to show the marginalized conditions of the woman characters and their subversive attitudes against the patriarchal ideologies. The characters Isabella Bird, Patient Griselda, Lady Nijo, Pope Joan, Dull Gret and Waitress are the representative of the subaltern people. They are oppressed in terms of the class, gender, race, geography, religion and the other ways. They work hard to improve their life but unable to achieve their goals. They are surrounded in the vicious circle of the poverty life. They are living in the submissive life due to their poor economical and social conditions. The character Patient Griselda is oppressed from her father and husband. Her husband wants to make her as an obedient wife. She does not express her subversive voices against the dominations directly. But she conceals her real issues of the suppressions. She is exploited time and again from her husband even though she does not raise her voice against him. She remains in silence condition. The other characters are also oppressed by the patriarchal ideologies to achieve the desires of males in the society. Marlene exploits the women characters to maintain her personal benefits from on job. They are conscious about the male dominating cultures. They raise their subversive attitudes against the patriarchal ideologies and the elitist cultures through their verbal speeches in the play. This research concerns about the sufferings of the subaltern characters as well as their subversive attitudes against the suppressions of the patriarchy.

The women characters are subordinated from their fathers, husbands and the other males in their family in the patriarchal cultures. The males do not give proper value for the women in the decision making process in the family or the society. They also take the suggestions of deciding their subjectivity of life. They are obliged to be submissive form the rules made by the patriarchy. So, they are suppressed as a

domestic servant. They are inside the boundary of the social norms and values. The character Isabella Bird is exploited out of her own home. Her father orders her to follow the patriarchal norms and values. It shows that the women are the badly treated from their own family members. The society stands as central systems of patriarchy in which the subjectivity and agency of the women are minimized mercilessly. The miserable condition of Isabella Bird is fabricated from her father. Her father forgets his duty towards her. He does not far away from the patriarchal mentality. On the other hand, the women are oppressed from the same gender. Isabella Bird is also suppressed from her own sister. Her sister treats to her as a house servant who forgets her humanity. Even though, she is not surrendered in front of patriarchy. She has got ready to live alone on the street as an independent woman. She is more awareness about the oppressions of the elitist cultures.

Ranjit Guha argues that the females are doubly overshadowed in the patriarchy. The subaltern subject of sexual different which is double effaced. The question is not female's participation in insurgency or the ground role of the sexual division of labor. It is the object of colonialism historiography and as subject of insurgency. The ideological construction of gender keeps the male dominant. In the context of colonial history, the subaltern has no history and cannot speak themselves because the traditional history is written from the perspectives of the rulers.

The women are doubly marginalized in patriarchy and its history. They are obliged to endure it. But, they are conscious about their agency in the society. Isabella Bird is doubly dominated by the patriarchal ideologies and the elitist cultures. She is marginalized and overshadowed from her own father, the lover and her sister. She is sexually exploited by Jim. He does not understand her sufferings. He dominates her to fulfill his sexual desires. Isabella Bird does not get married with Jim. She does not get

empathy and obligation from her mother and sister. She bears much suppressions and exploitations being a poor widow woman. At the end of the play, she does not bear the oppressions and decides to leave the house. Her main intention of her travel is to challenge the patriarchal practices and the elitist cultures. She wants to get rid of the suppressions. Isabella Bird says, "I certainly never saw my father drunk. He was a clergyman. And I did not get married until I was fifty" (30). This dialogue shows that she is dominated by her father. He does not understand his responsibility towards her daughter. She says that she has not got married until she was fifty because of her father.

On the other hand, Isabella Bird is also oppressed by the elite class woman, Marlene. She lives in Marlene's house. She works as a house servant in the house. She does not get good salary from her works. She decides to travel Morocco for getting freedom from the all dominations.

Lady Nijo is a submissive character in the play. Her family is submissive. Her father suggests to her to be obedient for the religious persons. She is marginalized from the patriarchal ideologies and elitist cultures. She is an emperor's concubine and becomes a Buddhist nun later on. She does not even recognize her own prostitution. Her marginalization condition can be seen in the following dialogue:

Nijo: Well, I was only fourteen and I know he meant something but I do not know what He sent me an eight layered gown and I sent it back. So, women the time comes. I did nothing but cry. My thin go was where badly ripped. But that morning, he held a green.

Marlene: Are your saying he raped you? (3)

The above dialogue shows that Lady Nijo is a subordinated woman. She talks about her sexual exploitation. She says that she was raped when she was fourteen years old. Even though, she does not know the sexual exploitation of the emperor. He ordered her to wear the eight layered gown. Then she was told to takeoff her cloth. She says that she does not express her real exploitations of the emperors. She has options to cry or bear the suppressions. She got enjoy when she was being the emperor's favorite. She talks about her marginalized condition in the society. On the other hand, her father also dominates to her. She says, "Oh, my father was very religious man. Just before he died she said to me; serve this majesty, be respectful, if you lose his fever enter the holy order" (3). She decides to travel on foot through Japan. Likewise she is also suppressed from the Western women. They insult and ridicule to her. They say that the Eastern people are uncivilized. She becomes conscious about the dominations in the society.

Patient Griselda is a submissive character because of her inferiority complex attitudes. She is afraid of telling her real dominations of her husband for the other women. She is dominated and exploited by her husband. Her husband gives her some promises to obey him. Then, she realizes that her husband wants to get her obedience. Her marginalized condition is seen in the following dialogue:

Griselda: My father could hardly speak. The Marquis said it was not an order, I could say no, but if I said yes, I must always obey him in every time.

Marlene: That's, when you should have suspended?

Griselda: But of course a wife must obey her husband. And I must obey the Marquis.

Isabella: I swore to obey the dear, John. I would not have wanted to go
aboard while I was married. (16)

The above dialogue shows that Griselda is a submissive woman. Her father could not speak frankly. He is a poor farmer. His family is in the submissive social, economic life. He internalizes that the poor people obey the orders of the rich people like the Marquis. In this context, he says his daughter that the poor peasant girl must obey his orders. She says that she must be obedient to her husband. She becomes conscious about her condition that she is inferior whereas the male are superior. She views, "I'd rather obey the Marquis than a boy from the village" (14). Marlene also oppresses the poor woman, Patient Griselda. She treats her as a working class woman. She says that she hates the working women because they try to escape from their duties and responsibilities on the job.

Pope Joan is an elected pope at the church. She is suggested from the chief persons of the church to follow the religious norms and values. She feels inferiority complex in the elitist cultures. She is sexually exploited by her chamberlain lover and delivered her body during a papal procession. She says that she is the cardinals Then, she fall over in a faint Further she says," The people took her by the feet and dragged me out of town and stoned me to death" (13). In the play, Pope Joan wants to get the position of pope in the church. She tries to challenge the male authority in that church. By the chance, she became a pope of the church during the period of 825 and 856. At the end of play, she recites the passage in Latin.

Waitress becomes a submissive woman due to her poverty life. Her marginalized condition itself is a cause of her submissive family. She is a waiter who does not get good salary and promotion from her job. She is dominated by the elitist woman, Marlene. She has any interests to provide good facilities to the working

women. She says that she wants to be a nuclear physician. But, she becomes a waitress in the restaurant by her destiny. She has no money to pay good foods, resistance facilities. She is sexually exploited by the male customers. She does not like to marry. She decides to leave her job. So, Waitress is marginalized in terms of the gender and class.

Veena Das in her essay "Subaltern as Perspective" claims that Subaltern Studies as a perspective to represent the marginalized group of people among the elite culture. Subaltern Studies poses serious challenges to some dominant conceptions about tribes and castes. This project performs in our understanding tribes; castes or their groups for store to them their history being. Subaltern Studies is a perspective that is concerned with the marginal people and their consciousness about the suppressions of the elite class cultures. It aspires to rewrite from the perspective of the marginal people.

Lady Nijo is suppressed in terms of the gender, class, geography, religion and the other ways. She is conscious about her marginalized condition. She is dominated by her father and the emperor. She is sexually exploited by the emperor. She is also insulted by the Western elitist women. They want to dominate her by creating the negative perspectives. But she shows her resistance against to them. She happily replies that Eastern people are peace lover.

Isabella Bird is more consciousness about the oppressions of the male dominating cultures. She has written the books and the letters to express her miserable situations of her life. She wants to get rid of the traditional norms and values. Likewise, Patient Griselda is over shadowed by the patriarchal ideologies. She is not expressing her subversion against the dominations directly. She says that she must be obedient for her husband. She realizes herself as a marginal woman. The submissive

character Waitress is oppressed by the male dominations and as well the elite class cultures.

The submissive subalterns are not fighting with the oppressed cultures openly but they conceal the real issues of their suppressions. They are submissive because of the inferiority complex and passive attitudes which makes them submissive time and again. They are hegemonic by rule of the patriarchy. They live in passive life. The submissive woman Patient Griselda is not expressing openly against the dominations and exploitations of her husband Marquis. She feels inferiority complex and passive due to the oppressions of the patriarchy. She tells about her story to Lady Nijo, "My father could hardly speak. The Marquis says, "It is an order, I could say no, I must always obey him everything" (20). She says that she obeys the Marquis than a boy from the village. She is hegemonic by the dominations of her father and husband. She says to Marlene, "Marlene, you are always so critical of him. Of course, he is normal and a kind man" (25). She asserts that she loved him. He could not believe he would always obey him. He had to prove it. She further says that she is sure that he loved me all the time. She internalizes that it was always easy because she always know that she would do what he said. Griselda says "It was twelve years till he tested me again" (26). The Marguis had tested her attitudes for twelve years. At last, he finds that she is an obedient wife.

Gautam Bhadra claims that the subaltern mentality is related with the combination of the attitudes "defiance" and "submissiveness." He asserts that defiance is not only characteristics of the behaviors of the subaltern people. Submissiveness of the authority is one context as frequent as defiance in another. These two elements are interrelated of the subaltern mentality.

The character Dull Gret has the combination of the subaltern attitudes “defiance” and “submissiveness” against the dominations of the patriarchal ideologies and the elitist cultures. She is a subversive woman. On the other hand, she expresses her fear towards the traditional cultures in the society. So, she is also a submissive character. However, she is actually become rebellious against the authority. Her main aim is to make aware the marginal women about injustice condition in the society. She wears an apron and takes the harmer. She is more critical about the patriarchal ideology and the elite class culture. She does not afraid of the punishment came from the state holders. Rather than she becomes more rebellious. It shows that there is the over dominations and exploitation over the marginal by the elite class people. Her main objective is to develop the consciousness and resistance against the dominations. She wants to break the hierarchy between the elite and subalterns and redraws the history from the subaltern perspective. Thus, Dull Gret has defiance and as well as the submissive behavior. It can be seen in her dialogue. Dull Gret says waitress “I’m going to kill my mother and you are going to watch” (5). This dialogue shows that she is subversive women. On the other hand, she seems to be afraid of the dominating authority. She says that she is going to kill her mother. The world ‘my mother’ refers to the women of the elite class cultures. She wants to break the traditional patriarchy and establish the new history of the subaltern people. She is more consciousness about the dominations and exploitation of the women in the society.

The given speech asserts that Dull Gret is more aggressive towards the elite class dominations. She says that she is a cannibal. She wants to kill and eat the dominating elite class people. Her intention is to take revenge of the elite class people. The elite class people exploit the working class people for getting their personal benefit. She says that she might turn into vampire now. On the other hand, she seems

to be submissive woman because she is afraid of from the elite class suppression. She wears an apron and arms with the tools of armor, helmet and sword. The mob of the women follows to her into the hell for fighting with the devils. She realizes that she is exploited by the patriarchy.

Waitress is a subversive and on the other hand, she is also a submissive woman. She is more conscious about her exploitation of the patriarchal ideologies. She is a talent working class woman. She wants to become a physician in her future life but in reality, she becomes a waiter in the restaurant. Waitress expresses her dissatisfaction attitudes against the dominating ideologies. She tells her stories to the characters Dull Gret, Isabella Bird, and Lady Nijo. She says that Dull Gret is more aggressive women who are horrible. But she says that she is not playing. It means she is not much more aggressive towards the dominating authority. On the other hand, Waitress is a submissive woman. She also expresses her fear from the dominating ideologies. She expresses her lamentations works in the past. She becomes the submissive due to her poor social and economic condition. She wants to get rid of the submissive life.

The other women characters are presented as subversive and submissive. They express their subversive attitudes against dominations of the patriarchal ideologies and the elite class cultures. Isabella Bird is much more consciousness about her dominations. She expresses her subversion ideas from the written works. She wants to aware make the other women about their resistance against the dominating culture. She wants to get rid of the submissive life. But, she becomes a submissive woman due to her poor social and economical aspects in the society. AS Edward Said views on Orientalism:

Without examining orientalism as a discourse one cannot possible understand the enormously systematic discipline by which European culture was able to manage and even produce the orient politically, sociologically, ideologically, scientifically and imaginatively during past enlightenment period. (3)

Orientalism is a discourse which created by the West about the orient. The Western people create the negative images about the Eastern people. Lady Nijo is a Japanese Buddhist who is oppressed by the Western women. The Western women characters Marlene, Isabella Bird and Joan Pope create the negative images about Lady Nijo. They say that the Eastern people are superstition and emotive. The characters Isabella Bird and Marlene say that the Western are civilized and powerful. They want to dominate and exploit the Eastern people like Lady Nijo. She is marginalized from the patriarchal ideologies and the Western people. Ranjit Guha views that colonialism is a rule without hegemony. The character Marlene creates the negative images about the Eastern people. She reveals that they sell their babies to the Europeans.

Lady Nijo is a Japanese Buddhist woman, who is dominated and exploited from the patriarchy and the elitist European cultures. She wants to express her subversive nature against the misbehaviors of the Western women. She replies that he is happy because she is an Eastern and Buddhist woman. She wants to subvert the discourse of the Western people towards the negative attitudes about the Eastern people. There is a dialectical relation between The Western and Eastern cultures.

Ranjit Das Gupta views about the term “Subaltern not just a substitute for peasant or laboring poor or common people but a concept implying a dialectical relationship the super-ordination and subordination concept which an importance in analyzing the interplay of the relationship” (109).

Subaltern is a concept implying a dialectical relationship of the superordination and subordination. The elite class people suppress the working class people for getting their profits from their works. There is conflict situation between the two classes which is seen in the given dialogue:

Marlene: I hate the working class with is what you are going.

Isabella: Yes, your do.

Marlene: To go on about how, it does not exist anymore, it means lazy and stupid. I don't like was they. I don't. (59)

The given dialogue shows that there is a dialectical relationship between Marlene and Isabella Bird because of the conflict between the elite and lower class cultures.

Marlene represents the elite class woman. She is a powerful management director of an employment agency. On the other hand, Isabella Bird is a poor widow woman. She works in Marlene's house as housemaid. She does not get the good salary from her works in Marlene's house. Marlene criticizes to the working class people and their behaviors. It shows that Isabella Bird is suppressed by the woman. Hence, Marlene wants to dominate the other characters for getting her personal benefits.

The social, economical and cultural condition of the subaltern people itself is submissive. The poor economic condition, time and elite class threatens are the major factors to make them as a submissive people in the society. They are living in the vicious circle of the poverty life. They do not get opportunities for getting the good jobs and services. So they are working as the servants, labors, waiters in the service centers. They have got the low amount of money from their jobs. They have not good saving for investment in the development sectors due to their poverty life. They are always limited to work in the fields as workers. On the other hand, the elite class people suppress them to get more profits from their works. The subaltern people are

unable to improve their social and economic status of life. They are aware about the suppression of the elite people. They make a unity for fighting against the oppressed culture.

The subaltern characters live in the submissive life due to their poor economic and social status. The character Isabella Bird is a poor woman. She works in her sister's house as a servant. She gets low amount of money from her work. She is oppressed from her own sister. She wants to improve her economic and social life but she is unable. She becomes unhappy because of her submissive life. The poor family life itself is submissive life. They are hegemonic from the authority of the elite cultures. Patient Griselda is a poor girl. She has married with the rich class man. She does not live independently because of the suppressions of her husband in the social and economic aspects of her life. The character Waitress represents the poor working class woman. She works as a waiter, who does not get good salary and promotion on job for seven years. She is a hard working waiter in the restaurant. She is unhappy with the management director, Marlene. She says that she want to become a physician in her future. But her family background is poor. She does not get chance to study of medical science. So, she is a submissive woman due to her poor economical condition. On the other hand, she is physically suppressed from the male guests in the restaurant. So, the entire subalterns are submissive because of their poverty life.

The subaltern characters Isabella Bird, Patient Griselda, Lady Nijo, Dull Gret, Pope Joan and Waitress are aware about the oppressions of the patriarchy and the elite class cultures.

III. Subversion in *Top Girls*

Carol Churchill does not only talk about the sufferings of the subaltern characters but also tries to show their subversive attitudes against the suppressions. The submissive characters turn to be subversive due to their consciousness. They attempt to subvert the exploitations of the patriarchy and the elite cultures for protecting their rights. This research explores the women characters can speak from their consciousness against the oppressed cultures. The characters Isabella Bird, Patient Griselda, Lady Nijo and Pope Joan are submissive characters who speak against the patriarchy silently. On the other hand, Dull Gret and Waitress are the subversive characters. The character Dull Gret expresses her subversive voices aggressively.

Gayatri Chakravorty Spivak in her seminal essay "Can the Subaltern Speak?" argues that the subaltern people can resist and speak silently. The subaltern consciousness can be taken as representative of a moment of the production process that includes the subaltern. The project is to rewrite the development of the consciousness of Indian nation. There is no proper representation of the subaltern subjectivity that the intellectuals can know and speak about them. The problem is that the real issues of the subaltern has not included in the intellectual literary works. They speak their voices from their subversion.

The subversive character Dull Gret has powerfully raised her voice against the dominations of the oppressed cultures. She takes a harmer and leads a mass of the women to fight against the traditional cultures. She represents as a revolutionary character. Her subversive attitude is presented in the following dialogue:

Waitress: You're horrible!

Dull Gret: I'm going to kill my mother and you're going to watch.

Waitress: I'm not playing.

Dull Gret: You're scared of blood. Now I'm a cannibal. I might turn
into a vampire now. (26)

The above dialogue shows that Dull Gret expresses her anger towards the character Marlene. She reveals that she is going to kill her mother. She is in a problem due to the exploitation of the elite class people. The word 'my mother' refers to the elite class woman, Marlene. She is a working class woman, who is oppressed by Marlene for getting personal benefits on her job. She views that she is a cannibal. She wants to fight against the oppressive people. She turns to be a subversive woman from the submissive for rectifying the extreme oppressions of the elitist cultures.

Waitress is a more conscious character in the play. She expresses her subversive attitudes against the exploitation of the elitist cultures. She is a waiter who does not get good salary and promotion for seven years. She is unhappy with Marlene, who is a management director of the restaurant. She wants to become a nuclear physician but, becomes a waiter by her destiny. Waitress is marginalized from the patriarchal ideologies. She is sexually exploited by the male customers. She is awareness about the exploitations on her job. Similarly, the other characters have expressed their subversive attitudes for getting their independence. Isabella Bird presents her subversive attitude against the dominating cultures from her books from her books. She wants to share the exploitations and aware to the other women. Pope Joan has shown her subversion attitude from reciting the passage of Bible in Latin. She wants to subvert the patriarchy authority in the church. Her subversive attitudes support to establish the identity of the women in the church. Lady Nijo expresses her consciousness and rebellious activities against the suppressions through her travel on foot.

Dipesh Chakrabarty in his essay "Invitations to a Dialogue" argues that the main aim of Subaltern Studies is to understand the consciousness of the subaltern people. This consciousness informs the political actions which is taken by the subaltern classes for getting their independent life. They revolt against the suppressions of the elite cultures. The subaltern consciousness is taken as a central place in historical analysis in which the subaltern people are as maker of the history.

The character Dull Gret is aware the sufferings of the working class women. She leads the mob of the women for getting the independence of their life. She also inspires to other women for raising their voice against the dominations. Her subversive attitude is shown in the following speech.

Dull Gret says, "Washing in their apron and we puss down the street and the ground opens up and we go through a big mouth into a street just like ours but in hall" (21). She says that she has got a sword on the hand from somewhere and she feels a basket with the gold cups. They keep running on the fighting. She does not stop and they give those devils such a beating. She moves toward the road to show the revolutionary potential. In this ways, she rearticulates in the image of 'Angie', as 'Angie of history'. She speaks her subversive nature toward the oppressive cultures for getting their subjectivity. She is the image of 'Angie' means that she symbolizes the light. She provides the light of awareness to the women. They are ready to fight against the oppressed cultures. She is a subversive woman. She motives to the mass of the lower class women to revolt against the dominating ideologies.

Likewise, the character Dull Gret is also called as 'Angle of history'. She expresses her subversive altitudes towards the oppressions of the patriarchy to establish the new history of the subaltern people. She has an aim make new kind of history. She listens to the stories of the other women but tells little about her story.

She has used the pause, unusual sentence structures on her speech. The final goal of her is to make aware the working women and motive to fight against the dominations. She resists to the oppressed cultures for establishing the new history of the subaltern.

Dull Gret represents a subversive character as well as a submissive character in the play. She is more critical about the oppressions of the patriarchal ideologies and the elite class cultures. She does not afraid of the punishments of the authority. Rather than she becomes more rebellious. It shows that she bears the extreme exploitations of the ruling class people. She has an aim to break the hierarchy between the elite people and the subalterns to redraw the history from the subaltern perspectives

Gautam Bhadra in his essay “The Mentality of Subalternity” says that the mentality of the subaltern is the mixed form of “defiance” and “submissiveness”. It is called that “defiance” is not only the characteristics of the behavior of the subaltern groups of the people and “submissive to authority” is also another important feature. In short, “defiance” and “submissive” constitute the subaltern mentality. The subaltern consciousness is rife with the serious conflict. They have both attitudes, submissive to authority and defiance about the suppressions of the patriarchy.

Dull Gret is a rebellious character although she is also afraid of the patriarchal authority. Her main intention is to make aware the marginal women about their dominations in the society. She wears an apron and takes the harmer. She is more critical against the patriarchal ideologies. She does not afraid of the punishment came from the state holders. Rather than she becomes more rebellious. She says that she is a cannibal. Her intention is to take revenge with the elite class people. The elite class people exploit the working class people for getting their personal benefit. She says that she might turn into vampire. On the other hand, she seems to be submissive women because she feels fair from the elite class values. A mass of the women follow

to her for fighting with the suppressions. She realizes that she is dominated and exploited from the patriarchy.

The character Waitress is a subversive waiter, who is aware the oppressions of the patriarchy. She is a talented girl. She wants to become a physician in her future life. In the reality, she becomes a waiter in the restaurant. Waitress expresses her dissatisfaction about the traditional cultures. At the beginning of the play, she presents herself as a submissive character. She is also afraid of from the power of elitist cultures. She laminates her past life. So she is a submissive woman because of her poor social and economic conditions. She wants to avoid from the submissive life but she is unable. She has developed a sense of subversion. Then she explores her resistance against the patriarchal cultures. The other subaltern characters have both submissive as well the subversive attitudes. The character Isabella Bird is also conscious about the dominations of her father, lover and sister. She expresses her subversive ideas through her books and letters. She wants to aware other women about their resistance against the traditional norms and values. She is a poor servant, who wants to get rid of the submissive life.

Subaltern Studies is a new kind of historiography, which constitutes the subversive politics. It explores the various forms of the oppressions. In the process of inquiring colonialism the historians and post colonial critics stand against colonial dominations for establishing the better future for subaltern people. The historian should aspire to create a new history, which includes the language and voice of the subaltern people. It talks about the subversive attitudes of the subaltern people. Carol Churchill has presented the dominations and exploitations of the lower class women by the patriarchal ideologies and the elite class cultures in *Top Girls*. She tries to project the subversive politics of the women characters. The character Isabella Bird is

oppressed by her own father and the sister. She tries to show the subversion against their dominations for making her identity. The character Dull Gret is also oppressed from the character Marlene. Subaltern Studies shows the subversive attitudes of the subaltern characters against the oppressive culture. It has the main aim to provide an alternative history. The alternative history is new history which related to provide the rights to the subaltern people. Isabella writes the book to express her subversives' ideas against the dominating ideologies. Her main intention is to get freedom from the dominations. Waitress wants to challenge the bourgeois dominations of the bourgeois for getting her rights.

Likewise Ranjit Guha views that the subaltern consciousness and subversion of the subaltern people are closely related issues. He further says, "The alleged 'peasant consciousness' is a strategy they have got to adopt for establishing subaltern people as an autonomous domain having their own history" (230).

As Ranjit Guha's ideas, the subaltern people are united to each other due to their consciousness. The main purpose of their unity and subversion is to establish their rights. They want to have their own autonomy and authority with their rights. The subaltern characters Isabella Bird, Lady Nijo, Pope Joan, Dull Gret and Waitress express their subversion for establishing their own autonomous domain of history. Dull Gret leads the mob of the women for fight against the devils. The term 'devils' refers to the oppressed groups of the people in the society. She wants to resist the dominating ideologies. Her main aim is to establish the new history which includes the rights of all the subaltern women. The character Marlene criticizes the traditional cultures where the women are treated as a passive human. She represents a modern woman who wants to establish the equality between males and females. Her subversive attitudes can be seen in the given dialogue:

Isabella: You say mother has wasted life.

Marlene: Yes I do married to that bastard

Isabella: What sort of life did he have?

Marlene: Violent life? (59)

The above dialogue shows that Marlene opposes the traditional norms and value like the marriage life. She replies Isabella Bird that her mother has wasted life because she had got married with her drunkard husband. She strictly criticizes the exploitations of the males. She calls the males are bastard. They destroy the freedom of the women life in the patriarchy. She is furious about the dominations of patriarchal cultures. She wants to break the traditional dominations of the males. She says that the women can establish their subjectivity of life from the violence. She is more aggressive toward the suppressions of the patriarchy. She wants to subvert the dominations of the patriarchal ideologies from the violence movements. She says, "Fucking bitch fell me what to do fucking" (55). This extract asserts she wants to get freedom life from the all forms of the oppressions.

To sum up, the submissive characters turn to be subversive due to their consciousness in the play. They can resist and speak silently against the patriarchy from their subversive voices for getting their rights.

IV. Submission to Subversion

In *Top Girls*, Carol Churchill presents the oppressions of the subaltern people done by the patriarchy and the elite class cultures. The lower class women are also exploited from the elite class women, who are concerned with their personal upliftment on their jobs. The subaltern characters Isabella Bird, Lady Nijo, Dull Gret, and Waitress are exploited by the elite class woman Marlene. She also oppresses her own sister Isabella Bird as a house servant. They live in the submissive life due to the oppressions of the elite class cultures. On the other hand, they are also suppressed from the patriarchal ideologies. The males attempt to dominate over the women like in the families, offices and other social sectors for fulfilling their benefits. A husband suppresses his wife to follow the traditional norms and values in the patriarchal society. For instance, the Marquis suppresses his wife Patient Griselda to make an obedient wife. He gives an order to her to obey his promises forever. His promises are based on the patriarchal cultures. The poor socio- economic condition itself is the submissive life of the subaltern people. They are living in vicious circle of poverty life. The inferiority complex, passive attitudes make them as a submissive people. They are aware of all forms of the oppressions. They express their subversive attitudes against the oppressed cultures.

The subaltern people speak against the suppressions for establishing the rights and the agency in the society. Subaltern consciousness is emergent as a collective consciousness. A sense of subversion supports to revolt against the oppressed cultures. The character Isabella Bird is more conscious about the exploitations done by the patriarchal ideologies. Isabella Bird is physically exploited from Jim. She lives in the sister's house. Her sister is a rich woman. She is treated as a house servant. So, she is also oppressed by her own sister. She has written some books and letters which

are about her sufferings. She wants to express her subversive attitudes against the oppressed cultures. At the end of the play, she decides to travel Morocco to get freedom from the suppressions

The character Pope Joan is an elected pope, who expresses her subversive attitudes against the patriarchy. She is physically exploited from her chamberlain lover. She delivered her baby during a papal procession. She is aware about the oppressions of the males. She wants to challenge the patriarchal norms and values. She recites the Bible in Latin as a subversive attitude against the male dominating cultures. It helps to subvert the traditional cultures for establishing her identity in the church. She wants to disguise as a man. She wears the male clothes. She wants to show her subversive attitudes against the patriarchal dominations for making her own identity in the church.

Lady Nijo is a Japanese Buddhist nun, who is marginalized in terms of the gender, class, religion, geography and other ways. Her father is a religious man. Her father suggests her to obey the majesty's orders. She is also forced to follow the patriarchal norms and values from her father. She shows the faithfulness and obedient behaviors towards the religion and religious person. It shows that she is a submissive woman character. She is physically exploited by her own emperors. She does not even recognize her own prostitution. She is also dominated by the Western women. She replies to them proudly that Eastern people are Buddhist. She decides to travel on foot through Japan for getting freedom from the oppressions. She is also suppressed from the Christian people and their cultures.

Dull Get is a subversive woman, who represents the working class women. She is oppressed from the elite class cultures. She is a revolutionary woman. She takes a harmer, helmet and sword and leads a mob of the women. She is more

aggressive against the dominations of Marlene. She says that she is going to kill her mother. She wants to subvert the oppressed cultures. She wants to establish the independence of the women.

The character Waitress is a waiter in the restaurant. She is a talented and hard working woman. She is a submissive character due to her poor family background. She is not happy from her job because she could not get good salary. She wants to leave the job. She expresses her subversive attitudes against the dominations of Marlene. On the other hand, she reveals her subversive ideas towards the oppressions of the patriarchy. The male visitors physically exploit her in the restaurant. She bears much more dominations. She is not interested to marry because of the patriarchal cultures.

Subaltern Studies is a kind of historiography that rewrites the history from voices of the subaltern people. It tries to establish the history from subaltern perspectives. It represents the marginalized groups, castes, tribe and their consciousness against the oppressed cultures. The culture studies relates with Subaltern Studies from the perspective of the subaltern politics. It raises the voices of the suppressed groups of the people. Subaltern Studies is boarder areas of the studies than feminism. The feminist criticizes only the suppressions of the patriarchal ideologies. But, Subaltern Studies deals about the real issues of the groups of the people who are marginalized in terms of the class, gender, race and the other ways. The subversion of the subaltern is significant to empowerment of the subaltern people in the society. It supports to aware the subaltern people and revolt against the oppressed cultures for establishing their rights.

The play can be taken as a document presenting the submission and subversive of the women against the oppressions of the patriarchal ideologies for getting their

rights. Churchill's *Top Girls* does not only depict the sufferings of the subaltern people but also project their subversive attitudes against the suppressions.

Works Cited

- Abraham, M.H. *A Glossary of Literary Terms*. Bangalore: Eastern Pres, 2004.
- Bhadra, Gautam. "The Mentality of Subalternity: Kantanama of Rajdharm." *Selected Subaltern Studies*. Ed. Ranjit Guha. Delhi: OUP, 1988. 63- 69.
- Brecht, Bertolt: *Brecht on the Introduction to Feminism and Theatre Trans.* John Willet, New York: Hilland Wang, 1964.
- Chakrabarthy, Dipesh, ed. *Habitation of Modernity: Essays in the Wake of Subaltern Studies*. Delhi: Permanent Black, 2004.
- - - . "Invitation to a *Dialogue*." *Subaltern Studies IV*. Ed. Rnjit Guha. Delhi: OUP, 1986. 360 – 76.
- Chatterjee, Prath, "Caste and Subaltern Consciousness." *Subaltern Studies VI*. Ed. Ranjit Guha. Delhi: OUP, 1998. 170 – 89.
- Churchill, Carol. *Top Girls*. London: Methuen, 1982.
- Das, Veena. "Subaltern as Perspective." *Subaltern Studies VI*. Ranjit Guha. Delhi: Out, 1998. 311 – 15.
- Fitting, Peter. "For Men Only: A Guide to Reading Single Sex Worlds." *Women's Studies*. 2 (1987).
- Gramsci, Antonio. *Notes Italian History: Selections from the Prison Notebooks*. New York : International Publishers, 1971. 54 – 55.
- Gautam, Bhadra. "The Mentality of Subalternity: Kantanama or Rajadarma." *Subaltern Studies (VI)*. Delhi: OUT, 1989.
- Guha, Ranjit, ed. *Subaltern Studies I*. Delhi: OUP, 1982.
- - - . ed. *Subaltern Studies II*. Delhi: OUP, 1983.
- - - . "Dominance without Hegemony and Its Historiography." *Subaltern Studies VI*. Ed. *Selected Subaltern Studies*. Delhi: OUP, 1988

- - - . "Dominations without Hegemony and Its Historiography." *Subaltern Studies VI*.
Ed. Ranjit Guha. Delhi: OUP, 1988. 209 – 310.
- Laudden, David ed. *Reading Subaltern Studies*. Delhi: Permanent Black, 2003.
- Spivak, Gayatri Chakravorty. "A Literary Representation of the Subaltern: Mehasweta
Devi's Stanadayani." *Subaltern Studies. V*. Ed. Ranjit Guha. Delhi: OUP,
1987. 92 – 134.
- - - . "Subaltern Studies Deconstruction Historiography." *Subaltern Studies IV*. Ed.
Ranjit Guha, Delhi: OUP, 1986. 330 – 363.
- - - . Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" Ed. Patrick William
and Laura Chrismass. New York: Colombia, 1994. 66 – 111.