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# Shut Up or Drown: Silence and Containment of the Garrulous Woman in Medieval and Shakespearean Drama

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Shut Up or Drown: Silence and Containment of the Garrulous  
Woman in Medieval and Shakespearean Drama

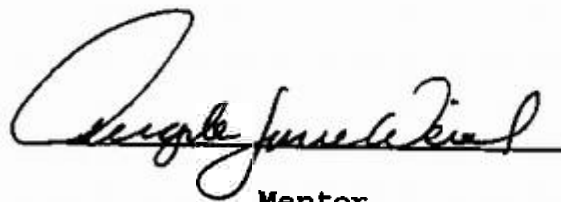
Melissa Margaret Filosa

Submitted in partial fulfillment of  
the requirements for the degree of Master of Arts  
in the Department of English.

Seton Hall University

May 2000

Approved by

A handwritten signature in cursive script, appearing to read "George J. ...", written over a horizontal line.

Mentor

A handwritten signature in cursive script, appearing to read "Roger ...", written over a horizontal line.

Second Reader

Shut up was I never, so God save me,  
In such an Oyster as this. ---Uxor Noah

How ill-beseeming is it in thy sex  
to triumph like an Amazonian trull  
---York 3 Henry VI 1.4.



The garrulous woman confined by a patriarchal social structure is within herself a standing threat to the society by which she is defined. Against the grain of her predominantly masculine tableau, the outspoken or garrulous woman embodies the possible downfall of her male dominated surroundings, and is regarded by her counterparts as deviant, inhuman, or non-being. This subversive woman is correspondingly disposed of following judgment by her peers, separated from other women and/or ignored by men, undeniably useless in her sexual economy. In settings of both the Medieval morality plays and later in the Shakespearean histories, the garrulous woman suffers necessarily in play, transforming from the destroyer to the destroyed, Amazon warrior to weeping victim. Exemplified by the Medieval Uxor Noah, and Shakespeare's Margaret (Henry VI plays followed by Richard III), the threat of the garrulous female character is answered by her society with a promise of containment or destruction. Margaret, functioning within a historical play, is placed on the outside of action, existing as a character on the outside of the play's structure, but more importantly as a character on the outside of history itself. As Margaret functions as incongruous element to surrounding historical

events, her counterpart Uxor functions similarly as a character shut out of religious lore. Within both settings, the role of the subversive female becomes that of obstacle or intruder to be eliminated for purposes of a greater ideal. Both political and religious patriarchal philosophical structures are shaken at their foundations by the presence of the outspoken and simultaneously antithetical garrulous woman and at this cause she is dealt with accordingly.

The outspoken, problem woman is quite literally shut up, in the view of her audience, conveying underlying thematic notions of the female role; but as she is later theoretically drowned within her setting, the garrulous woman represents the possible end of the subversive woman in a male-dominated social construct while intensifying previous anti-feminine notions. Margaret is eradicated as a threat to her historical and male-oriented political surroundings through a madness-inspired silence. As her surrounding society ignores her (*Richard III*), Margaret is figured harmless rather than garrulous, her outspoken nature reduced to nervous babble. Correspondingly, Uxor's treatment by the close of her play similarly shows the garrulous woman in a passive, and furthermore harmless position. She is much less ignored than her political

counterpart but more so drowned by her surroundings. Spoken over by both male and female characters within her end, Uxor becomes voiceless in her surroundings. Rendered harmless by this she is like Margaret, a garrulous woman dealt with by her constructed surroundings accordingly. Projected onto a backdrop either historical or religious, the outspoken woman is highlighted as problematic, not fitting her play or the norms it perpetuates. The fate that befalls the subversive female character in setting then highlights the nature of her presence in her play, but further illustrates the functioning gender ideology and sexual dynamics surrounding her actions and her social frame.

Through transformations within social boundaries, Margaret's plight adopts notions of anxiety concerning female characters. From her beginnings in *Henry VI*, to her devastating end in *Richard III*, Margaret exemplifies an ideally cyclical gender evolution matching harmoniously the cyclical nature of her historical setting. Beginning humbly as a "would be" mate for a powerful, male warrior Margaret begins her endeavor properly, as a prisoner of her British surroundings. Subjugate to her British constraints, Margaret serves the role as "good" woman, mirroring the play's true demonized female (Joan of Arc).

Playing the corollary to the scourge of France, Margaret as French and as woman is a symbol of defeat or of political consummation. It is only with her subsequent transformation into garrulous woman in 2 and 3 Henry VI that this transfer of improper female with proper subjugate is revealed to be a mere replacement of one demon for another. As history cycles through similar battles and foes, mirrored female scourges present themselves dramatically. Margaret becomes unruly and as threatening to Britain and to her male power structure as her likened French woman Pucelle. With her defeat in Richard III, Margaret reneges on her previous standings as threatening woman to resume her initial position as non-threatening subjugate, ultimately ending where she begins, as a passive or non-garrulous being. As history and political structures demand, Margaret is returned to proper womanhood, responding finally and accordingly to the political and gender anxieties of her surroundings.

Within the frame of religious doctrinal teachings, Uxor is similarly paired with gender anxieties through consequent transformations. Starting her play as an individual and ending as a piece of a collective family unit, Uxor exemplifies the religious need for a unified belief system. Beginning her tale as an outsider to the

family unit, she questions patriarchal demands, threatening the authority of her husband, and in turn posing as obstacle to religious beliefs. As the church relies on collective support, Uxor's family relies on her accordance with its structural demands, and it is her insubordination within this structure that grants Uxor garrulous standings. Linked with God's will, the family in which she is placed becomes a model of religious unity under the ultimate rule of an engendered patriarch. A problematic Uxor, in disobedience to her husband, thus poses as a force in opposition to this unity. It is only until her final submission to her family and hence to the will of an almighty God, that Uxor becomes a complimentary character within this unified setting. If her final submission at this close signifies a religious uniformity, it also carries with it underlying notions of rightful obedience and religious duty. As Margaret's transformation quite appropriately mirrors cyclical history while promoting its male slant, Uxor's adoption of proper behavior propels religious doctrine and its inherent lean toward male empowerment. The link between play and sexual dynamics is illustrated within both women, and through their presentations further expands to capture a theoretical

marriage between historical/religious account and hierarchical social structure.

Susan Bartky explores the momentum of these sexual dynamics in social settings, asserting that there is indeed a construction of distinct political anatomy supporting a hierarchy of gender. Bartky examines the existence of an exclusive "male status hierarchy" (109), a hierarchy in which the gestures and roles of women are formulated and defined by men in power. The woman who fulfills the ideals of "male status hierarchy" is firmly placed in an inferior position; the confined woman, though accepted by her society, is small, narrow and ultimately harmless to masculine identity. In defiance of this fulfilling feminine ideal it is interesting to question what becomes of the garrulous woman within this construct. The hierarchy of Bartky's design lends itself to the worlds of both Uxor Noah and of Margaret. Respectively, the forward mother/woman is beaten back by her own children, while the disquieted warrior/woman is silenced watching her own son die. By virtue of not performing the duties of "ideal woman," Margaret and Uxor are eliminated from their surroundings by means of containment or expulsion. Ignored, assimilated, or destroyed, the garrulous woman in

the embodiment of Uxor or Margaret is ultimately excluded from her surroundings.

The exclusive nature of "male status hierarchy" isolates woman from society but in addition separates the mother figure from her familial power, rendering her virtually helpless, and literally forgotten. It is the role of mother that fuels the demise of the women discussed, this role being the only tangible link between Uxor or Margaret and the engendered ideals of her social structure. With this link, femininity or more importantly womanhood is an inescapable prospect for a transgressive female character; more concretely with this identification comes the possibility of masculinized suppression. Evoking classical mythological images, Rachel Blau Duplessis discusses the threat of mother figure to "male status hierarchy" and the consequent rejection or indefatigable suppression of the maternal figure, "the torch is passed on. His son clutches his hand, his crippled father clings to his back, three male generations leave the burning city. The wife lost" (387). "With this invocation of classical mythology, Duplessis illustrates the literal manifestation of patriarchal ideals; the mother figure suffers the ultimate suppression being not only forgotten, but left to burn. With the identification as mother the female

identity very literally disintegrates leaving no room for threat or subversion. This suppression and disintegration of female identity is not only inherent to the "classical" scheme Duplessis draws this image from but clarifies, as well, the perpetual nature of "male status hierarchy." The bonds of male status thus sustain themselves and are further self-perpetuated. Passed from generation to generation- beginning with the authoritative father figure and ending with the youngest generation- the exclusion of mother is accepted practice and an excepted means of survival.

Although male hierarchy is in fact an exclusionary construct, the isolation of Uxor and Margaret is initially a self-chosen state of independence. It is her (the garrulous woman's) prerogative to remove herself from surrounding sexual economy, and it is this absence that lends itself to her acquisition of strength. Both women choose to separate themselves from patriarchal ideology through behavioral and gestural principles diametrically opposed to the views of her society. It is not the role of mother or the judgment of a masculine society that at first draws the transgressor away from her social surroundings. Margaret proclaims her independence early on, insisting to her husband, "I here divorce myself/ Both from thy table/



Henry, and thy bed" (2Henry VI, 1.1.247-248). She is neither object nor prey and is not expelled by man initially but autonomously existent from man and his engendered ideals. With a conscious decision Margaret asserts her strength, initiative, and lack of traditional passive dependence expected from the ideal woman.

Lisa Jardine comments on the facets of marriage expected of Margaret, shedding light on the impact of this table/bed divorce examining the prospect of "companionate marriage" in English, more fittingly, Margaret's society. Where, as Jardine points out, masculine authority ostensibly rules household decisions, sexuality, and emotional endeavors (114), Margaret negates this rule by removing herself from its reign. As marriage connotes a socialized union of two bodies, it is as well a unified norm within her given social structure. By divorcing herself from the union itself, Margaret in addition disconnects herself from the social mores and folkways of her surrounding society. She not only removes herself from her literal husband, but from her husband's (man's) world. With this disconnection comes a transfer of power lending Margaret the right and power to rule her own household, her own mind, and her own sexuality. With this power in hand, Margaret asserts her will and fully adopts the role of

problematic woman. Donning the aura of independent woman, Margaret's garrulous nature begins to take shape with an affirmation and an assertion of highly independent and personal strength.

Similarly, Uxor begins her play with an affirmation of strength, striking Noah back as he attempts to beat her. Instantaneously with this action Uxor removes herself from the rule of her husband and moreover the identifying rule of patriarchal standards. At once asserting a physical freedom, Uxor implies a free will uncontrollable by male regulation. She later fortifies this will exhibiting the need for independence with a wishful separation from her husband akin to Margaret's claiming, "Lord, I were at ease, and herely full hoylle, / Might I onys have a measse of wedows coyll" (Townely 338-389). Uxor divorces herself from her husband, inviting his absence through death implying autonomy from Noah and the patriarchy of which he represents. Both women affirm strength while following through their assertions with a physical promise maintaining sovereignty over femininity apart from mental or physical masculine reign. These claims of independence place both women in power positions within restrictive surroundings; they are strengthened outside of a draining

sexual economy. With this, both Uxor and Margaret become threatening figures in their states of separation.

A symbolic separation from male ideals encompasses the literal threat of female potentiality within a given play, and in addition looks forward to the consequent dissolution of male bonds. The hierarchy perpetuated by a male figurehead in the social structures of both Uxor and Margaret is a hierarchy threatened by a woman in power; moreover, it is a society in fear of the empowered maternal figure. The excluded mother here is not a harmless discarded object, but an intentionally averted threat. As in the case of both Uxor and Margaret, the role of ideal woman is amiss; the woman in each instance assumes a contradictory role playing both authority and mother. She is not singularly a nurturer but is instead a combination of warlike mother and father. With a combination of gender the transgressive female is threatening but also paradoxical within her surroundings. Following on this idea of paradox, Lisa Jardine concisely encapsulates the problematic nature of women such as Margaret and Uxor refining transgression to "proper and improper" uses of female initiative (Cultural Confusion and Shakespeare's Learned Heroines 'these are old paradoxes' 48).

As Jardine studies the labors and social discrepancies evident in Shakespeare's Desdemona, she encounters social inequities in terms of willful and witty women. Jardine examines the possible coexistence of sexual knowingness and wisdom questioning whether sexual experience overwhelms the possibility of uncanny wit. Ultimately Uxor and Margaret combat this representation presenting themselves as both knowing and physically able women, joining their attributes of feminine sexuality with the precise and structured methodologies equated with masculine thought. With such, they make use of their "proper and improper" qualifications. As joined images of mother/father the two women not only become "proper" strength images familiarly, but more importantly become "improper" embodiments of the melding of sex and wit.

Within her play Margaret functions as a prominent symbol of woman's action versus ideological feminine passivity quite literally taking "improper" measures to achieve "proper ends." Jean E. Howard and Phyllis Rackin explore the intrinsic duality of Margaret's persona, contending Margaret "assuming male prerogatives initiates much of the action" (83), (a truth revealed early within her plight in 3 Henry VI. Upsetting engendered ideals of passivity, Margaret, as well, reveals feminine independence

within constrictive surroundings. Adopting the dual purposes of mother/father Margaret, positing herself as a theoretical gender-meld, is a disruptive force to male status hierarchy, exhibiting its inherent incongruity. An audience is led within this play to question the authenticity of a male structure so easily upset by one female character. As a signifier of masculine structural weakness then, Margaret is a representation of the possible disintegration of ideals, which become illuminated at the close of this play. In accordance, Howard and Rackin concur; "Margaret's prominence in the action immediately suggests a weakness in patriarchal structure" (84). Additionally, as threatening conflation of man/woman Margaret becomes more than a looming figure of maternal threat; she adopts the stigma of Amazon destroyer.

Both Margaret and Uxor can be seen as Amazon warriors. Vividly the women portray the possession of active hands in the unfolding of both destiny and patriarchal ideals within the constructs of each play. In turn, the women challenge female passivity while usurping male power positions, categorically disturbing the social gender constructs of her surroundings. Paula S. Breggren and Kathryn Schwarz broach the image of Amazon usurpation of power and investigate its consequent effects on

fraternal bonds, homosocial behavior, and the male reaction to the empowered woman. Margaret becomes "male" through her actions usurping power from her male antagonists consequently fulfilling paternal duties. She "emasculates [her] husband by taking control of his armies" (Schwarz 156) and is thus unattractive as "woman." Bending the lines between engendered ideals Margaret gains the strength of masculinity via the sacrifice of feminine allure. Uxor is similarly unattractive as "mother," likewise bending the constraints of gender, momentarily playing the role of impassive maternal figure. As she blocks her sons' entrance to her husband's ark, Uxor sheds feminine passivity and correspondingly stands in the path of fraternal/paternal bonds, literalizing Schwarz's assertion, "Amazons do not consolidate male bonding" (142). Both women block the passage of men by simply casting away feminine ideals. As this blockage is achieved both theoretically and literally, they are perceived as less and less attractive to the males by whom they are surrounded. The garrulous woman, in this context, is a non-object who becomes Amazon, as Breggren aptly calls a "mythic source of power," a woman who is capable of arousing both "love and loathing" (18) in the male.

A loathed Amazon woman is easily given the role of scapegoat or demon by her male-dominated society. While posing a threat to male homosocial behavior, the Amazon woman dually functions as a threat to overall masculinity causing anxiety and paranoia among male figureheads, pairing Schwarz's loathed Amazon with Breggren's further theory of Amazon anxiety (18). As she subverts patriarchal hierarchy, she poses a matriarchal threat to male authority, ultimately revealing the existence of male vulnerability. Subverting her constructs, the Amazon woman, in tandem upsets her social stratum and as well aids an audience to focus on this stratum's deconstruction. The inevitable questioning of a patriarchal structure closely follows the plight of the Amazon mother through her play from her first moments of conflict with a masculine social structure. Madelon Gohlke reflects upon a similar idea of a maternal deconstructor of masculine ideals, unveiling the theory of a "matriarchal substratum" within a patriarchal text.

This previous Amazon anxiety illustrates visible male vulnerability while founded vulnerability in turn reflects femininity. It is a self-perpetuated and sustaining anxiety much akin the perpetual nature of patriarchy presented by Duplessis. The mother/Amazon figure much like the Etruscan

mother, poses a literal threat to the men of her society in addition to a distinct sexual threat decomposing male value representations and moreover devaluing ongoing patriarchal ideas. The garrulous woman, personalizing the matriarchal substratum, encompasses the ability to dismantle the patriarchal structure. This threat provides the rationale for the manifest text of male dominance through the fates that befall both Margaret and Uxor. Caroline R.S. Lenz supports the looming threat of the garrulous woman and asserts that "structures of male dominance grow out of and mask fears of female power and of male feminization and powerlessness" (9). With the pairing of Gohlke and Lenz's hypotheses, it closely follows that the existence of female power through the presence of Amazon women not only presupposes the disempowerment present in a patriarchal society but feeds male anxiety, in turn fueling "male status hierarchy."

Although the social structures prescribed to the plights of Uxor and Margaret are undoubtedly male dominated, their speeches "can be made to challenge, and not to confirm a dominant patriarchal ideology" (Evans 141). Ruth Evans' position concerning the presence of subversive women in the medieval play applies to both the early speeches of Uxor and Margaret. Evans regards Uxor's



early invocation of "widow's soup" as both subversive and problematic. Uxor equates happiness with the independence equated with death. She is presented ally to her audience as violent, untrustworthy, demonic, but also as an emasculating character. By rendering Noah dead, she removes any present virility he may encompass. He loses his ability to live, but more importantly, his ability to make love. By naming herself a widow, Uxor revokes Noah's privileges to her bed. Non-existent Noah can no longer perform the role of husband, nor can he attempt to consummate the marriage. With her entrance into the play, Uxor is a dangerous castrating mother who justifies the presence of male anxiety.

In a similar show of threatening independence, Margaret's divorce from Henry's bed eliminates any evidence of his potency as male. By conjuring and then removing herself from the "bed" image, Margaret silences Henry's sexuality and manipulates the sexual dynamic of male/female power roles by withholding the only tangible endowment she possesses within her social constraints. The threat to patriarchy lies herein. To further intensify the impact of this "divorce" it is useful to consider the union of marriage itself, where a woman is theoretically "given" to her husband by an approving father during the nuptial

service. Lisa Jardine's examination of the marriage bed and its precursors in "Companionate Marriage V. Male Friendship: Anxiety for the Lineal Family in Jacobean Play" delves deeply into the marital role, and the consequence of male spouse rejection specifying the structural gender impact of rejections akin to Margaret's:

Since the obedience and dutiful dependency expected of female kin is designated 'love,' regardless of whether it is directed towards father, brother, or uncle (in absence of father) or husband, a moment of representational crisis arises after transfer [of daughter to husband]. As the father 'gives away' his daughter in marriage her 'love' passes instantaneously from him to her new husband. (116)

Margaret no longer rejects her husband's sexual advances; with Jardine's assertions in tow, she rejects the 'love' or tie to the entire hierarchy of gender, excluding her own familial ties as well as her romantic interests. As Margaret evokes the image of "divorce" she once again disconnects from the ideologies which surround her. This draws a deeper impact from her exclusive actions and further defines her role as an entity on the outside of patriarchal borders.

Moreover, Margaret's divorce embodies yet another threat to patriarchal ideals. Considering the marriage ceremony as a hand over ritual, the political implications pair a commodified and surrendered Margaret with a consumed and defeated France. As she has been lead to marital union by a consenting father, she is handed over willingly by her French provider in order to assume an obligatory subordinate position within a new British frame. In the guard of British Suffolk, Margaret enters the Henry sagas as a prisoner of war and as an object of love. Within this frame, she is guaranteed both care and protection from a new male and residence within country free from political turmoil. The marriage itself is not only a binding of man and woman but a pairing of two male ideological ideals. Divorcing herself from Henry, Margaret rejects the wishes of her French father, denying the standards or expectations of this defeated society. As well with this divorce from Henry, she removes herself literally from British rule. Without man, and set apart from patriarchal structures of any kind, she is without the benefit of sheltering country but is as well freed from the binding ideals within these same constructs.

As both the women shed domesticity while abandoning their husbands through threatening speech, there is an

introduction of a secondary and more threatening implication from the garrulous female. Denouncing a need for a husband, each woman deserts the patriarchal marital ideal rejecting general masculinity, and more deeply critiquing the expectations of her domestic role. With Noah dead, Uxor or "Wife" Noah also needs not share her meal with her husband or with man of any kind. Resembling Uxor, Margaret shapes a similar criticism of domesticity. Margaret divorces herself sexually from her husband but predicates this idea with a divorce from table. The divorce from domesticity and servitude is her in higher priority than the divorce from sexual physicality. With both remarks the women remove themselves from the mold of "wife" constructed in a male dominated society and illustrate themselves to be contradictions of ideals. The ideas are posed as threats to masculinity and reveal each woman to be in conflict with the role of "woman" she is given.

Uxor regales in the idea of partaking in "widow's soup," literally enjoying the consumption of food while her husband lies dead. Uxor samples soup that she need not prepare for herself, that she as well needs not prepare for her spouse. With the severing of nuptial ideals, in her case through the representative destruction of her

husband, Uxor retains a semblance of independent identity and figures a contradictory presence in her role. She is un-wife within the constructs of marriage, waging a spoken assault upon her husband, orally breaking marriage contract with a new threatening verbal vow. As Sheila Delany remarks within *Impolitic Bodies*, the insinuation of such a vow lends itself to the struggle of the problem woman within her structure "the 'verbal battle' of linguistic exchange [which Uxor engages,] is emblematic of deeper structures within the [play]" (99). Wishing death upon her husband, Uxor in garrulous form, sheds the need for husband, but moreover denies the stereotypical construct of Medieval marriage. Withstanding, her wishful destruction lends a more sinister view of the paradoxical rejection Jardine describes and Margaret exhibits.

Margaret's contradictory presence in a patriarchal setting is highlighted as she is remarked upon and reacts to York (3 Henry VI, 1.4). In this scene, Margaret performs her troublesome role, ricocheting between "proper" and "improper" behavior and regarded by her male antagonist as a problematic female. Margaret does not reflect the image of "woman" in her setting, nor does she assume the docile role of dutiful wife or passive mother though her actions are for the benefit of her own son. Contradictory

in role, she as Uxor before her, is paradoxical in action as well as word. Margaret engages in a verbal battle, but in contrast follows her vows with an answered promise of humiliation and destruction. This antagonistic interaction with York magnifies Margaret's presence within her setting and pinpoints her symbolic impact within the play.

Illustrating the presence of Amazon anxiety in a "male status hierarchy," York, threatened by Margaret, calls direct attention to her contradictory role, her "improper" presence: "How ill-beseeming is it in thy sex to triumph like an Amazonian trull" (113-114). Margaret, as independent, as strong, as "triump[hant]," is in her mere carriage incomprehensible to York, a representation of male power figure. It is with the unfolding of the scene that incomprehension and threat become conflated.

Using Jardine's construction of problematic impropriety, Margaret's representation becomes an apt model for the contradictory embodiment of "proper" and "improper" behavior setting her firmly on the outside of the engendered norm. Pennie Downie, who played Margaret in Adrian Noble's adaptation of the three parts of Henry VI, and Richard III, comments on this outside presence. Downie, referring to this part, as 'mad Margaret' refers to the moral nature of her character, strengthening Jardine's

proper/improper paradox: "[Margaret] is amoral, in the strict sense of the word. She is not immoral, she simply has no morality, but responds to the world she has to operate in, reacting in a sense simply as an animal to stimuli, but then politicizing her responses" (126). With such interpretation, Margaret is visibly the "improper" woman, incapable of submissive marital placating but more so an active participant in the unfolding of her own will. As such, she is to her audience clearly problematic to her surroundings and to constructed gender. Downie strengthens this presentation of Margaret as an unsettled outsider to the norm, playing her character with a French accent, differing than the rest of her British intoned cast, informing her audience from the first moment of the play that Margaret does not "fit" in her surroundings (116). Although Margaret is inextricably linked with "mother" through this play, (her intentions are to protect her own son,) she does not resemble the appealing, or "proper" women "breeders" referred to later in the play, (2.1.41-42). Nor does she represent York's image of female beauty. At once, a threat of fitting the male ideal is presented and then quickly averted. Through York's introduction of maternal nurturing and beauty (1.1.4), he constructs the ideal woman of the hierarchy he represents. The audience

is, with this, granted a view of Margaret's immense idiosyncratic presence in this society while given a view of her literal attack against this construct.

York wages an assault on Margaret's womanhood with emphasis on her face. Initially he insults with this attack, but ultimately questions with his remarks. The gender identity of "woman" through York is dictated and defined by image. With ideas of women in correlation to beauty, York asserts the idea of femininity as an artifice or achievement. He underscores the superficial nature and existence of "woman" by affirming the connection between physical beauty and emotional demeanor, "tis beauty that doth oft make women proud" (127) only after offering comment on Margaret's "vizard-like" face. With the pairing of image and pride, York hopes to invoke shame in Margaret as she should, according to his standards, feel irrevocably shamed as he implies deficient femininity at the cause of an unremarkable face. Seemingly "woman," Margaret should be affected by this attack, but it is not the need for superficial beauty, which reveals her weaknesses, it is the link to femininity through motherhood that renders her weakened. Downie adds to this idea within the scene, commenting although York invokes "conventional within-law feminine principles" within his speech, "it's



the idea of her as a mother that is most powerful, and that, in spite of all her power as a warrior, gets to her" (132). The audience witnesses her emotional response to attacks on maternal nature and literal attacks on her own son, making a link between maternal bonds and feminine downfall.

York's attack targets Margaret as a non-woman both physically and emotionally, but also magnifies her capacity to destroy his (patriarchal) system. Margaret's share of beauty is small; however, this is not the reason she is not "womanly." Margaret's ambition is what finally leads York to employ his greatest insults York affirms the nature of Margaret by defining acceptable women: women are "soft, mild, pitiful, and flexible" (141); the humanity of women is then contrasted to the animal nature of Margaret. Different than acceptable emotive women, Margaret is merely a "tyger's heart wrapped in a woman's hide," responding to stimuli (Downie). The abominable Margaret is undoubtedly an anomaly, bearing unfeminine traits. To further the insult of this speech is the ultimate insinuation of complete inhumanity. Margaret is a non-woman but is also a non-person, beast-like portrayed as the "she-wolf of France" and later bearing the poisonous tongue customarily accompanied by a serpent. Stripped of humanity at the

hands of her aggressive actions, she is equated with animals linked with carnage, evil, and decay. She is the ferocious man-eating tiger or wolf, but at the same time she is serpent or demon. York supports his portrayal of demonic Margaret following with descriptions of her "evil deeds" and her "stern, obdurate, flinty, rough, remorseless" demeanor (142). As she is paralleled oppositely by an acceptable woman, Margaret, and more pointedly, the garrulous woman is revealed as a threat to not only man but mankind.

This assault though defamatory on the surface can actually be viewed as a self-destructive rant on York's part, illustrating Margaret to once again be viewed as a paradoxical, but as well confusing and dangerous character to the plight of hierarchical man. J.P. Brockbank examines the effects of this non-woman on the structural frame of social constructs. A detriment to her surroundings, Margaret becomes a breeder of chaos. Considering "The Frame of Disorder- Henry VI," Brockbank refers to Margaret's play as "the ultimate predicament of man as a political animal" (79). Herein lies the threat and confusing nature of Margaret. As animal, and as politically ambitious being, she too assumes the masculine role of political animal. Like Henry or like "the bottled spider," Richard, Margaret

is able to function instinctually. With the ability to ignore emotional ties or moral implication Margaret is more bestial than a male political animal. She is here a conflation of images: mother/father, man/woman, nurturer/destroyer; and in York's ostensibly insulting reduction of Margaret to animal, he proves that she is multifaceted or complex, but moreover a force capable of dealing with or destroying other man-animals soundly. Defining Margaret as man or animal-woman, York as well aids his own destruction along rendering himself more female than she, using aspects of emotional appeal to assert his plea.

Brockbank comments on this plea and the weakening implications of York's language use; "in spite of the controlling formality the language moves on several planes between gnomic generalizations" (100). It is with these generalizations that York renders himself weakened rather than his opponent. With "tis government that makes them seem divine/ the want thereof makes thee abominable." (1. 4. 132-3). York invokes what Brockbank refers to as "stylized feeling," appealing to the audience with superficial grandiosity in speech and emotive effect which he pairs with the insidious implication of faulty motherhood, "How could'st thou drain the life-blood of the

child?"(1.4.137). York ally begs the audience here to support his claim. Brockbank rightly reveals York to be overtly appealing to audience emotion using "plain personal pathos" as he refers to his own "sweet boy" (1.4.157), and follows with ill-tempered "colloquial venom" referring to the "crook-back progeny." This scene does indeed work on several planes as York utilizes generally engendered motivations to affirm his own masculinity while revealing his own weakness. The impending defeat of his Amazon opponent hinges on his own usage of "female" ideals while he fuels Margaret's strength with his assault. Ultimately he paints Margaret to be the stronger, more bestial, manlier opponent as he is destroyed.

York, as a patriarch, represents a society shaken by a dually functioning Margaret and her presence in a "male status hierarchy." In his speeches he constructs an outline of a patriarchal belief system, a system in which Margaret does not fit. In turn, Margaret figuratively and literally destroys him. Considering Margaret's role in both the play and York's view, the close of the scene becomes a moment of clarity and foreshadowing as the destruction of York mirrors the dissolving male bonds that follow and pervade the rest of the play. York imposes sex upon Margaret setting a distinct gender typology. York

attempts to reveal Margaret's lack of discreet femininity, and she in turn magnifies his deficient masculinity. As the husband, emasculated by Margaret's tactical usurpation of power, York is equally emasculated as a woman bests him. Margaret unerringly beats York, and the culmination of his defeat is best represented by the physical humiliation he endures. As Margaret stabs York, she feminizes him, bestowing upon him the "soft, mild" characteristics of an acceptable woman. Indeed, she states "And here's to right our gentle hearted king" (176). Margaret is, quite matter-of-factly righting a wrong with her action. But the added implication of York's femininity is achieved through her choice of words. York is proven gentle, and in fact weaker, or more "female" than Margaret. Her actions only work to reaffirm the gender construct York inadvertently builds. As Margaret takes an active role in York's death to prove words, images, and emotional ideals York can only passively convey, she dismantles his masculinity by rendering him passively ineffectual within his own frame.

Margaret furthers this emasculation as she orders "Off with his head and set it on York gates" (179). Through beheading, York loses his identity and humanity as his life is literally taken away. He is further, figuratively castrated upon the order of a masculinized woman foe,

suffering subsequent denigration as he is reduced to an object. Margaret adds, "So York may overlook the town of York" (180). A bodiless head, York is a trophy to be looked upon. With the passage of one eventful scene, York is revealed to be a gentle, commodified being, who embodies ultimate passivity. Through this meeting with Margaret, York is transformed into the "acceptable" woman he has previously defined and works to affirm Margaret's position as a standing threat to the hierarchical norm. The function of the garrulous woman in this sense is not to subvert masculine authority but to transform the masculine social structure into an inviting environment for the female presence. She does so bending gender, becoming male herself, but also by rendering the men around her feminine.

Margaret's torture of York causes Northumberland to weep; through her actions and consequent reactions, she establishes herself as an image of violation and typifies transgressive sexual roles violating traditional gender ideology. Margaret's actions masculinize her but also function as a reductive element in terms of masculinity; both York and Northumberland are feminized by her deeds. Howard and Rackin comment on Margaret's actions as a breach of proper female behavior, highlighting Northumberland's presence as an invitation for her viewers, both onstage and

off, to "recognize the extent of [Margaret's] violation of femininity" (95). Once again Margaret becomes a contradiction in terms of "proper" woman; her actions deemed improper seem here an understatement in terms of sexual impact. Through this scene, both of her opponents reach the emotional side of those who view them more importantly the audience onstage begging and weeping for assistance. Margaret is unmoved. With these pleas, and her consequent indifference, Margaret is a discordant presence within her social structure. She tests the boundaries of her femininity but also the borders of gender in general, crossing the lines as well between stage and audience affect. She tests the masculine structure of her surroundings and assumes the role of "male" in the company of feminized men and emotive audience. Margaret's activity in this scene illustrates primarily the subversive threat she represents to a "male status hierarchy" but also illuminates certain cause for "Amazon anxiety"; male vulnerability is achieved and recognized by both participants and spectators.

The threat and exacting of physical aggression defines both Margaret and Uxor as active women. With physical action, the women take eager hands in the literal and figurative dismantling of a male dominated social

structure. The image of physical aggression is linked consistently with Uxor throughout her play. Upon first meeting Uxor, the audience witnesses Noah's physical threats against her followed by a consequent beating. Differing from the traditional view of passive wife/mother, Uxor claims her strength, fighting back, "By my thrift, if thou smyte I shall turn the untill" (Townely 217). Uxor does not passively accept a role of subordinate but equally challenges Noah to a physical confrontation. Supporting the idea of Uxor as non-woman in action, Noah comments, "With a rerd;/ For all if she she skryke;/ In fayth I hold none slyke/ In all medill-erd" (230-234). As Margaret's action results in emasculation, Uxor's fight likewise exacts a similar end. Noah, a man self-admittedly old, sick, sorry, and cold is withering away with age (Townely 60-63). Uxor functions to highlight his weakened state, his impotent presence. Noah must use a whip to beat his wife; with such a beating Uxor remains in a power position as her husband necessitates a phallic tool in order to quiet her, and the beating itself adopts the feel of a passive-aggressive attack, intensifying Noah's ineptitude as a male power figure. The beating more so adopts sexual implications as Noah threatens, "For betyn shall thou be with this staff to thou stynk," (382), and executes his



threat with a phallic weapon. Uxor is in turn beaten with an extension of impotent Noah. Challenging the patriarchal system, like Margaret, Uxor draws attention to the weakness of the male power head.

As Margaret enacts a symbolic castration, Uxor manifests Noah's insufficient virility, cutting Noah's sense of masculinity. Like York's physical objectification, Uxor renders Noah a visible spectacle. The audience spies the absurdity of an aged man swinging a staff. Although Uxor is ostensibly the loser in this confrontation, she disembarks her scene victorious, having revealed both Noah and "male status hierarchy" to be imperfect, impotent, and susceptible to the power of the garrulous woman. Noah is introduced in the play as a male archetype and is correspondingly linked with a 'higher' man. It is with this link that Uxor's threat adopts a more significant prospect. Noah is a good man, portrayed as a character sympathetic to the plight of God. Correspondingly, the plight of God is linked with the plight of "man." A distinct and unshakable ladder of sexual dominance is constructed before Uxor's entry. Noah regards the nature of sin, commenting that sinly behavior escapes the rod without repentance (Rose), and then equates physical violence with sin and forgiveness. With his

introductory speeches Noah constructs a symbolic paradigm between the punishment of sinners through flooding, and the discipline of wife through physical beating. Both ideas are presented as possible remedies to masculine subversion; God's rod adopts the same function as Noah's staff. With a pairing of ideas Noah hence becomes the surrogate God to Uxor as "sinner." With the trope of punishment, Noah rationalizes his own behavior while simultaneously granting himself God-like status, becoming universal ideal man and moreover an embodiment of a heavenly reaching "male status hierarchy."

Uxor correspondingly refers to an omnipresent "we women" while encountering the wrath of her husband. With this plus her consequent exchanges with both husband and sons, Uxor provides a universalization of matrilineal/patrilineal conflict, constructing an image of Uxor versus mankind. Using terminology Sheila Delany refers to as "masculinist," Uxor groups women together into a "flock," (91). Although she uses ostensibly male language to express her womanhood, Uxor's adoption of this "masculinist" guise only works to fortify her contradictory and threatening role within her play. Employing masculine tools she works to dismantle patriarchal constructs, moreover using "maleness" to affirm and not oppress female

positions. She poses an immediate threat to her husband's masculinity but also poses as a foreboding symbol of destruction to generationally perpetuated fraternal bonds. Uxor's argument with Noah transcends singularity becoming a complex debate between not only Uxor and Noah, but between Uxor and the male hierarchy of her own family. Linking this debate with the ever-watchful eye of a Noah-sympathetic God, this debate as well reflects a more universal battle between transgressive femininity and oppressive male status ideals. These ideas culminate within the battle as they unfold before an audience. As Uxor gains ground in her argument with Noah, physically withstanding his beatings and tirade, her sons become surrogate enemies, assuming the collective identity of a mighty male figurehead. Finishing each other's rhyming couplets, the sons are galvanized as one force opposed to the plight of their mother. Uxor begins to resemble Duplessis's classical image as her sons affirm collective masculinity, finishing each thought with the word "brother"; they maintain unity and agreeably male power while excluding the garrulous Other.

The strong and exclusive nature of the fraternal bond is clearly illustrated within Uxor's final scenes. Upon Uxor's discovery of safety, the flood's subsiding, her sons

rejoice addressing "father." Claiming "the floods are gone, father" the sons proclaim relief while excluding the mother who has provided it. They follow the restrictive relief with further insult, regaling, "our ship" is firm in its hold. The particular "our" of course is prohibited to Uxor. Implicitly the sons' claims set Uxor outside the firm familiar structure they have built, literally evident in the ship, and symbolically inferred through the fraternal bonds they have exhibited. Similarly, Noah responds to his "dear" sons, naming each individually, pairing the image of his sons with "glee, game" and more tellingly with "God." Noah links happiness with his sons and ultimately with God ensuring the survival of the sexual ladder their actions allow. The absence of Uxor in his speech and the presence of God link maternal absence with a perfected and unshaken "male status hierarchy."

The idea of male bonds linked with God adds to a previously established idea of universalized "woman" versus ideal "man." The opposition represented in Uxor, her family, and God equates woman with inherent evil and man with infallible God. The surface opposition between Uxor and her family strongly supports the deeper conflict between garrulous woman and "good." Uxor laments boarding the ark, primarily commenting on containment, "I was never

bard ere, as ever I myght I the,/ In sich an oostre as this"\* (Townely 328-329). Uxor contests her impending containment, but furthermore grieves departing the earth. Where man has thus far been linked with the heavenly father figure of God, Uxor or subversive woman/mother is linked with the sinful earth. Evidently female, Uxor displays the trait of human empathy, mourning the loss by drowning at the cause of God's flood. Through the stark difference between heaven and earth, the elevated nature of patriarchal standards is contrasted with low-lying sinful feminine ideals. More specifically this contrast comes through to an audience using the specific ideal portrayed—the emotional maternal link contrasts and hinders the impending structural judgment. Through empathy, Uxor is in direct opposition to the plans of her husband, but in addition opposed to the act of God. In the Chester cycle Uxor relates to the "Good Gossopes," a group of base gossips who will surely drown in the flood. Uxor and the women to be killed are linked symbolically through her sympathies, supporting an ideal of universalized female evil.

Tempted by the earth and sympathetic to the downfall of sinners, Uxor takes the place of an Eve figure within

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\* "Shut up was I never, so God save me/In such and oyster as this"(Rose)

this structural setting. Like Margaret replacing a witch-like Joan of Arc, Uxor is firmly placed in the position of female demonic scapegoat. While the "Good Gossopes" are sacrificed due to lives of sinning, Uxor, as empathizer, is equally sacrificed. The women, Eve-esque and clearly "improper" to feminine ideals, are mutually given the 'rod' of a vengeful God, transitively through the hands of man, but also quite literally through God-spawned death. As Uxor suffers her second thoughts she, like Eve, necessarily suffers the punishment. Doubting the will of God, and hindering the plan of man, Uxor, like her "evil" predecessor, uses individual thought and emotional response outside of a collective patriarchal stratum. Eve, ostensibly the first transgressive female, quite literally uses her individual thought considering the acquisition of knowledge. She ultimately becomes the root of all sin for mankind. Her trial renders her a sexually symbolic iconoclast. Likewise, Uxor suffers the same fate becoming emblematic of the power struggle within her social construct. Hope Phyllis Weissman captures this iconization in terms of women in the Middle Ages; "in the sharply contrasting images of Eve [improper ideal] and Mary [proper ideal], of fabliau wife and courtly lady- and in the

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conflated images of Mary Magdalene...or Joan of Arc...-once again we recognize the forms with which Western women, historically, have had to come to terms" (1). Upon showing reservations concerning "God's" will, Uxor comes to terms with her problematic presence in a socially constrictive setting and is beaten by her own sons, or more importantly by "God's chosen people." She is transformed finally into the sacrificial lamb, or in other terms the ultimate scapegoat, a figure proper and acceptable within the structure's constraints.

Considering Uxor's universal "we women" self-definition, and the fate she endures, the universalization of matrilineal/patrilineal conflict harbors not only anti-woman notions but in addition sentiments of anti-independence within constrictive social structures. Both Ruth Evans and Richard K. Emmerson offer a telling commentary on Uxor's ideological function within her play. Emmerson examines the "editorial" nature of medieval dramatic interpretation, supporting Uxor's complex personality and multi-level character (32). Evans embarks on an exploration of the economic conditions that surround the Townely "Noah." Both critics fill in notable gaps left for interpretation within the play's unfolding. While Emmerson regards the medieval character's multiplicity of

interpretations, Evans remarks upon the constructed nature of performative feminine identity (143). Uxor is constructed in both critical realms. Her actions reflect this idea: "[Uxor's] desire, expressed in concretely social terms...demonstrate[s] how she is constituted within a particular social framework" (Evans 145). In her construction she reflects social fabrication.

As Uxor performs on stage, Evans refers to a substantive "sense of identity due to 'pre-capitalist production' that pervades the audience" (144). This premise supports the independence and strength portrayed by the strong female character within her play and lends effectivity to the audience to which she is directed. As she, "is projected as the desire of all wives in the audience, to whom she explicitly and complicity, addresses her complaints"(147), Uxor is universal. With this universalization though, she takes on a further implication. As her economic surroundings support, Uxor is in touch with her own identity; moreover she is capable of functioning independently of her surroundings and male counterparts. She becomes a universal image of potential independence. Ideally, Uxor represents the newly working woman independently functioning on an economic plane. More specifically, as Evans explains, Uxor "visually...represents



weavers, the largest group of skilled women; on stage, as she wields her distaff, she embodies not simply the power of Eve, but also perhaps the power of a high skilled working woman" (154). Although Uxor functions as a positive image of high-skilled woman, she is portrayed as a subversive element; she is furthermore represented as a character in need of containment.

While providing support of the new economic community, the presence and treatment of Uxor in the "Noah" plays, illustrates a society of divided ideals. The dual nature of the warrior/mother, active/passive figure or moreover the "improper"/ "proper" woman links itself with the dual nature of the medieval economy. The gaps in her possible interpretation and motivations within her play lend themselves to the ideological fissure presented within an individualistic economy harboring collective sexual ideals. The iconization of a strong female reflects a more liberated society but at the same time this same characterization, within her downfall, typifies the "epiphenomena of a culture in which an extraordinary hegemony over images and ideologies was exerted by elite classes, that is, by political, intellectual, and religious aristocracies whose official membership is male" (Weissman 1). The conflict between capitalistic independence and

pre-capitalistic domestic dependence is encapsulated within the engendered struggle between passive mother and maternal warrior. More specifically, a weaver is faced with a choice determining the importance of her role as mother or the consequence of her own economic independence.

Likewise, Uxor is torn between the domestic passivity of dictated familial patriarchy and her individuation through independent identity and decision. The elements of choice and decision are used to highlight the destruction and containment of the garrulous woman. Intensifying the value of individual thought, Uxor is ultimately given a choice in the play, but the choice within itself is a means of containment. Noah's wife is faced with the election between cooperation (acquiescence to her husband) or independence (death by drowning). With this decision, Uxor is stripped of her potentiality (for subversion and for success), left with a choice between the lesser of two "dead ends."

Uxor is divested from her individuality left in a state of choiceness. Likewise she is equally stripped of her humanity as she is equated with various animals throughout the play. In the manner of Margaret's "tyger's heart," Uxor is coupled with dumb animals. Bringing to the ship bears, wolves, apes, weasels, squirrels, and ferrets,

(Chester), Uxor is presented as more than the bearer of beasts; she becomes bestialized herself. Through identification with animals, Uxor is implicitly dwarfed mentally and/or physically. With the link to bears and wolves, the aggressive nature of garrulous woman becomes evident in Uxor, containing her physical aggression much akin to the aggressive she-wolf reduction of Margaret the warrior. With this dismissive representation of female physical aggression, the forward strength of the feminine aggressor is reduced to an easily contained or destroyed beast to man. These animals are then followed by connections to apes, strong beasts that are equally as strong on levels of clumsiness and physical odor. Once again, the feminine warrior is reduced to an uncomplimentary generalization. The placement of apes after the man-threatening beasts detracts from the image of foreboding threat, adding to an image of progressive harmlessness. Adding to this reductive image the beasts become smaller and more harmless with the progression of ideas. Uxor is symbolically transformed from a threatening bear to a benign ferret. She is thus deposed of her warrior status and granted the status of a suppressible beast. Domesticated woman, in the form of Uxor, is portrayed as thus, inferior and non-harmful to man.

Linked with a gamut of animals, Uxor is presented as more than an animal lover but as a harbinger of foreboding medieval imagery. An array of mythological implications are consummately linked with Uxor through her animal bond, and though these links can be reductive of her power as a female threat, they like Uxor herself carry more threatening implications in terms of the male structure. Steven Glosceki examines the implications of bestial imagery in "Movable Beasts" and supports the foreboding presence of a woman linked with the bear. Such an image is "effective, not affective...meant to acknowledge and probably propitiate the inscrutable cosmic forces whose powers ordinary people [find] impossible to resist" (9). Although bestial reduction is, at a glance, dismissive in terms of power and threat, it can as well lend itself to a more empowering interpretation. As a bear-woman, Uxor is an irresistible force who can very well dismantle the constructs that surround her. Unlike "masculinist" collective women, she is an isolated and dominating power within patriarchal surroundings who could, if not contained, destroy the hierarchy of power within her realm.

The need by a masculine society to dominate or contain a garrulous threat is as well expressed within Uxor's animal imagery. The wolf, like Uxor, is an expression of

"nobility gone astray" (Salisbury 49), and signifies elements of greed and ambition. A female over-reacher, Uxor demands an ear to hear her plea and does not doubt her desires. She, on the outside of familial bonds and demands, does take on the image of a "lost" individual within her social frame. She maintains her views when they fall upon a deaf lot of listeners and is willing to fight for her will, and with such a mindset is force to be contained by an oppressive stratum. Like the medieval wolf, she is threatening to those around her, and like a wolf is restrained with training or destruction. To combat this empowering image, Uxor is again a likened paradox, balancing threatening traits with confinable qualities. What better way to reduce wolf-like ferocity than to follow it with an ape? "The ape is the proverbial dupe and it is an animal of grimaces and tricks" (Rowland 32). Uxor's threatening ambition is made controllable with the unsubtle evocation of ape-like qualities. Like an ape, she is maintainable. But much in the nature of Uxor or Margaret, even the most plausible image carries with it a hidden threat to a masculine hierarchical structure: "God's ape was the devil" (Rowland 32). Though dupable, Uxor is linked with the most threatening foe to face a God-headed social structure-- the devil. Uxor, in pairings, is

problematic in a multiplicity of ways. Like her evil-  
likened counterpart she becomes a legion of threats,  
carrying with her the implication of hell-bound ambitions  
and merciless demeanor.

Paradoxical Uxor, through metaphoric links, negates  
and contradicts the engendered constraints and images with  
which she is linked. As she is paired with a seemingly  
clumsy ape, she is as well linked with the graceful ferret.  
Like Uxor, the ferret is not what it appears to be. Small  
and outwardly harmless, the ferret is as well a hunter  
capable of capturing and destroying its opponents (Rowland  
64). Previously paired with devilish animal imagery, she is  
simultaneously linked with the weasel, an animal capable of  
destroying venomous snakes (Rowland 167). With such she  
cannot be a friend of the devil, but a formidable opponent  
to evil. This is as well supported by her consequent link  
with squirrels, an animal likened in its emblematic load  
carrying capabilities to Christ with His cross (61). Once  
again affirmed in strength and in motivation, Uxor is an  
anomaly within her surroundings. Incongruous to her  
surroundings, paradoxical Uxor is confined without choice  
by a dominant society. Like Margaret, she is a woman  
dynamic in nature and with this complex compilation of  
personal traits shows a multiplicity of needs and

reactions. It is her multiplicity that renders her transgressive by an unyielding social structure, and it is her fate that shows the collision between a changing female norm within an unchanging male paradigm.

With the backdrop of economic change it becomes evident, as Emerson comments, that the Wakefield master is comparable to Shakespeare as "he reshapes literary texts to the sphere of his own experience and consciousness" (145). As Uxor is faced with choiceness, she represents the scope of ideals pervading a changing society. The struggle between patrilineal/matrilineal control becomes a struggle for individuation and economic survival against prerequisite domestic passivity. As a teaching tool for an audience, Uxor shows that independence is a strength only to a degree, furthermore pinpointing that for even the most independent woman, there are indeed structured limitations. Ultimately, through Uxor, an audience learns, as well that subversive elements--inherently evil beings--are to be defeated by a pre-existing and self-perpetuated "male status hierarchy." Though this defeat inevitably comes with her dramatic close it implicitly reaffirms her presence as a threat in this same hierarchy. The necessity to destroy the garrulous woman works to support her subversive existence. The restrictive male family does not

in turn abuse her as Other but rather uses her to acknowledge their own limitations (Weissman 6).

Like Uxor, Margaret functions as an indelible image of the garrulous woman both threatening and destructive within a masculinist landscape. And within Margaret, correspondingly, thrives a distinct threat to patrilineal structure. The threat of the garrulous woman is hidden within her treatment, her actions, and in her reactions but is, likewise, potentially hidden within a distinct power delineation. Kathryn Schwarz comments on the pairing of Margaret's inhumanity with the plausible threat she poses to a male dominated society; "the 'inhumanity' of Margaret's performance lies in its exposure of the transgressive potential of woman's roles, its playing out of the anxious possibility of literalization" (162). The dehumanization of Margaret forestalls the political and ideological impact of a strong willed female power figure within a Renaissance landscape.

Like Uxor Noah, Margaret is written during the growth of a burgeoning economy. With the introduction of mercantile economy, the opportunity for economic independence is an ever-present ideal. In turn, the surge toward capitalistic practice enabled individuals to earn means regardless of class, gender, or race. This growth in



mercantile practice assures a more independent woman in social settings and underscores the presence of an Uxor-like character (Margaret) within, as Schwarz refers, a "restricted patriarchal family" (142). There is similarly a delineation of ideals present in the time frame surrounding the presentation of Margaret. Shakespeare explores the struggles between matrilineal/patrilineal power within Margaret literally, but like the Wakefield master before him, universalizes this struggle encompassing England's civil war within the same image (Hodgdon 69). As Uxor brings forth a religious/philosophical struggle as the warrior mother, Margaret comprises the political/economic dynamic of her time. And much like her biblical counterpart, Margaret functions as well as an iconic teaching tool for the audience who views her. J.P. Brockbank offers support for this function of Margaret and in the plays in which she is contained; "Shakespeare's early histories are addressed primarily to the audience's heroic sense of community, to its readiness to belong to an England represented by its court and its army, to its eagerness to enjoy a public show celebrating the continuing history and prestige of power" (81). Brockbank alludes to a clearly defined hegemony of structured thought, a hegemony that should invite its spectators and

participants to support and perpetuate its ideals. Presenting historical data dramatically fine-tuned for entertainment purposes, the Elizabethan play unifies pro-British sentiments while entertaining its spectators. This unification of social beliefs becomes in turn a social phenomenon. Moreover, Elizabethan performative spectacle, through staging, descriptive limitations and performative gaps, serves as not only a perpetuator of ideas but also, a means of validation of prevalent ideology. Margaret, in play, becomes merely a piece of an intricate web of suppressing ideals, and in her unfolding exemplifies the undeniable limitations of even the most complex Amazons in the plane of patriarchal thought.

The image of warrior/mother is a familiar and accepted image in England during the period of Margaret's existence, paralleled by the reign of Queen Elizabeth. Russ McDonald explores supporting notions of dualistic ideology of this era regarding the binary belief system of a society ruled by a "brilliant, strong willed woman" (251), that at the same time accepts male superiority as "axiomatic" (252). Margaret, a contradictory woman, exists in a contradictory society. The ideals and treatment of Margaret in her play mutually reflects a society that accepts patriarchal power while stifling female independence. Elizabeth herself, an

emblematic matriarch, would seem a legitimization of the Amazonian ideal within a masculine structure, but being an emblem within this contradictory setting, suffers similar non-fictional obstacles akin to Margaret's dilemmas. Queen Elizabeth, responding to her council was forced to recognize the duality and contradictory nature of her surroundings and surmised the situation by finally alluding to a seemingly forced choice much like the women of fictional play. Separating herself from the male entity she claimed, "avoiding any open statement concerning the relation of her physical body, the choice of marriage and her autonomy, 'I happellie chose this kynde of life in which I lyve" (McDonald 39). Choices and containment irrevocably join within the timeframe of fictional and non-fictional women. Elizabeth removed the links with femininity that prove to be Uxor and Margaret's downfall. By excluding man from herself, she is kept from impending exclusion from a male-dominated society.

The presence of Margaret within her play reflects the distinct influence of Elizabeth's reign on both performance and the garrulous woman within text. As Margaret exacts the tangible threat of possibility, she reflects a queen who in the words of Caroline R. S. Lenz "expand[s] the possibilities of women's potentiality" (8). Like

Elizabeth, Margaret is a warlike female capable of exhibiting "masculine dominance" while correspondingly displaying poise or grace in times of strain or pressure. The two sides of her Amazon persona coexist marginally throughout her preliminary plays. Margaret responds to threats and danger with a quick wit and a cunning mind, trading insults with men, ultimately exhibiting the ultimate in "improper" female behavior. She is unaffected by affronts to her beauty, as discovered by York, and exhibits the capacity to kill or be killed while at the same time exhibiting the traits of a loving or nurturing mother. The gentile, "proper," or acceptable woman defined by patriarchal society is not present in either half of Margaret's dual nature nor in her parallel reflection Elizabeth.

A pointing portrayal of Margaret as Elizabeth is evoked within Margaret's speech at Tewkesbury. Mirroring Elizabeth's speech to the troops at Tillbury, Margaret, as Barbara Hodgdon comments, speaks to her troops of "courage at great odds" (26). Margaret is here like Elizabeth, a defender and an enforcer. The women are joined in strength and portrayal becoming, when the issue arises, women of action when feminine passivity is no longer an option. Garrulous through motivation and action, the women both,

incongruous to their surroundings enter guarded in a defined way. The women walk armored among men; shedding the passive feminine role the women become man-like, hiding their female frames while participating in the male structure of war. Donning the garb of masculine warriors, the transgressive warrior women literally embody the dual nature of their Amazon presence within their surroundings. Quite literally women in male positions, the soft passive female hides under cover of a stronger and unmovable shell. Playing the role of male power-figure within social hierarchy, the garrulous woman gains power through her masquerade. Margaret, like Elizabeth, adopts surface maleness to fit into the power position she desires.

Elizabeth comments to her troops in the "Speech to the Troops at Tillbury," "I am come amongst you, as you see, at this time, not for my recreation or disport, but being resolved, in the midst and heat of the battle to live or die amongst you all" (999). Elizabeth does not jest, is straightforward in her speech, and is admittedly prepared to die for her cause. Comparably Margaret assures her troops, "We will not from the helm to sit and weep,/ But keep our course (thought the rough wind say no)" (3 Henry VI. 5.2. 21-22). Margaret stakes her speech in the sincerity of bravery, disregarding feminine "weeping,"

embracing the role of "male" power figure. She then follows, "Be valiant and give signal to the fight" (82). Margaret gives a rallying battle cry becoming leader/warrior, liberating herself from traditional and nonetheless contradictory female ideals. The battle of Tillbury is a marked success, embraced as no less than miraculous. Elizabeth's fearless leadership is positively rewarded and she is ultimately accepted as a power figure in a traditionally male dominated social structure.

Elizabeth, unlike Margaret, embodies the ideal of successful Amazon warrior. Elizabeth presents a noble model of a strong woman, but at the same time introduces an unfair comparison. Margaret is a fictional representation of an independent woman in the constraints of a mercantile yet masculinized economy where the Queen is a successful warrior and monarchy is not a choice.

Like Uxor, Margaret is a woman and a woman only. The success of Elizabeth is tempered by the failure of Margaret, and the intrinsic choiceness of the Renaissance woman-Amazon or submissive, furthermore represents the structured limitations of the "male status hierarchy" in relation to the independent woman. Kathryn Schwarz comments on the balance of power in deference to the Amazon; "the consolidation of power is marked by a

movement of monstrous female agency from margin to center, a movement that begins with the claim that the enemy is an Amazon and ends with the recognition of something distinctly Amazonian about the woman who is queen, mother, and wife" (141). The Amazon woman is "monstrous" in her multi-faceted existence. Shwarz's commentary on a woman as queen, mother, and wife focuses attention on the vast potentiality of woman. The monstrous nature or exclusion thereof stems from the fear of a woman who is capable of success in many settings. "Male status hierarchy" and the "Amazon anxiety" which befall both Margaret and Uxor are hence reactions based on the limitations of women's capabilities.

Elizabeth has no structured or dictated gender limitations being the unmistakable ruler of her society. She is bestowed the customary male role of figurehead and leads a hierarchy of her own which subsists or supersedes the prevailing sexual economy. In either case, she exists on the outside of patriarchal norms, without the constraints or confinements of outside forces, yet restricting her gender in order to maintain control. From this she reaps the rewards of her personal achievements: political, tactical and personal. Presented within a previously constructed gender paradigm, Margaret

accordingly cannot function on the same plane as her non-fictional counterpart. She, unlike Elizabeth, cannot construct her own sexual economy and as such is a captive in her surroundings. This captivity shapes but also hinders her independent progression. As Susan Frye notes, "captivity provides a paradigm for control at once temporal and physical for enforcing an entire matrix of approved feminine behavior, including passivity, silence, modesty, and consignment to a world hidden away from the public eye" (135). Margaret's obstacles as a warrior woman within this form of captivity are extensively opposite; she fights for a glory not her own but for her son. With this Margaret, as an Amazon warrior, displays deficiency a virgin queen cannot. Where Elizabeth fights for the glory of her country, Margaret fights for the betterment of her son, but moreover, a male member of the hierarchy that excludes her. Even as an independent warrior, Margaret thus, strives for an ideal conducive to male approval and further works to inadvertently perpetuate the ideals of "male status hierarchy." Her success is as a result halted by the downfall of her son, an event that as well predicates her later destruction.

Margaret, like Uxor, is eclipsed by male hierarchy with her end, ignored but more importantly contained within



a patriarchal structure. Her garrulous presence is recognized within her surroundings and she is dealt with accordingly. In her case, containment is quiet preserved by a society in which she is seen but not heard, leaving an audience to see not merely a gap between her character's development, but a performative chasm. The previously haughty and mighty queen is at last view a quieted and harmless old woman. Trapped in Cassandra-like silence, Margaret is seen in Richard III making predictions which are scoffed at or ignored. Richard mocks Margaret's curses affirming the new status of the once problematic figure and in turn, the male hierarchical need to quiet her. Though an Amazon of great strength when she is introduced in Henry VI, Margaret is reduced to a pitiful "hateful wit'ed hag" (Richard III. 1.3). The destructive woman transformed is an affirmation of the power within a male hierarchy but also works as a telling emblem of this same structure's weakness. The quick witted Margaret, destroyer of York, is rendered non-existent as Richard turns her curses onto herself, naming her a fool, insulting her face, and ultimately revealing his own usurpation of her power; but simultaneously she reveals the "male" need to steal her transgressive strength in order to perpetuate its own ideals. She asserts her own helplessness in his presence,

"Poor painted queen, vain flourish of my fortune!/ Why strewest thou sugar on that bottled spider/ Whose deadly web ensnareth thee about?" (Richard III 240-243), but simultaneously asserts her individual stance within her surroundings independently naming and judging herself. Margaret presents herself as Richard's clown taking, yet again, an active hand within her own end.

Her painted image is followed with an entertaining yet vain flourish. Richard's twists of language reveal Margaret to be an object of entertainment, serving the sadistic enjoyment of her destroyer. She also functions as an object of prey. As Richard berates and abuses her, Margaret adopts a perverse role of domestic servitude, providing Richard with his needs, ensuring his pleasures. The final insult comes with Margaret's definitive placement as object as she is finally discarded. Dorset advises, "Dispute not with her; she is a lunatic" (253). Margaret is objectified and firmly set in an un-threatening role. Defeated, she fulfills the duty of ideal patriarchal female. This looks to be the proper end within a patriarchal setting. But with the problematic status of the garrulous woman still intact, this exchange adopts the duality and implicit subversion of a problematic Amazon figure. As Margaret names herself a "poor painted queen"

she asserts a defeated status, but in the true nature of a garrulous woman, affirms the duality of a problematic woman. Judging herself, she is her own subordinator and thus performs the duty of a male-figurehead. By taking this role, Margaret is once again a male-female, an Amazon warrior, an improper woman, and by doing so is once again the usurper of power; though ostensibly beaten, she is still garrulous and problematic within her surroundings, yet contradictory to her surroundings. The obstacle she poses within this play is not one of physical threat but of ideological incongruity. She as mad, witch woman does not fit the feminine ideal or social needs of her male-headed social structure.

Margaret's transgression turned ultimate transformation supports the need for a feminine ideal within a "male status hierarchy." Margaret, as transformed woman, adopts the aura of a sacrificial iconoclast; her plight, then, becomes the plight of all problematic women differing from the masculine ideal. This adoption of symbolic martyrdom is representative of the sexual dynamic present in her final play, a play where "none of the women's parts are playable, whether poor Anne's, once Richard has seduced her through terror, or those of Elizabeth, Edward IV's queen and widow, or the Duchess of

York, Richard's mother" according to Harold Bloom (68). Margaret is found non-troublesome by Richard offering an almost comic sidestep to the action, cursing in long-winded "triplicate and beyond"(Bloom 52). She replaces her active language from previous history with impertinent, moreover un-threatening declamations. Beyond ineffectual, Margaret becomes congruent to her patrilineal surroundings, using "a set gender style" (68), conceding her once dubious standing to a male figurehead, in order to become part of a powerless passive female chorus. This transformation of a dually functioning mother/father to a collective woman legion affirms the final acceptance of a "proper" woman into a structure defined by her subsequent oppression.

As Margaret, of 3 Henry VI, uses York to gain power within her structure, Margaret of Richard III is used as a step toward masculine affirmation. There is a distinct tinge of relinquished power within the surroundings of Margaret's fall. Upon Margaret's entrance into the histories in 1 Henry VI, she is unavoidably linked with the "French scourge of the English," Joan of Arc. Her entrance is predicated by the destruction of a previously dangerous female foe to the English, marking her entrée into this play a pseudo changing of the feminine guards; garrulous woman replaces demonized witch. This entrance has been set

to show "Margaret in a sense taking over where Joan left off, a new French woman to be the scourge of the English" (Downie 120). But later through the unfolding of historical play (by the time an audience reaches Richard III), it becomes evident that a new scourge to England has been born through eclipsing his predecessor. The logical succession builds to a set assertion: Shakespeare constructs images of haughty outsiders and soundly replaces them when their purposes have been served, where "faces of kings and usurpers become blurred, one after the other" (Kott 9). In opposite placement of the word 'scourge' within the play, Richard usurps Margaret's position. She in turn affirms not only his position, but as well his final place in the masculine hierarchy and this hierarchy's dependence on subordinated women.

In an introduction to the Arden Richard III, Antony Hammond comments and follows on the idea of replacement and redefinition adding support to the idea of Margaret as masculine affirmer: "Shakespeare himself makes use of the term in the Henry VI plays (most oppositely where Margaret is called 'England's bloody scurge,' (5.1.118). The actual term is not applied to Richard in the play (though he fits the part precisely,) but it is clearly implied in the attacks made upon him by Anne (1.2) and Margaret (1.3

and 4) especially in her description of him as 'hell's black intelligence, /Only reserv'd their factor to buy souls/ And send them thither' (103). The harmless women name and further define Richard's role as a subversive figure. He is hence defined by the women who submit to his reign. Once again, the male structure is formed and founded in female subjection and subjectivity, but more so a dependence on a subordinate female stratum. Further, Richard steals the title and the stigma once attached to his female predecessor as she ultimately begins to serve as a supplement to his identity, affirming the intrinsic link between problem woman and male-figure head. Richard's dependence on these women affirms his and his structure's weakness. Like the pseudo "changing of the feminine guards" prevalent in 1 Henry VI, the changing of the animalistic antagonist links problematic male-figure head with garrulous woman forging a link between foes of equal threat to a "restrictive patriarchal family."

Losing her she-wolf standing from previous description, Margaret bows to the ultimate political animal. Transformed and humanized, Margaret's animal nature is taken by her male counterpart. In naming and in being named both, Margaret and Richard are respectively subverted and elevated to new levels within the sexual

hierarchy. Asserting Richard's evil being, Margaret relinquishes her subversive power both defining him but subverting herself. She literalizes the male structural need for subordinate figures. In action with Richard, Margaret admits to this usurpation but in turn exemplifies this need. With such she further highlights his stealing of her position and illustrates her role in Richard's standing, "this sorrow that I have by right is yours/ And all the pleasures you usurp are mine" (I.3, 172-173). She functions as an affirming piece of Richard here; as a factor of Richard's definition, Margaret loses the individuality she has shown throughout previous play, serving to formulate masculine gender and power rather than serving her previous individualized Amazon identity. As well she functions within her ideal feminine collective, functioning as a piece of the male-headed social structure. But dualistically she adds to this "proper" role by linking masculine gender and power with implicit weakness in the presence of a problematic woman. Her defeat in itself is representative of this weakness, and with such symbolic weight she maintains her dual problematic status even in a state of lost power.

The loss of power and subsequent transformation of Margaret is presupposed by the death of her son. Through

this loss she is thrust into one particular role within her setting and is hence forced to ignore her dualistic or problematic nature in her surroundings. Margaret is incapable of acting the role of queen, warrior, and mother, in a male defining social construct and hence is forced to choose. Building ultimately to a choice between "proper" or "improper" feminine behavior, Margaret's decision is an admission of her dual identity as paradox, a disclosure of her problematic presence within her structure. With the death of Ned, Margaret specifically chooses the role of mother, shedding the armor of Amazon warrior to become a weeping, passive, yet acceptable "proper" woman within her setting. Howard and Rackin add commentary to this transformation of Margaret; "Margaret, the adulterous wife and bloodthirsty warrior of Henry VI plays, is transformed into a bereaved and suffering prophet of divine vengeance for the crimes of the past" (106). Formerly a woman of immediate action, Margaret becomes an inactive "seer" primarily engulfed in the past. Begging for death, abandoning the rallying war cry of "triumph[ant]" fighter, a weakened Margaret adopts the persona of a beaten woman and begins to reflect her past opponents.

With her pleas, Margaret adopts the speech patterns of York, repeatedly using gnomic generalizations: "You quake



like rebels," (1.3.162); stylized feeling: "Were you snarling all before I came/ Ready to catch each other by the throat?" (1.3. 189-190); plain personal pathos: "my son was stabbed with bloody daggers" (1.3.212); and finally through the colloquial venom heard from a feminized York in a previous play: "Thou elvish-mark'd, abortive, rooting hog" (1.3.228). Submissive, meek, and distinctly "feminine," Margaret becomes a harmless figure, posing no threat to a male figurehead. Margaret, bearing a great resemblance to Uxor, is replaced firmly in a passive role primarily being physically removed from the stage. She also displays a secondary correspondence to the fate of Uxor in the relation of her own son to her downfall. As Uxor's sons beat her into passivity, the loss of Margaret's son catapults her into harmless madness. At her son's presence or lack thereof Margaret is transformed from warrior to fool.

At the close of *Noah*, the audience witnesses the assimilation of Uxor. Uxor, a character who previously chooses independence and individuality, becomes a dependent figure in need of acceptance in the company of her family. With joining the cause of both her husband and her sons, Uxor loses part of her identity becoming one of the non-autonomous chorus of wives: Uxor Iaphet, Uxor Sem, and Uxor

Ham. The women of the chorus function together, finishing each other's ideas in rhyming couplets bereft of individuality and scarcely similar in appearance to the fraternal chorus of husbands. Through a lack of individual identity the women pose no threat to their surroundings behaving "properly" within their setting. In resonance, Margaret, in loss of power, becomes part of a similar chorus, the weeping women. Like Uxor, Margaret loses individuality through her accepted passivity. Howard and Rackin sustain this idea, "the female characters [of Richard III, Margaret included], become an undifferentiated chorus of ritual lamentation, curse and prophecy" (116). Baring one voice, the collective women are voiceless independently. Without individual ideals or standards, the "we women" voice of Uxor becomes apparent within the analogous women of Richard III.

Like Uxor, Margaret is similarly assimilated by the society that has oppressed her. From this point, she becomes an interchangeable pawn, one of the many morose women calling vengeance upon Richard while unable to exact it. As Richard monopolizes Margaret's energies, he also fills her role as demonic Other, leaving Margaret at her play's close, not only without identity, but as well impotent as a character. By serving Richard's needs,

Margaret becomes engulfed in a sexual economy she previously shuns, and with this leap, is drowned as a character. Richard consumes Margaret quite literally, first driving her into madness, but more importantly using her fuel his own forward movement. Like Margaret's threat of usurpation to Henry and a patriarchal society, Richard usurps the transgressive power she in the past has possessed and uses this power to place her into the patriarchal construct she has attempted to destroy. He becomes transgressive Other, but a male Other, transforming Margaret into an "acceptable" woman of male design, and adopting her actions' male ambitions.

The assimilation of Uxor is similar, in direct relation to her assumption of familial role. Uxor though beaten, without identity, and contained, belongs to a complete and functional family unit, and therein fits as Margaret does within a patriarchal structure. Barbara Hodgdon explores the ideal of complete family in relation to the expulsion of Margaret; "H63 which has subverted and finally destroyed family bonds, ends by generating a new-and- complete family [without the presence of Margaret]" (75). Through the passage of Henry VI part 3, a complete happy family is contingent upon the expulsion of undesirables. Feeding the needs of, as Schwarz aptly

names, a "restricted patriarchal family," a subversive mother figure such as Margaret is not a fitting role in familial construction. Hence the systematic destruction, containment, and expulsion of Margaret occur. She is mentally incapacitated indirectly at the hands of her own son, contained in her state of lunacy, and expelled from familial power position by a male figurehead.

Both Margaret and Uxor are lost like the Etruscan mothers of Duplessis' design. Uxor, though extant, is lost in terms of identity and persona. The Uxor willing to fight for her beliefs is overthrown, commenting "Out alas, I am gone! Oute upon the man's wonder!" (Townely 408). Uxor is literally beaten by man's will and submits herself to her undoing while commenting on the greatness of the people who inflict her pain. The influence of "male status hierarchy" becomes an issue in the play as Uxor uncharacteristically relinquishes any independence or strength she previously possesses. She is the warrior/mother turned maternal figure alone, adopting a singularity at the close of the play not present in the beginning, and the end she befalls is accepted by both Uxor and her audience. Similarly the fate that falls Margaret reflects the influence of patriarchal social, political, and economic standards on works of fiction and play. The

limitation of the warrior woman is enveloped in the rise and downfall of a warrior turned mother. The strength of independent woman implicitly encroaches upon the duties of mother, and in the cases of both Margaret and Uxor the duty of mother supercedes all else leaving the woman accepting her fate.

Susan Bartky, in commenting on the "male status hierarchy," alleges the implications of the woman who refuses to accept the patriarchal ideal. She illuminates the destiny of the unwilling woman, "the sanction for a woman unwilling or unable to submit herself to disciplines [formulations perpetuated by the patriarchal social structure] suffers the greatest sanction of all: the refusal of male patronage" (113). With this, the pressures facing both Uxor and Margaret come to light. With the acquiescence of Uxor, the company of both her sons and her husband is sustained. Though they ignore what she has to say, they acknowledge her existence and in turn do not attempt to destroy her. She is harmless within the sexual economy, fitting the place laid out for her. As such, she is awarded the company of several other women in the same position. The refusal of male patronage becomes painfully evident to Margaret before she can enact the righted transformation to "acceptable" woman. In turn she is

refused the company of her son and is later exiled by her society.

As viewed by an audience imbued with patriarchal ideals, the self-sacrifices waged by both garrulous women are in themselves conscious choices. In their truest essences, the decisions made by Uxor and Margaret are not choices at all but consequences encountered while threatening a patriarchal society. At the close of each woman's play, an audience views each former Amazon in a state of confinement, isolated from her society and separated from her familial power. Though Uxor, like Margaret, becomes part of her completed family, she is merely a pawn in a patriarchal game, voiceless amid myriad anonymous wives. She is no longer an individual separated from male status hierarchy; she is acceptable (interchangeable) currency in a male dominated sexual economy. In short she is last seen in passive servitude to a "restrictive patriarchal family." Likewise, Margaret is left bereft of whom she once was when an audience sees her last. The powerful female warrior is left a madwoman, confined within her own mind, ineffective in her actions, lost to her public; and more importantly, she is rendered this way by a usurping male figurehead. Her descent into madness then is not a chosen state but a visible imposition

of acceptable identity by a "male status hierarchy." Though both women end their plights, ostensibly tamed by their surroundings, their necessitated defeats work to affirm structural weakness. Though choices have lead these women to "proper" ideals, they carry with them yet the dual implication of a problem woman, the Eve-like stigma of female potentiality within a male centered world.

Bartky adds a final commentary in regard to subjected women, encompassing the relation of the garrulous woman to her surroundings and her audience. Bartky writes, "to overlook the forms of subjection that engender the feminine body is to perpetuate the silence and powerlessness of those upon who the discipline has been imposed" (105). In representation and audience acceptance- the fate of the mother destroyer destroyed, the warrior turned weeping woman, ultimately the eradication hence affirmation of the female threat to a patriarchal society- illustrate the dual nature of sexual dynamic and gender ideology. The strong, active, aggressive hence contradictory female character is afforded her time to fight and threaten; but by the close of the play, the ostensible "happy ending," the frightening Amazon woman is firmly replaced in her submissive position where she is transformed into frightening weeping victim. The transformed Amazon then becomes a small, harmless, and

confined being but moreover becomes an acceptable and faceless object within a patriarchal sexual economy. Left "acceptable" through transformation, she is yet problematic in principle. By moving into the stratum of the patrilineal world, the threatening mother is rendered soundless, invisible, or forgotten but works to affirm the bendable and perishable nature of the father-headed patriarchy. A restricted patriarchal family only superficially thwarts the menace of the female capacity for potentiality. In drowning or containment, the dualistic problem woman works as a transgressive force within "male status hierarchy;" her constrictive social structure, in "victory" or appeasement is never truly saved from the menacing threat of the garrulous woman.



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