

**Ministry of Higher Education  
And Scientific Research  
University of Al-Qadisiyah  
College of Education  
Department of English**

## **Feminist Dilemma Carlye Churchill's Plays**

**Submitted By**

**Sawsan Ebd AlHussein**

**Shuhad Hussein**

**Supervised By**

**Asst. Prof . Amaal Jasim**

## Chapter One: Caryl Churchill Biography

Caryl Churchill was born in 1938. She lived the vast majority of her youth years in London and Montreal. She contemplated English Literature in 1957 in Oxford University, which is viewed as the initial step to build up her energy in show. Churchill had distributed and created three plays Before getting her degree in 1960. Before long, she turned out to be outstanding as a radio producer. Churchill composed numerous contents for BBC radio show until the early 1970s (El-Massry and Soliman, 2003:1). She is a standout amongst the most widely praised writers in the English-speaking world, and might be the absolute most acclaimed female one. In 1972 Churchill made the change to theater and TV, contributing six new plays to BBC by 1981. Be that as it may, Churchill soon arrived at the conclusion that TV work was extremely inadmissible contrasted with theater work, where she was allowed to compose without the weights of legislative issues and society. In 1972 she got her opportunity to work with the Royal Court Theater, which carried her into the circle of the politically brave and creatively dedicated auditorium of "The Court" (Ibid:2.). Churchill turned into the principal lady to hold the position of inhabitant writer in 1975, where she had the capacity to for all time test the breaking points and essentialness of customary and established theatre. She could join articulation of women's activist bits of knowledge into contemporary perspectives, at the same time urging groups of onlookers to effectively censure organizations and belief systems that had been beforehand underestimated, both in theater and society itself (Ibid.). This helps to form Churchill into a feminist socialist evaluate of society. Churchill joins individual difference in a character with huge scale society change in plays, for example, *Top Girls*. This underlines her confidence in the normal individual's capacity to create huge changes in themselves and their condition (Ibid.).

Churchill subtlety can be irritating for those attempting to comprehend her plays, which are exciting, stunning, and progressively pared down; they appear to shout out for a cool authorial voice to help answer the inquiries they raise. In any case, by a similar token, it adds to her persona and powers groups of onlookers, so frequently spoon bolstered with official understandings, to step up. That is unquestionably the case with *A Number*, which debuted at the Royal Court Theater in London in 2002 (Lyall, 2004:7).

One can state that Caryl Churchill is a noteworthy lady writer. Her *Vinegar Tom*, *Light sparkling in*

*Buckinghamshire*, and *Cloud Nine* are cases of assumes that focus on parts of ladies in the general public through history. Churchill's cooperation with Joint Stock Theater assemble had given a route to her to utilize creative showy gadgets that conceptualized the inward exchange identified with ladies issues of her characters (Ravari,2015:410). Moreover, ladies in her plays are not only pictorial as casualties in the general public but rather as contenders and survivors. Churchill thought of her plays when Margaret Thatcher was chosen as Prime Minister of England; all things considered her plays portray the quandaries and clashes of ladies living in the late eighties under the run of the "Iron Lady". Generally, her plays investigate issues encompassing sex. What's more, she additionally analyzed the complexities encompassing the connections among relatives, sexual orientation stereotyping and class battles (Ibid.).Continuously with Churchill there is the feeling that excessive, idealistic wants must be investigated, yet in the meantime an acknowledgment of the impediments they come up against. In the same way as other of her age impacted by Brecht, Churchill shuns intense plotting, supporting rather a long winded way to deal with narrating. Her plays, at that point, have a tendency to be developed from numerous approximately associated scenes which don't really 'sign up' flawlessly with each other, yet rather develop, through designing, a general picture. Thusly, Churchill's gatherings of people are empowered, in Brecht's words, to have their 'eyes on the course' and not 'on the wrap up'. One especially 'Churchillian' system in plotting is the juxtaposition of two profoundly spasmodic dramatic universes (zer,1991:5).

## Chapter Two Plot of Caryl Churchill's *Top Girls*

*Top Girls* was composed via Caryl Churchill in the vicinity of 1980 and 1982. The principal execution was on August 28, 1982 at Royal Court Theater in London. The show was moved around the same time to the Joseph Papp's Theater in New York. It was exceptionally famous that it was on for quite a long time,

rather than two weeks, which were arranged. The play was transformed into a TV motion picture by the BBC for their program 'Execution' and communicated in November 1991. The play was performed far and wide by normality, so it rapidly turned out to be a piece of the standard of ladies' theater (Kalkum, and Christian, 2005:1). Churchill talks about the genesis of the play. In an interview with Lizbeth Goodman in 1995: *Top Girls* was a play whose ideas came together over a period of time and in quite separate parts. I think some years before I wrote it, I had an idea for a play where a whole lot of people from the past, a whole lot of dead women, came and had cups of coffee with someone who was alive now. That idea was just floating around as something quite separate, by itself. Then I started thinking about a play possibly to do with women at work and went and talked to quite a lot of people doing different jobs and one of the places I visited was an employment agency, which later became the focus of the play (Goodman, 2000: 85). Act One of the play opens in an eatery, where Marlene, Churchill's hero, is sitting tight for a few companions to arrive. Marlene has as of late been named chief of Top Girls Employment Agency. To praise this advancement she welcomes a diverse gathering of female achievers to the gathering, the renowned ladies from the past. As the ladies arrive and begin the feast, they start to discuss their lives and what they did (Ravari, 2015:410). The visitors incorporate Pope Joan, who wound up plainly pregnant while taking on the appearance of a man; Isabella Bird, a Victorian explorer; Dull Gret, a figure from a nightmarish Breugel painting who drove a counter charge against her male oppressors; Lady Nijo, a concubine at the Japanese Imperial Court who turned into a Buddhist religious recluse to get away from her misuse; and Griselda, the exemplification of patient guts from Chaucer's 'The Clerk's Tale'. Woman Nijo reviews how she came to meet the ex-Emperor of Japan, and her experience with him. While whatever is left of the ladies comprehend the experience as assault, she clarifies that she considered it to be her predetermination: the reason for which she was raised (Kalkum, and Christian, 2005:8). Churchill shows that class is the wellspring of abuse of minimized communities. Consequently, common laborers ladies are overwhelmed and subdued by white collar class ones who advantage from the general public's methodologies which segregate distinctive classes. She has a tendency to scrutinize Thatcher's strategies and protect communist thoughts by indicating how common laborers characters are caught in an arrangement of conservative and familial connections (Ibid.). At first utilizing 'chronicled' characters to investigate distinctive

parts of ladies' 'social accomplishment'. Churchill has expressed that the play was propelled by her discussions with American women's activists: it remarks on the complexity between American woman's rights, which celebrates individualistic ladies who secure influence and riches, and British communist women's liberation, which includes aggregate gathering pick up (Yilmaz,2013:12). Marlene the extreme vocation lady is depicted as heartless, misusing other ladies and stifling her own minding side in the reason for progress. The play contends against the style of woman's rights that basically transforms ladies into new patriarchs and contends for a women's liberation where ladies' nature to watch over the feeble and oppressed is more conspicuous. The play questions whether it is feasible for ladies in the public eye to join a fruitful profession with a flourishing family life (Ibid.).

### **Chapter Three1.3 Feminism in Caryl Churchill's*Top Girls***

The words 'feminist' or 'feminism' are political labels indicating support for the aims of the new women's movement which emerged in the late 1960s. Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social rights for women that are equal to those of men. This includes seeking to establish equal opportunities for women in education and employment. Feminists typically advocate or support the rights and equality of women

(Monforte,2001:31). Feminism as a concept seeks to better the lot of women who are perceived to be sidelined by men in the prevailing scheme of things in the society. It also views issues from the woman's angle. Putting it in other words, feminism alleges that woman as "the other" of man, has been at the receiving end of society's injustices such as oppression and suppression. Feminism thus aims at to establish or assert equality between men and women in a world which it regards as male-oriented<sup>2</sup> (Ibid.). Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. Feminists have also worked to promote bodily autonomy and integrity, and to

protect women and girls from rape, sexual harassment, and domestic violence (Ibid.).

Mary Eagleton comments that: Feminist campaigns are generally considered to be one of the main forces behind major historical societal changes for women's rights, particularly in the West, where they are near-universally credited with having achieved women's suffrage, gender neutrality in English, reproductive rights for women, and the right to enter into contracts and own property. Although feminist advocacy is, and has been, mainly focused on women's rights, some feminists, including bell hooks, argue for the inclusion of men's liberation within its aims because men are also harmed by traditional gender roles (Eagleton, 1999:136).

Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues such as the social construction of gender (Aston, 1995:78). The predominant concern of feminism in the late eighteenth and nineteenth centuries was "the critique of liberalism, which was the prevailing thinking of the time. Liberalism at that time supported the freedom of the individual to choose and decide as free as possible from any governmental restraints or interventions. All the individuals were to trace their own paths and make their own wealth. The individuals' social and political rights were supposedly free from any gender distinction and reside in what makes them unique as human beings: their ability to think reasonably." Thus, the ability to reason meant that individuals do not need the paternal assistance represented by the state. Nevertheless, eighteenth- and nineteenth century Liberalism, despite its claims of gender neutrality, was in practice confined to men (Ibid, 138). In the 1970's feminist critics from Britain and the United States focused on the idea of silencing women writers and excluding them from literary history. In this period feminist critics were interested in reviving the forgotten work of women writers while creating a context that would corroborate contemporary women writers and demonstrate what it takes to be a female. The fact that literary criticism concentrated on male writers urged the critics of this period to demand attention and recognition for women authors (Ibid). Meriem Schneir writes :However, the aim of these critics was not merely to find a female entity in the male-dominated literary world, but also to create a tradition among women themselves. Women writers have always felt an affinity among themselves; they competed against each other and encouraged those who were reluctant to share their experiences. This

“affinity” is also seen in the way one work may pave the ground for another ,as in Alice Walker. (Schneir,1994:57).

Some forms of feminism have been criticized for taking into account only white, middle class, and educated perspectives. This criticism led to the creation of ethnically specific or multicultural forms of feminism, including black feminism and intersectional feminism( Ibid:59). Caryl Churchill’s *Top Girls* demonstrates how a materialist class analysis can work together with a materialist feminist analysis of sexual oppression to create dramatic action. The influence of the materialist analysis has created new insights into the feminist movement. The notion of class-consciousness has called attention to the ideal of equality and the reality of the differences among women (Adiseshiah,2009:6) This is precisely the premise of Caryl Churchill’s *Top Girls*, as the play dramatizes the ways in which distinct groups of women accommodate their contradictions and deal with their communalities in different contexts. The first act of Caryl Churchill’s play *Top Girls* presents a dinner scene which juxtaposes different women from history, mythology, art and literature. They differ in regard of nationality, race, education and historical moment, from the ninth to the twentieth century, and build up a kaleidoscope of female types connected by their experiences in life, especially the oppression of patriarchy that stood in the way of each character’s self-fulfillment. All characters are connected through the oppression of men which is the main topic of the dinner discussion. The conversation turns around each one’s life under a male world order and their experiences with the various forms of oppression they had to deal with (Ibid.). The women Churchill chose to be part of the dinner scene are Isabella Bird, a Scottish lady of Victorian times who extensively travelled the world, Lady Nijo, a concubine of the Japanese Emperor and later Buddhist nun of the Kamakuran period, Dulle Griet, a character of Brueghel’s painting “Dulle Griet” in which she leads a crowd of women through the gates of hell to fight against satan, the mythological figure of Pope Joan, who is supposed to have been pope between 854 to 856 until her male disguise was revealed, Griselda, a literary figure of Chaucer’s *Canterbury Tales* characterized by blind obedience towards her father and her husband, and *Top Girl*’s protagonist and host of the evening, Marlene, a London businesswoman celebrating her promotion in the ‘*Top Girls*’ employment agency (Vasile,2010:233). Although, the characters’ lives strongly differ regarding that they lived in different centuries, different countries, different classes and with different educational backgrounds,

all are connected through extraordinary experiences of oppression, suffering and having to make certain compromises and most of all did not live a fulfilled and happy life. Nonetheless, their whole lives are defined by a tension between heteronomy and the wish of self-determination.<sup>1</sup> At the beginning of the first act, this common connection of the women suggests that they may be regarded as some kind of feministic role models, yet in the course of the dinner scene “they are also shown as self-centred and unable to communicate well with the others, something Churchill demonstrates through her often-used theatrical technique of overlapping speeches [...]” . They start to interrupt and ignore each other until the dialogue of the characters turns into a monologue of each person (Ibid.). However, despite all similarities, the women still differ in various ways from each other, ranging from complete denial to unreflected affirmation of female stereotypes that are imposed on them by men. In the following, I will pick up the similarities and differences and oppose them in relation to each woman’s cultural background with the intention to identify, how far feminist criticism is valid in regard of the tension between feminism and culture (Jones, et al.,2015:3). In *Top Girls*, Churchill has had two main idea in her mind: those of dead women coming back and women working. these are in fact two main topics of the play, which are very closely intertwined. the dead women from the past appear in act one, taking place in a restaurant, a celebration that Marlene organizes, because of her recent promotion, we see other characters such as Lady Nijo, Dull Griet, Pope, Joan who celebrate their femininity with each other. during the course of the night they gather together and supposed to speak about their victories, and of course there occurs an epiphany for them because they in fact had lost their own womanly manner in order to achieve men's world (Ibid.). The presence of this empty women is so well epitomized in the character of Marlene, as a kind of gap between past and present, this working class girl pregnant who left her home village to make a new one in London., so the old Marlene has died and no one is born and replaced by a cruel one, so we see here some assembly of dead women, who so naively consider themselves as the most alive ones (Ibid:4). *Top Girls* is also a socialist-feminist play. It can be defined as socialist in that it takes a clear position against any sort of capitalist ideology, and it can be defined as feminist because it presents us with a parallel between socio-economic, by the use oppression and gender oppression. In fact, as we have seen, Churchill herself is a firm believer in the inseparability of feminism and socialism .besides, her uses of characters are



true to life, she really generalize the theme of her feministic play, by use of characters of different classes to connote that it is a play about all women. Different strategies of her to create a feminine setting is really of paramount importance, although in this play she showed women who have achieved the highest level of social life but they are not really satisfied. I think the main message of her is that women should know the limits, as she is a social feminist and she is criticizing the bourgeois feminists (

Rabascal,2000:6).**References**Adiseshiah, Sian ,*Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill*. Newcastle-upon-Tyne: Cambridge Scholars,2009).Aston, Elaine , *An Introduction to Feminism and Theatre* (London and New York: Routledge,1995).Eagleton, Mary, *Feminist Literary Theory: A Reader*(Oxford:Blackwell Publishers, 1999).Jones, Westmaas ,et al. *Top Girls. Study Guide*. Guthrie Theatre. 10 December 2015. Monforte, Enric *Gender, Politics, Subjectivity: Reading Caryl Churchill* (Barcelona, PPU, 2001) Rabascal,,Enric Monforte *Gender, Politics, Subjectivity: Reading Caryl Churchill*. Universitat de Barcelona, 2000.Schneir, Meriem , *Feminism: The Essential Historical Writings*( New York: Vintage Books, 1994).Vasile, Georgiana ,*"The Female Voices in Caryl Churchill's Top Girls (1982): Sisters Or Foes."* *Anagnórisis: Revista de investigación teatral*, no. 1, June 2010.

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## Chapter Two

### Plot of Caryl Churchill's *Top Girls*

*Top Girls* was composed via Caryl Churchill in the vicinity of 1980 and 1982. The principal execution was on August 28, 1982 at Royal Court Theater in London. The show was moved around the same time to the Joseph Papp's Theater in New York. It was exceptionally famous that it was on for quite a long time, rather than two weeks, which were arranged. The play was transformed into a TV motion picture by the BBC for their program 'Execution' and communicated in November 1991. The play was performed far and wide by normality ,so it rapidly turned out to be a piece of the standard of ladies' theater (Kalkum, and Christian,2005:1)

Churchill talks about the genesis of the play. In an interview with Lizbeth Goodman in 1995:

*Top Girls* was a play whose ideas came together over a period of time and in quite separate parts. I think some years before I wrote it, I had an idea for a play where a whole lot of people from the past, a whole lot of dead women, came and had cups of coffee with someone who was alive now. That idea was just floating around as something quite separate, by itself. Then I started thinking about a play possibly to do with women at work and went and talked to quite a lot of people doing different jobs and one of the places I visited was an employment agency,

which later became the focus of the play (Goodman,2000: 85).

Act One of the play opens in an eatery, where Marlene, Churchill's hero, is sitting tight for a few companions to arrive. Marlene has as of late been named chief of Top Girls Employment Agency. To praise this advancement she welcomes a diverse gathering of female achievers to the gathering, the renowned ladies from the past. As the ladies arrive and begin the feast, they start to discuss their lives and what they did(Ravari,2015:410).

The visitors incorporate Pope Joan, who wound up plainly pregnant while taking on the appearance of a man; Isabella Bird, a Victorian explorer; Dull Gret, a figure from a nightmarish Breugel painting who drove a counter charge against her male oppressors; Lady Nijo, a concubine at the Japanese Imperial Court who turned into a Buddhist religious recluse to get away from her misuse; and Griselda, the exemplification of patient guts from Chaucer's 'The Clerk's Tale'. Woman Nijo reviews how she came to meet the ex-Emperor of Japan, and her experience with him. While whatever is left of the ladies comprehend the experience as assault, she clarifies that she considered it to be her predetermination: the reason for which she was raised (Kalkum, and Christian,2005:8)

Churchill shows that class is the wellspring of abuse of minimized communities. Consequently, common laborers ladies are overwhelmed and subdued by white collar class ones who advantage from the general public's methodologies which segregate distinctive classes. She has a tendency to scrutinize Thatcher's strategies and protect communist thoughts by indicating how common laborers characters are caught in an arrangement of conservative and familial

connections(Ibid.).

At first utilizing 'chronicled' characters to investigate distinctive parts of ladies' 'social accomplishment'. Churchill has expressed that the play was propelled by her discussions with American women's activists: it remarks on the complexity between American woman's rights, which celebrates individualistic ladies who secure influence and riches, and British communist women's liberation, which includes aggregate gathering pick up (Yilmaz,2013:12).

Marlene the extreme vocation lady is depicted as heartless, misusing other ladies and stifling her own minding side in the reason for progress. The play contends against the style of woman's rights that basically transforms ladies into new patriarchs and contends for a women's liberation where ladies' nature to watch over the feeble and oppressed is more conspicuous. The play questions whether it is feasible for ladies in the public eye to join a fruitful profession with a flourishing family life (Ibid.).

## Chapter Three

### 1.3 Feminism in Caryl Churchill's *Top Girls*

The words 'feminist' or 'feminism' are political labels indicating support for the aims of the new women's movement which emerged in the late 1960s. Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social rights for women that are equal to those of men. This includes seeking to establish equal opportunities for women in education and employment. Feminists typically advocate or support the rights and equality of women.<sup>1</sup>

Feminism as a concept seeks to better the lot of women who are perceived to be sidelined by men in the prevailing scheme of things in the society. It also views issues from the woman's angle. Putting it in other words, feminism alleges that woman as "the other" of man, has been at the receiving end of society's injustices such as oppression and suppression. Feminism thus aims at to establish or assert equality between men and women in a world which it regards as male-oriented.<sup>2</sup>

Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. Feminists have also worked to promote bodily autonomy and integrity, and to protect women and girls from rape, sexual harassment, and domestic violence.<sup>3</sup>

Mary Eagleton comments that:

Feminist campaigns are generally considered to be one of the main forces behind major historical societal changes for women's rights, particularly in the West, where they are near-universally credited with having achieved women's suffrage, gender neutrality in English, reproductive rights for women, and the right to enter into contracts and own property. Although feminist advocacy is, and has been, mainly focused on women's rights, some feminists, including bell hooks, argue for the inclusion of men's liberation within its aims because men are also harmed by traditional gender roles.<sup>4</sup>

Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues such as the social construction of gender.<sup>5</sup>

The predominant concern of feminism in the late eighteenth and nineteenth centuries was “the critique of liberalism, which was the prevailing thinking of the time. Liberalism at that time supported the freedom of the individual to choose and decide as free as possible from any governmental restraints or interventions. All the individuals were to trace their own paths and make their own wealth. The individuals’ social and political rights were supposedly free from any gender distinction and reside in what makes them unique as human beings: their ability to think reasonably.” Thus, the ability to reason meant that individuals do not need

the paternal assistance represented by the state. Nevertheless, eighteenth- and nineteenth century Liberalism, despite its claims of gender neutrality, was in practice confined to men.<sup>6</sup>

In the 1970's feminist critics from Britain and the United States focused on the idea of silencing women writers and excluding them from literary history. In this period feminist critics were interested in reviving the forgotten work of women writers while creating a context that would corroborate contemporary women writers and demonstrate what it takes to be a female. The fact that literary criticism concentrated on male writers urged the critics of this period to demand attention and recognition for women authors.<sup>7</sup>

Meriem Schneir writes :

However, the aim of these critics was not merely to find a female entity in the male-dominated literary world, but also to create a tradition among women themselves. Women writers have always felt an affinity among themselves; they competed against each other and encouraged those who were reluctant to share their experiences. This “affinity” is also seen in the way one work may pave the ground for another, as in Alice Walker.<sup>8</sup>

Some forms of feminism have been criticized for taking into account only white, middle class, and educated perspectives. This criticism led to the creation of ethnically specific or multicultural forms of feminism, including black feminism and intersectional feminism.<sup>9</sup>

Caryl Churchill's *Top Girls* demonstrates how a materialist class analysis can work together with a materialist feminist analysis of sexual oppression to create dramatic action. The influence of the materialist analysis has created new insights into the feminist movement. The notion of class-consciousness has called attention to the ideal of equality and the reality of the differences among women.<sup>10</sup>

This is precisely the premise of Caryl Churchill's *Top Girls*, as the play dramatizes the ways in which distinct groups of women accommodate their contradictions and deal with their communalities in different contexts. The first act of Caryl Churchill's play *Top Girls* presents a dinner scene which juxtaposes different women from history, mythology, art and literature. They differ in regard of nationality, race, education and historical moment, from the ninth to the twentieth century, and build up a kaleidoscope of female types connected by their experiences in life, especially the oppression of patriarchy that stood in the way of each character's self-fulfillment. All characters are connected through the oppression of men which is the main topic of the dinner discussion. The conversation turns around each one's life under a male world order and their experiences with the various forms of oppression they had to deal with.<sup>11</sup>

The women Churchill chose to be part of the dinner scene are Isabella Bird, a Scottish lady of Victorian times who extensively travelled the world, Lady Nijo, a concubine of the Japanese Emperor and later Buddhist nun of the Kamakuran period, Dull Griet, a character of Brueghel's painting "Dulle Griet" in which she leads a crowd of women through the gates of hell to fight against satan, the mythological figure of Pope Joan, who is supposed to have been pope between 854



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Although, the characters' lives strongly differ regarding that they lived in different centuries, different countries, different classes and with different educational backgrounds, all are connected through extraordinary experiences of oppression, suffering and having to make certain compromises and most of all did not live a fulfilled and happy life. Nonetheless, their whole lives are defined by a tension between heteronomy and the wish of self-determination.<sup>1</sup> At the beginning of the first act, this common connection of the women suggests that they may be regarded as some kind of feministic role models, yet in the course of the dinner scene "they are also shown as self-centred and unable to communicate well with the others, something Churchill demonstrates through her often-used theatrical technique of overlapping speeches [...]". They start to interrupt and ignore each other until the dialogue of the characters turns into a monologue of each person.<sup>13</sup>

However, despite all similarities, the women still differ in various ways from each other, ranging from complete denial to unreflected affirmation of female stereotypes that are imposed on them by men. In the following, I will pick up the similarities and differences and oppose them in relation to each woman's cultural background with the intention to identify, how far feminist criticism is valid in regard of the tension between feminism and culture.<sup>14</sup>

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The presence of this empty women is so well epitomized in the character of Marlene, as a kind of gap between past and present, this working class girl pregnant who left her home village to make a new one in London., so the old Marlene has died and no one is born and replaced by a cruel one, so we see here some assembly of dead women, who so naively consider themselves as the most alive ones.<sup>16</sup>

*Top Girls* is also a socialist-feminist play. It can be defined as socialist in that it takes a clear position against any sort of capitalist ideology, and it can be defined as feminist because it presents us with a parallel between socio-economic, by the use oppression and gender oppression. In fact, as we have seen, Churchill herself is a firm believer in the inseparability of feminism and socialism .besides, her uses of characters are true to life, she really generalize the theme of her feministic play, by use of characters of different classes to connote that it is a play about all women. Different strategies of her to create a feminine setting is really of paramount importance, although in this play she showed women who have achieved the highest level of social life but they are not really satisfied. I think the main message of her is that women should know the limits, as she is a social

feminist and she is criticizing the bourgeois feminists .<sup>17</sup>

## Notes

<sup>1</sup> Enric MOnforte, *Gender, Politics, Subjectivity: Reading Caryl Churchill* (Barcelona, PPU, 2001),p.31.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Mary Eagleton, *Feminist Literary Theory: A Reader*(Oxford:Blackwell Publishers, 1999), 136.

<sup>5</sup> Elaine Aston, *An Introduction to Feminism and Theatre* (London and New York: Routledge,1995),p.78.

<sup>6</sup> Ibid,138.

<sup>7</sup> Ibid.

<sup>8</sup> Meriem Schneir, *Feminism: The Essential Historical Writings*( New York: Vintage Books, 1994),p.57.

<sup>9</sup> Ibid,p.59.

<sup>10</sup> Sian Adiseshiah, *Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill*. Newcastle-upon-Tyne: Cambridge Scholars,2009),p.6.

<sup>11</sup> Ibid.

<sup>12</sup> Georgiana Vasile, "The Female Voices in Caryl Churchill's *Top Girls* (1982): Sisters Or Foes." *Anagnórisis: Revista de investigación teatral*, no. 1, June 2010, p. 233.

<sup>13</sup> Ibid.

<sup>14</sup> Westmaas Jones, et al. *Top Girls. Study Guide*. Guthrie Theatre. 10 December 2015. [www.guthrietheater.org/sites/default/files/topgirls.pdf](http://www.guthrietheater.org/sites/default/files/topgirls.pdf)

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Enric Monforte Rabascal, *Gender, Politics, Subjectivity: Reading Caryl Churchill*. Universitat de Barcelona, 2000,p.6.

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