

66-Female resistance to patriarchal ideology: Shakespeare's *The Winter's Tale* Through the lens of Stephen Greenblatt and Alan Sinfield

Ali MOHAMMADI¹

APA: Mohammadi, A. (2022). Female resistance to patriarchal ideology: Shakespeare's *The Winter's Tale* Through the lens of Stephen Greenblatt and Alan Sinfield. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (26), 1064-1073. DOI: 10.29000/rumelide.1074523.

Abstract

English society was patriarchal at the beginning of the modern era. The extent of masculine conventions in the Elizabethan age shows women as creatures in need of control and dominance by men. Although Elizabeth I was of great power, during her time, women were of little independence, influence and credibility. They were assigned their status via the position their husband or father held in society. Quite ironically, Elizabethan era was an epoch when women were mostly restricted in terms of social, economic and political rights. Society expected them to be wordless and obedient to their husbands. In most of Shakespeare's plays, the contrast between woman and patriarchal ideology has been portrayed. Some women's opposition to patriarchal ideology in Shakespeare's plays and the aftermath of these tensions in literary work, are considered as the point of contrast between Stephen Greenblatt - one of the main theorists of New Historicism - and Alan Sinfield - a Cultural Materialist. As claimed by Greenblatt, the opposition of women in Shakespeare's plays is ultimately digested by patriarchal ideology. On the other hand, Sinfield and other Cultural Materialists are optimistic about the end of these oppositions in Shakespeare's plays. According to them, the contradiction within the patriarchal ideology is evinced by the presence of some women like Paulina. The present article is a study to usher how a woman's voice challenges a superior ideology.

Keywords: Alan Sinfield, Feminism, Patriarchy, Shakespeare, Stephen Greenblatt

Ataerkil ideolojiye kadınların direnişi: Shakespeare'in Stephen Greenblatt ve Alan Sinfield'in objektifinden *Kış Masalı*

Öz

İngiliz toplumu modern çağın başlangıcında ataerkil idi. Elizabeth devrindeki erkeksi adetlerin kapsamı, kadınları erkeklerin kontrolüne ve egemenliğine muhtaç yaratıklar olarak gösterir. Elizabeth büyük bir güce sahip olmasına rağmen, onun zamanında kadınlar çok az bağımsızlığa, etkiye ve güvenilirliğe sahip değildi. Durumları, kocalarının veya babalarının toplumda sahip oldukları konum aracılığıyla verildi. Oldukça ironik bir şekilde, Elizabeth dönemi, kadınların sosyal, ekonomik ve politik haklar açısından çoğunlukla kısıtlandığı bir dönemdi. Toplum onlardan sözsüz ve kocalarına itaatkar olmalarını bekliyordu. Shakespeare'in oyunlarının çoğunda kadın ve ataerkil ideoloji arasındaki karşıtlık tasvir edilmiştir. Shakespeare'in oyunlarında bazı kadınların ataerkil ideolojiye karşı çıkışı ve bu gerilimlerin edebi eserlerdeki sonuçları, Yeni Tarihselciliğin ana teorisyenlerinden Stephen Greenblatt ile Kültürel Materyalist Alan Sinfield arasındaki karşıtlık noktası olarak kabul edilir. Greenblatt'ın iddia ettiği gibi, Shakespeare'in oyunlarındaki kadınların muhalefeti nihayetinde ataerkil ideoloji tarafından sindirilir. Öte yandan, Sinfield ve diğer Kültürel

¹ Dr. Öğr. Üyesi, İstanbul Yeni Yüzyıl Üniversitesi, Fen Edebiyat Fakültesi, Sosyal Bilimler Enstitüsü (İstanbul, Türkiye), ali.mohammadi@yeniyuzyl.edu.tr, ORCID ID: 0000-0001-5240-1832 [Araştırma makalesi, Makale kayıt tarihi: 25.12.2022-kabul tarihi: 20.02.2022; DOI: 10.29000/rumelide.1074523]

Materyalistler, Shakespeare'in oyunlarındaki bu karşıtlıkların sonu konusunda iyimserler. Onlara göre, ataerkil ideoloji içindeki çelişki, Paulina gibi bazı kadınların varlığıyla kendini gösterir. Bu makale, bir kadın sesinin üstün bir ideolojiye nasıl meydan okuduğunu gösteren bir çalışmadır.

Anahtar kelimeler: Alan Sinfield, Feminizm, Ataerkillik, Shakespeare, Stephen Greenblatt

1. Introduction

Society is an arena of heterogeneous, conflicting and sometimes hostile cultural forces. The kind of attitude towards these forces and finally their conflict are the points of contention between Cultural Materialism and New Historicism. Additionally, belief in the subjugation or victory of any of these forces is effective in the survival or destruction of critical discourse in that society. The current inquiry is a critique of William Shakespeare's *The Winter's Tale* and an analysis of patriarchal discourse in English society at the time, based upon the theories of Greenblatt and Sinfield, which as mentioned earlier, are regarded as the leading theorists of New Historicism and Cultural Materialism. The play depicts a story that, though unreal to the reader today, is in fact a part of British history. The status of women in European society at that time, around 1641, is the main theme of this play.

Simply put, as Dollimore and Sinfield (1985) underline, "*The Winter's Tale* is much more concerned with the qualities of womanhood, its virtue, its insight, and its endurance" (p.162). King Leontes gets pessimistic about his wife, Queen Hermione, and orders her to be imprisoned. The queen obeys him without any resistance. A court woman named Paulina defends the queen against the king, who represents the patriarchal ideology. She wants to prove with all her might that the queen was loyal to the king. Paulina's opposition to patriarchal ideology - which is, in point of fact, women's resistance to the superior ideology - marks a point of contrast between Sinfield and Greenblatt theories. In this research, the theories of these two literary critics are used to consider the status of women in English society at that time via taking a special look at this play.

As stated by Greenblatt (1980), "individuals are the ideological product of power relations" (p.256). In the play under discussion, the patriarchal ideology seems so natural that even the queen does not allow herself to speak against it. She goes to prison without saying a word and curses the position of the stars in the sky instead of the king - which she thinks caused this ominous fate.

If the idea had been not a practical and scientific understanding of a natural force but, say, an idea of 'racial superiority' or of 'the inferior wisdom of women', the argument might in the end have come out the same way, but it would have had to pass through many more significant stages and difficulties. (Williams, 1977, p. 59)

Most women, in the English society of Shakespeare's epoch, believed in their intrinsic inferiority; besides, patriarchal superiority had already been accepted by them as the majority of women behaved submissively towards men in families. Women's silence in the face of male-dominated ideology was a sign of female chastity. In other words, a good woman was an obedient woman who did in no way resist the man and his expectations. More specifically, British cultural materialists, regarding their radical political orientations, try to present a positive but radical picture of Foucault's works. They argue that Foucault (1984), in his book, *The History of Sexuality*, in the section on *power and resistance*, underscores that "one should not expect a predetermined result for resisting the dominant discourse." (p.40)

In this book, it is postulated that “wherever there is power, there is resistance” (Foucault, 1984, p.94). As maintained by Sinfield, this does not mean that the prevalent ideology always includes resistance. Strictly speaking, Sinfield argues that in a protracted conflict, it is sometimes the mighty power that retains its discourse, and sometimes it is the resistance that condemns the ruling ideology to failure; therefore, the fate of the resistance cannot be judged in advance.

2. Discussion

2.1 History of Theoretical Discussion

Stephen Greenblatt and Alan Sinfield are most impressed by the theories of Michel Foucault and Louis Althusser who believe that individuals are influenced by ideological institutions and discourses.

The superior ideology - which in the present discussion is referred to as patriarchal ideology - with the help of material institutions such as political associations, educational organizations, mass media, etc., urges individuals to abide by and obey its standards. (Althusser, 1971, pp.112-115)

In line with Althusser's model, masculine ideology is able to spread in society and dissolve all resistances in itself. He closes all the doors on change.

As for Foucault's early 1977 work, *Discipline and Punish: The Birth of the Prison*, Greenblatt provides a dogmatic, negative interpretation similar to Althusser's interpretation of superior ideology. The process of internalizing the standards of uppermost ideology, impacted by the hegemonic pressure of Foucault's dominant discourse, is expressed in a distinct way. New Historians, led by Stephen Greenblatt, opine that Foucault, in this book, “sees no resistance to superior power, and if so, he believes such resistance is doomed to failure, containment and also being selected as cooption by the prime power” (Greenblatt, 1980, p. 48). New Historicism was founded by Stephen Greenblatt in the United States in the early 1980s. New Historians deduce that the hegemonic powers of the authoritative power, redoubled their efforts to limit and suppress any opposing voices.

Influenced by Foucault's theories of power and resistance, as well as Althusser's dogma of ideology, New Historians are often sceptical of the consequences of resisting the dominant ideology. Althusser delineates the construction of ideology as a material structure and places it within material institutions. In his model, the person or subject internalizes the ideas and standards of the ruling culture without any resistance. “*This process is exercised by the ideological apparatus of government*” (Althusser, 1998, p. 701). In other words, the ideological power of the superior culture suppresses any voice other than that predetermined prevailing ideology. The same amount of pessimism and negative thinking can be deduced from Foucault's early works. Greenblatt (1980) asserts that “Foucault has defined a powerful and impenetrable structure for dominant discourse” (p.48). He reiterates,

the physical structure of a type of prison in which cells and prisoners are placed in front of a tower. Prisoners are unable to see what is behind the tower; therefore, they themselves become the police and internalize the rules of prison in themselves. (Foucault, 1977, p.300)

Foucault uses the prison metaphor to describe what happens in modern societies.

In keeping with Foucault, the system of superior discourse forces everyone to be their own police. In such an atmosphere, in consonance with New Historians, expressing any dissenting voice is doomed to

failure and punishment. They also believe that “domineering power is maintained in informal means, such as the restoration of the royal throne and crown, in the *The Winter's Tale*, and that any resistance to it is condemned to be taken over by the hegemonic powers” (Makaryk, 1993, p. 261). By declaring that dominating power includes the elements under its control in order to reproduce itself, Greenblatt emphasizes that dominant power has an inevitable and decisive presence; Cultural materialists, on the other hand, highlight the suspension or destruction of the prevailing ideology, which has been reproduced in literature.

The aim of Sinfield, as well as that of most Cultural Materialists, in the analysis of literary texts is to exhibit that there are always lines of opposition to the overriding power. According to them, there is a contradiction in literary works that indicates a dissidence and discrepancies in literary work. In plain English, “the dissidence within the text challenges the dominant ideology or discourse and reduces its totalitarian power” (Rivkin, 2004, p.750). Relying on Foucault's theories, materialists try to overthrow the New-Historical interpretation from his point of view. Foucault says that, wherever there is power, there is resistance. As specified by Cultural Materialists, Foucault's view does not mean that prevalent power always includes resistance. As noted, Sinfield (1992) relies on the same view that “in an ongoing conflict, it is sometimes the dominant power that retains its discourse, and sometimes it is the resistance that causes the ruling ideology to fail” (p.49). Thus, one cannot and should not prejudge the outcome of the conflict between power and resistance; rather, they must be content with the existence of layers of critical discourse.

Sinfield seeks to elucidate the nature of power. Pursuant to him, the governing discourse tries to reproduce itself in literary texts using selected ideologies, but literary texts actually play a politically destructive role by displaying contradictions that reduce the dominant power. Still and all, Cultural Materialists ultimately address the contradictions that lead to cultural changes. What is more, British Cultural Materialists attempt to distance themselves from the limited American reading of Foucault. They are politically radical and are optimistic about resisting the preponderant ideology. Further, the belief in the defeat or victory of resistance against the male-dominated discourse – that is the point of contention between New Historians and Cultural Materialists – will be explored in the play.

As a matter of fact, *The Winter's Tale* is a complete picture of the women's situation during the Elizabethan age. The queen represents all women in whom dominant patriarchal ideology has penetrated. Although male-controlled standards are totally accepted in Shakespeare's society, there is only one character in the play who defends the Queen against the King's baseless accusations: a woman named Paulina. As stated in Greenblatt, in Shakespeare's plays, “charisma is revived through overthrowing” (Lodge, 1999, p. 509). Put the matter another way, patriarchal ideology must challenge itself in literary works such as Shakespeare's plays to become stronger and more stable by cooption.

2.2 The Status of Women in Elizabethan Society

In Elizabethan society, ideal women were beautiful and silent mistresses to men. In this period, women were defined primarily by their relationship to men: maiden (or girl waiting for a husband), wife and widow. For the most part, in Shakespeare's plays, there are two types of characters: chaste and loyal, (such as Ophelia, Desdemona, and Helena), erotic and unreliable, (such as Gertrude, Emilia, and Paulina). These two types of stereotypes are noticeably recognizable in *The Winter's Tale*. Characters such as Paulina, who stand up to the hegemonic power of masculine discourse and challenge its authority, are addressed with such traits: talkative, distrustful, unfaithful, and malicious. On the other

hand, a woman like the queen is silent in the face of all accusations, does not speak against the king (the embodiment of masculine ideology), obeys his orders, and is introduced as a woman who behaves sensibly. Consistent with Carl Jung, the main patterns are the ideas and beliefs that have been built into the collective spirit of individuals over the centuries. In other words, these two contrasting images of women existed in the collective subconscious of society, and women were judged based on these symbolic ideas.

Queen Hermione has surrendered to the ruling masculine ideology. She believes in the image they have of the woman: "*chastity is in obeying the words of the husband/father in all circumstances*" (Hermione, Act 1, Scene 3). When she hears the accusations from the king, she says: "*evil stars are at work, but I wait for the stars to have a better position*" (Hermione, Act 2, Scene 2). Shakespeare's portrayal of this woman is the ideal woman of Elizabethan era; submissive and obedient. Paulina, on the other hand, portrays a rebel against the standards of masculine ideology. However, although this woman's defence of the queen is right, because she speaks against the male-dominated ideology, she should be silenced. The king says to her: "*I will set you on fire*", "*a scoundrel*", "*a witch*" (Act 2, Scene 3). Shakespeare depicts two contrasting images of woman. From the New-Historical point of view, Shakespeare tries to reproduce this ideology by showing these contradictions and reviving patriarchal values in the end, and the masculine ideology in British society, by digesting these contradictions, has been stronger than ever before.

2.3 Reviving Charisma

According to Greenblatt, literary works are verbal structures, dependent on time and place, and are always associated with ideology and discourse. He also believes that Shakespeare's plays have actively helped maintain the stability of the King's power and patriarchal ideology in English society. In other quarters, they believe that literature is a tool in the service of dominant discourse. In *The Winter Tale*, although there is a woman who stands up to the superior male discourse, at the close, by manifesting subjugation and the containment of the female voice by the powerful discourse, the prevailing ideology in society is reproduced and continues to live with double force. From the New Historical standpoint, revealing the failure of the dissenting voice and its digestion in the standards of ruling power in literature is a kind of vaccine that protects the totalitarian power of the superior ideology in the face of greater challenges.

In the above-mentioned play, two types of women are shown: One keeps silent against the patriarchal ideology, and another opens her mouth. Paulina stands up to the king's accusations against the queen with all her might and opposes them. The ideology of the man can by no means abide by a woman's speaking against him. Hence, the king addresses her with the worst titles and attributes:

*[to Antigonus] A gross hag
And, losel, thou art worthy to be hang'd,
That wilt not stay her tongue.
(Act 2, Scene 3: Lines 135-136) (p.49)*

*A callat
Of boundless tongue, who late hath beat her husband
And now baits me! This brat is none of mine;*

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It is the issue of Polixenes:

Hence with it, and together with the dam

Commit them to the fire! (Act 2, Scene 3: Lines 114-121) (p.48)

With this in mind, Foucault (1982) argues, “*all behaviour, then, lay between two poles, the good and the bad. King as the good pole and Paulina with queen Hermione as the bad pole*” (p.158). In these two poles, there was a precise and gradated series of steps which could be identified. One could quantify and rank a particular petty offence. The possibility of “penal accountancy” was brought into play. Through these quantifiable analytic methods and objective dossiers could be compiled on each individual.

Once again, king addresses Paulina’s husband:

[to Antigonus] Thou, traitor, hast set on thy wife to this.

My child? away with't! Even thou, that hast

A heart so tender o'er it, take it hence

And see it instantly consumed with fire;

Even thou and none but thou. Take it up straight:

Within this hour bring me word 'tis done,

And by good testimony, or I'll seize thy life,

With what thou else call'st thine. If thou refuse

And wilt encounter with my wrath, say so;

The bastard brains with these my proper hands

Shall I dash out. Go, take it to the fire;

For thou set'st on thy wife. (Act 2, Scene 3: Lines 163-174) (p.50)

Antigonus, Paulina's husband, has told her that she should not visit the king and forbade her. However, Paulina, regardless of what he says, defends the accused queen against the king. The king does not listen to Paulina at all and tries to silence her. Greenblatt (1988), in his article, *Circulation of Social Forces*, stresses that, “the literary work mirrors social forces” (p.73). As an alternative, cultural forces find a decisive presence in the literary work. Nevertheless, masculine ideology allows certain cultural forces to transmit. “They, after being transmitted to Shakespeare's plays return to society again in the theatre and on stage” (Lodge, 1999, p. 500). In *The Winter's Tale*, the power and dominance of the king, the need to pay attention to women, the social order that governs the society of that period, etc. are pictured.

On the word of Greenblatt, “these elements reflect different spheres of circulation or various types of transitions” (Lodge, 1999, p. 509). All these social forces, under the control of masculine ideology, enter Shakespeare's play. In contrast, it is Shakespeare's play that influences society and strengthens patriarchal ideology. Put it differently, by disclosing the defeat and isolation of the dissenting voice, the legitimacy of the dominant discourse is proven and returns to the society with double power. In keeping with Greenblatt (1999), “in Shakespeare's plays, the revival of charisma is achieved by overthrowing or challenging the dominant power” (p.509). In other words, Shakespeare's plays, by showing the failure of the equal relationship between men and women, as well as the subjugation of women to the power of the king, convince the viewer / reader that what exists in the ascendant culture as a masculine discourse is the only way to female happiness and perfection. Elizabethan theatre, with all its restrictions, was able to simultaneously generate sacred and blasphemous social forces. According to the authors, what Bakhtin calls the Carnavalesque theory may be related to Greenblatt’s views.

As stipulated by Bakhtin, at the carnival, people were allowed to speak out against the king and the church and ridicule them. The carnival for the subjects/people was, in fact, a kind of psychological evacuation. The ruling power used this ritual to strengthen itself. When Paulina expresses her objection and speaks against the king, Shakespeare tries to highlight the significance of female individuality and self-esteem. Expressing this idea is poisonous for masculine ideology, but how is Shakespeare allowed to reveal these novel thoughts? From Greenblatt's point of view, masculine ideology has allowed Shakespeare to expose the opposition of women and the consequences of this resistance. Finally, all women, whether they are portrayed as bad women or as good role models, must submit to marriage, father power, or masculine standards. The power of King Leontes is more apparent at the end of *The Winter's Tale*. The king's gift to Paulina is remarriage to a man chosen by the king. In fact, the will and destiny of the woman are still in the hands of the man:

*Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified
By us, a pair of kings. Let's from this place. (Act 5, Scene 3, Lines 179-182) (p.146)*

Eventually, the power of the king - a symbol of patriarchal ideology - is revived and reproduced, and in a continuous cycle, it returns to society through literature, but this time with double power; because only the female voice, with Paulina obeying the king in choosing a wife, has disappeared within the standards of patriarchy. As this research goes further, I'll examine the play using the theory of Cultural Materialism, in which the representation of the victory or defeat of the opposing voice is not so important, and it is the of discontinuity and contradiction itself that are valid.

3. Alan Sinfield's reading dissidence theory

In most of Shakespeare's plays, the male-dominated culture of English society is shown. In *Othello*, Desdemona had to obey her father in choosing a husband according to the standards of male ideology, but at the beginning of the modern era, when the play was written, marriage gradually became a personal matter and girls could decide for themselves. The contradiction created within the masculine ideology allows Desdemona to oppose her father. In conformity with Sinfield, the rift within masculine ideology arose at the beginning of the modern era; However, this ideology tried to hide it. With the emergence of the bourgeoisie and the personalization of affairs, the sphere of influence of man and his authority in the family and society was weakened. She could no longer work outside the home, have an economic resource outside the realm of male authority, own and make his own decisions. In *The Winter's Tale*, Paulina defends the indicted queen by addressing the king and courtiers:

*I come to bring him sleep. 'Tis such as you
That creep like shadows by him and do sigh
At each his needless heavings, such as you
Nourish the cause of his awaking. I
Do come with words as medicinal as true,
Honest as either, to purge him of that humor
That presses him from sleep. (Act 2, Scene 3, Lines 39-45) (p.45)*

Once Paulina announces that the queen has died in prison, her words to the king are imperative and challenge his legitimacy:

*I care not.
It is an heretic that makes the fire,
Not she which burns in't. I'll not call you tyrant;
But this most cruel usage of your queen,
Not able to produce more accusation
Than your own weak-hinged fancy, something
savors
Of tyranny, and will ignoble make you,
Yea, scandalous to the world. (Act 3, Scene 2, Lines 147-155) (p.49)*

At the same time as the King's legitimacy is being undermined, the crisis begins and contradiction within male-dominated ideology becomes evident. As mentioned earlier, Sinfield calls this contradiction "dissidence." By way of explanation, if the king is absolute power and omniscient, how is it that a woman warns him of his mistakes; a woman who, by the standards of masculine ideology, considers him an imperfect being. The starting point of a rupture is when the viewer/reader is confronted with a question of this kind, and turmoil arises in his mind and within the dominant discourse of the dissidence. When the king tells Paulina's husband to control his wife and not let her talk, Paulina replies that, he will not bring me under his command. Elsewhere, Paulina's answer to the king is interesting. "Controversy within masculine ideology causes a woman like Paulina to create a crisis against the supreme narrative, masculine ideology, which in fact may be an opportunity to create dissidence" (Rivkin, 2004, p.754). In accordance with this, this patriarchal hegemony is challenged stipulating that,

between every point of a social body, between a man and a woman, between the members of a family, between a master and his pupil, between everyone who knows and everyone who does not, there exist relations of power which are not purely and simply a projection of the sovereign's great power over the individual; they are rather the concrete, changing soil in which the sovereign's power is grounded, the conditions which make it possible for it to function. (Foucault, 1980, p.187)

Given these points, in Shakespeare's plays, there are different voices, one of which is the female voice. Paulina's opposition to the King's view of imprisoning his wife is one of the voices in *The Winter's Tale*. To further, Bakhtin, in his *Dialogized Heteroglossia*, posits that in a polyphonic novel, different sounds interact with each other; while none can contain the rest. They interact and are heard. When Shakespeare wants to show that the masculine narrative is the dominant voice, he must demonstrate the opposition of a woman like Paulina to King Leontes, and finally portray its digestion within the man-centered ideology. Nevertheless, Sinfield assumes that "after the play was written, there is no guarantee that the dissidence of a woman like Paulina and her voice in opposition to the patriarchal discourse will remain in that predetermined position." (Rivkin, 2004, p.757)

Indeed, Sinfield, in order to disprove the theory of the use of resistance by the prime ideology – stated by Greenblatt - uses the term *dissidence* or *disagreement*. In his book, *Faultlines: Cultural Materialism and the Politics of Dissident Reading*, Sinfield (1992) argues that he uses "the term *dissidence* to indicate, without prejudice to the outcome, that part of the dominant power which has not been accepted by the opposing forces" (p.169). As a result, the groundwork is laid for an ongoing conflict in which the

leading power sometimes fails; whereas in other circumstances, the inferior is not even able to maintain its status quo. It is important to realise that Cultural Materialists emphasize the action itself rather than its end. It is true that most of Shakespeare's plays end in the domination of male over female, and it is also correct that Shakespeare's plays were written to establish this ideology, but as Sinfield emphasizes, the text never comes to a standstill. In these texts, there are lines that signify the contradiction and conflict within the masculine ideology. It does not matter that the female voice in Shakespeare's plays is digested by male-oriented ideology. From Sinfield's standpoint, it is important that women's voices be heard in Shakespeare's plays although eventually, she becomes silent with complete satisfaction and, as a woman, submits to the masculine discourse.

4. Conclusion

In *The Winter's Tale*, the only character who resists the power and will of the masculine system is Paulina. From Sinfield's vantagepoint, his resistance and opposition should not be pre-judged, and we should not consider a defeated end for that. As went above, Sinfield believes that in the continuing struggle between the female voice and the patriarchal ideology, the result of resistance cannot be seen solely in adhering to the prevailing standards of discourse. For Sinfield, in literary works, the fault line is the main essence and manifestation of resistance. He believes in a reading dissidence of literary works. In a word, there are lines in literary works that negate the dominant ideology. Sinfield considers the existence of these lines in a literary work as a rupture in the authoritative ideology.

The king is confronted with the death of his wife and addresses Paulina, pointing out that she was right. In another part of the play, he points out that what Paulina said was right; even elsewhere he says that, by having the honest Paulina, I have grown more comfortable and much delighted. Paulina restores harmony and order to the king's palace. Now, the mind of the reader is involved with this question that was mentioned at the outset: Why does masculine ideology allow Shakespeare to stage plays like this? As has been cited, Greenblatt deems that the dominant discourse (man-centered ideology) deliberately allows such actions to embrace them and, in return, become stronger. In other words, by displaying these gaps in the text and allowing them to expand, it is the superior power that is ultimately able to encompass them all. In the end, Leontes addresses Paulina saying that Camillo should take Paulina's hand, whose honesty is well proven and justified.

Camillo - who is angered by the king at the beginning of the play - is now one of the courtiers who is accepted and favoured by the king. According to him, Paulina must marry Camillo. In fact, this remarriage is the king's gift to Paulina. On the other hand, the answer of Cultural Materialists to this question is interesting. As noted, they believe that a dissidence or rupture in the text indicates a contradiction in the dominant discourse, which ultimately leads to the elimination, suspension, or reduction of the prevalent discourse. As a matter of fact, they argue that in the ongoing conflict between the female voice and the patriarchal ideology, the outcome of this confrontation cannot be predicted. The masculine discourse still exists in European society, but its power to suppress women in the 21st century is very different from that of the Elizabethan era; and this has been due to the emergence and presence of the female voice to further diminish and suspend the dominant discourse.

Having accepted Greenblatt's theory that the superior discourse is constantly being reproduced and in society has an undeniable presence, the question that arises is: Why is, in modern societies, the power of masculine discourse now considerably diminished, and women are recognized as the other half of human geography? From this point of view, the theory of Cultural Materialism is justified because today

women are more and more aware of their intrinsic value and prestige as human beings. Hence, it cannot be believed that resistance to masculine discourse has been completely fruitless.

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