

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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COLLAGE OF POST-GRADUATE STUDIES

**MARRIED LIFE AS PORTRAYED IN KATE
CHOPIN'S "THE STORY OF AN HOUR" AND
SUSAN GLASPELL'S "TRIFLES" PLAY**

الحياة الزوجية كما صورت في "قصة من ساعة" لكات تشوبن
ومسرحية "الترهات" لسوزان جلاسبيل

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DEDICATION

To my lovely parents.

To my lovely family.

To my beloved friends.

To my dearest sister Dr. Rahama Tahameed, Ezzeldeen Badawi Mamoun, Ahmed

Louai Faroug, Abo Bakar Yousif Eltay and Amjed Osama Faisal.

I dedicate this research.

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ABSTRACT

The aim of this study is to identify the issues behind the endless conflicts between genders in social life, particularly in marriage relationships, as well as the voices of women whom demanding their social rights. Moreover, the study also focuses on the right ways on dealing with women. Therefore, through the resources which the study depends on, besides the using of the descriptive and analytical methods, the researcher tries to answer the main questions which the study concerns with to get suitable results. Thus, the study reaches to a group of the most important results that play roles in destroying families, and the reasons that lit the fire of the continuous conflicts between males and females. Furthermore, the results that proved the validity of the assumptions that mentioned above, are concluded to the most important points of the study that deepen the awareness of unity in families as well as the importance of the right way in dealing with women now and then.

مستخلص الدراسة

تهدف هذه الدراسة إلى التعرف على القضايا والصراعات الغير محدودة بين الجنسين في الحياة الاجتماعية. ولا سيما تلك التي تتعلق بالحياة الزوجية. بالاضافة الي اصوات النساء المتعالية بحثاً عن حقوقهم الاجتماعية. كما تركز الدراسة على إستنتاج الطرق السليمة في كيفية التعامل مع النساء. ومن خلال المصادر التي إعتمدت عليها الدراسة، بجانب استخدام كل من المنهجين الوصفي والتحليلي، هدف الباحث في التوصل إلى إجابات مناسبة للأسئلة أساس المشكلة، وذلك للتوصل إلى نتائج مرضية تفيد الدراسة. ولقد توصلت الدراسة إلى نتائج هامة. دوماً ما تلعب دوراً كبيراً في تدمير الحياة الأسرية. بجانب الوصول إلى بعض الأسباب التي تقود بدورها إلى إشعال نار الصراعات اللامتناهية بين المرأة والرجل. كما أثبتت الدراسة صحة الإفتراضات المذكوره أعلاه، وخلصت إلى أهمية تعميق الوعي الأسري في التعامل الذي يؤدي بدوره إلى ضمان وحدة الأسر وإستقرارها. فضلاً عن أهمية الطرق الصحيحة في التعامل مع المرأة في الحاضر والمستقبل وبين الحين والآخر.

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CHAPTER ONE
INTRODUCTION

1.0. INTRODUCTION:

In today's life, many women around the world seeking for equality in their different societies. Some of them clearly accused men of controlling every aspect in life, and thinking that women are often given less importance. Many literary works focused on such issues that related with feminist needs as Kate Chopin and Susan Glaspell.

The Chopin's in 'The Story of an Hour' and Glaspell's 'Trifles' with their supreme short preface show how a real short stories must be written. The authors touched the hearts' secrets in human's lives that represented in marriage relationships between males and females. Unlikely, in 'The Story of an Hour', the author looks through Mrs. Mallard's eyes which represent the female side that suffered from her heart condition which forced her sister and family friend to be very aware and careful before telling her that, her beloved husband as seems to them has killed in an accident. Therefore, she cries her eyes out, then goes to her room to be by herself and locks the door behind.

Inside the room, although she and her husband loved each other, and she's truly saddened by his death, she feels liberated and free for the first time. She looks forward to the days ahead instead of dreading them. While Mrs. Mallard is having this especial moment, her sister keeps trying to check on her. Finally, Mrs. Mallard comes out of her room, newly resolved, and she and her sister start to go downstairs. Suddenly, the very not-dead Mr. Mallard comes in, she has a tremendous shock and dies immediately after seen him back alive.

In Susan Glaspell's play 'Trifles', which was written in 1916, the whole place in which the incidents happened is one house, the house of Mr. and Mrs. Wright. The play opens with three men and two women entering the Wright's abandoned house. The untidy house can obviously tell someone left in a hurry or was taken unexpectedly. Husbands and wives are at this house to investigate what happened in the murder of Mr. Wright. The ladies are here with their husbands in order to gather a few things that Mrs. Wright might want or need, and the men are there to investigate the actual murder and determine who did it. Mr. Hale was the person who discovered the murder of Mr. Wright first had come by the previous morning to speak to him, and that is when he found his wife Mrs. Wright sitting in her rocking chair pleating her apron. He thought this was odd and asked to speak to Mr. Wright and then found out that he was dead. The Sheriff and the County Attorney know that something isn't right because Mrs. Wright denied saying the truth, although they noticed that it was their own rope that choked him, and it simply isn't believable that Mrs. Wright didn't notice her husband being murdered.

1.1. THE STATEMENT OF THE PROBLEM:

The inherited oppressiveness of marriage and the inequality of the sexes that were found in the era of the two authors represent the heart of the different societies' feminist relationships matters, that played a big role in destroying many families. Kate Chopin's 'The Story of an Hour' and Susan Glaspell's 'Trifles', shed a light on this issue, that resulted women to look for ways to get the right of a woman to identify and experience her own interests.

1.2. THE RESEARCH QUESTIONS:

1. How should families be aware of the importance of unity which puts them away from broken down?
2. Who is responsible in breaking families, is it according to specific gender or both sexes must be blamed?
3. To what extend do husbands and wives be wise in dealing and sharing their lives' secrets with the closest person that he/she had normally chosen to be with.

1.3. THE RESEARCH HYPOTHESES:

1. The family unit is the key of getting rid of conflicts, thus if that family union is missed, happiness would have gone away too, and therefore it would led to disintegration.
2. Both sexes are responsible for their actions, although the men sometimes be the basis of the problems to profit the violence on women and robbing them of their legitimate rights.
3. The frankness between partners, as well as saying the truth mostly are the right ways towards the happiness.

1.4. THE OBJECTIVES OF THE STUDY:

Hence the short story writers and authors in general have limit spaces to mention different issues, thoughts, ideas and people, but they always try to jump up the heap of the problem to get fixed. In these two stories, the idea of getting married and its complicity in dealing with, forced the life to turn its normal stages that must be filled with happiness and unlimited dreams, to abnormal stages that push a wife juicily to feel pleased of her partner's death "*Free! Body and soul free!*" *she kept*

whispering...”, “Go away. I am not making myself ill.”...,” No; she was drinking in a very elixir of life through that open window...” (2) or even to participate in killing him as in Trifles “ ... Well, I was surprised; she didn’t ask me to come up to the stove, or to set down, but just sat there, not even looking at me, so I said, “I want to see John.” And then she—laughed. I guess you would call it a laugh. I thought of Harry and the team outside, so I said a little sharp: “Can’t I see John?” “No,” she says, kind o’ dull like. “Ain’t he home?” says I. “Yes,” says she, “he’s home.” “Then why can’t I see him?” I asked her, out of patience. “Cause he’s dead,” says she. “Dead?” says I. She just nodded her head, not getting a bit excited, but rockin’ back and forth...”(2)

Therefore, this study aims to achieve the following;

1. The right way in dealing with females in their lives.
2. Making a healthy families society which can lead to the stability and concreting the families’ backbones.
3. The necessity in using wisdom in solving the problems that put families in risk.

1.5. THE METHODOLOGY OF THE RESEARCH:

The researcher uses and depends on a qualitative data collection method. Furthermore, the thesis is analyzed using the formalism and feminism approaches’ techniques.

Formalism is a school of literary criticism and literary theory having mainly to do with structural purposes of a particular text. It is the study of a text without taking into account any outside influence. Formalism rejects (or sometimes simply

"brackets," i.e., ignores for the purpose of analysis) notions of culture or societal influence, authorship, and content, and instead focuses on modes, genres, discourse, and forms.

Consequently, the researcher uses the formalism methods because in a literary theory, formalism refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. These features include not only grammar and syntax but also literary devices such as meter (*the rhythm of a piece of poetry, determined by the number and length of feet in a line*) and tropes (*a figurative or metaphorical use of a word or expression*). The formalist approach reduces the importance of a text's historical, biographical, and cultural context.

Furthermore, **The Feminist Approach** is also used as an analyzing method. The literary criticism is usually informed by a feminist theory or by the politics of feminist more broadly. It can be understood as using feminist principles and ideological dissertation to critique the language of literature and its structure. This school of thought seeks to describe and analyze the ways in which literature describes the narrative of *male* domination in regard to *female* bodies by exploring the economic, social, political, and psychological forces embedded within literature.

The data that collected has been gathered from different sources; primary sources (the two literary works), Kate Chopin's short story "The Story of an Hour" and Susan Glaspell's play "Trifles", while the secondary sources constitute a number of critical and theoretical response to the American fiction in general and the writers in question.

1.6. THE LIMITATION OF THE STUDY:

On the scope of interpretation, the researcher chooses two literary works; a short story which is written by Kate Chopin “The Story of an Hour”, and a play that written by Susan Glaspell, “Trifles”. On this thesis the researcher will limit the study on the idea of marriage, feminism issues then, and as well the role of male in controlling females’ lives.

CHAPTER TWO

THEORETICAL FRAMEWORK AND

LITERATURE REVIEW

2.0 INTRODUCTION:

All three are forms of Literature. Plays are the oldest, going back to ancient Greek times. Novels were introduced in the 18th century with Daniel Defoe. Short stories came later beginning around the turn of the 19th century. By 1830 several prominent authors like Sir Walter Scott, Dickens and Washington Irving had published collections of short stories. While one is meant to be experienced by a solitary reader and the other by a live audience, short stories and plays share some key characteristics.

This chapter is divided into two parts: the theoretical framework and the previous studies. The theoretical framework is intended to explain and authenticate a set of broad ideas and theories that form the theoretical framework which the research investigates. The literature review attempts to provide a preview of what has been written or said about the two works of Kate Chopin's "The Story of an Hour" and Susan Glaspell's "Trifles", the two literary works in question.

2.1. COMPARATIVES AND CONTRASTS BETWEEN PLAYS AND SHORT STORIES:

2.1.1. Brief Definitions:

Plays are meant to be performed on a stage, by actors who have memorized their lines, before a live audience. The action and scope is by necessity limited to what can be produced on a physical stage in a set amount of time. While **Short Stories** are meant to be written about

imaginary events that is only a few pages long. The action and scope is by necessity limited to the story's events too.

2.1.2. Similarities Between Short Stories And Plays:

Short stories are similar to plays in that the space available necessarily limits the action and the scope. Action and scope must be focused to a narrow time and a single, focused problem, though flashback and flash-forward can expand the time, action and scope as in Faulkner's "A Rose for Miss Emily." *So while all are **similar** in having action, scope, time, location, and problem (conflict) all **differ** in how broadly or narrowly these can be developed. Both the plays and the short stories develop themes and characters.*

2.1.3. Differences Between Short Stories And Plays:

Plays and short stories **differ** somewhat in the literary devices they make use of. Of course, structure differs in each with plays being governed by compact acts while short stories by stricter implementation of chapters or their elimination altogether. While all employ foreshadowing and rhetorical techniques, but short stories employ flashbacks and flash-forwards. While all employ symbolism and metaphor, plays address the audience directly. Moreover, short stories provide narrated description of setting, characters and events; this is not needed in plays (except minimalist experimental plays) since the audience sees these directly.

2.1.4. Settings, Conflicts And Plots In Plays And Short Stories:

Like most forms of literature, plays and short stories share elements of setting, conflict and plot. The setting in a short story is sometimes explicitly stated, but often revealed one tidbit at a time, such as a character's mentioning the year, or the weather in their location. In a play, the setting is stated in the stage directions for readers, but is revealed to play viewers through backdrops and costumes as well as spoken lines. Conflict is what drives any work of literature, and both plays and short stories have at least one conflict. A plot often involves a complication or conflict, which can be between two characters, a character and herself or a character and an outside force such as nature. For example, in Shirley Jackson's short story "The Lottery," there is a conflict between Tessie Hutchinson and the collective pressure of the ritual. Although literary works often play games with plot, having a beginning, middle and an end is generally common to a short story, with a climax of action then a denouement, or falling action, at the end.

2.1.5. Dramatization:

Both plays and short stories use dramatization to reveal character and plot. Good short stories, then, have dialogue and action that is similar to a play. For example, instead of explaining action, a story shows it. Rather than saying, "*Peter told Annie that his ex-wife and their children would be coming for dinner* without giving her any explanations," a short story would dramatize by saying, "Janet and the kids are coming for dinner tomorrow," Peter announced. "What?" countered Annie, but Peter did not

respond as he walked out the front door." In both short stories and plays, the audience should be shown and not told.

2.1.6. Character Development:

Both short stories and plays use minimal background, description and explanations, leaving character development to the dialogue in the story. Readers or viewers pick up information about the characters in bits and pieces, through lines they speak, clothing they wear and how they interact with other characters. Short stories and plays generally have a protagonist, or a main character, which drives the plot. For example, Hamlet is the protagonist in William Shakespeare's play "Hamlet" and Gregor Samsa is the protagonist in Franz Kafka's short story "Metamorphosis." In both cases, evaluating the protagonist's strengths, weaknesses, mistakes and development over time can give insight into the overall meaning of a text. Given the brevity of the medium, character development may happen rapidly or not at all in a short story. In this case, readers can analyze a character's dialogue, attitude, relationships, thoughts and actions from the start of the story.

2.1.7. Discovery And Interpretation:

In both short stories and plays, a great deal of the explanation, background and motivation is left to the viewer or reader to discover and decide for her/himself. Because not everything is clearly stated, each viewer or reader interprets action for her/himself and may have a different experience than another person viewing the same play or reading the same story.

2.1.8. Themes:

Plays and short stories' common literary themes mostly focus on the observations or statements about life and the human experience, the importance of human expression, death and mourning, loss of innocence, revenge, the importance of family and the need for love. These themes are present in all forms of literature and are implicitly conveyed through plot, symbolism, characters and setting. They must be inferred by the reader and a single text can have more than one theme.

2.2. PREVIOUS STUDIES:

The researcher chooses four studies which are as follows:

The first study's title is: **Patriarchal Representation and Domestic Liberation: The Home in Kate Chopin's Short Fiction**, (2009), The University of North Carolina at Asheville by Victoria Hicks.

"Today a woman who is lucky in her choice of a husband can have both—marriage and self-direction. But since in Chopin's fictional world that option does not exist, she makes a powerful plea for it" (McMahan, 35).

Hicks in her study "**The Home in Kate Chopin's short fiction**" chose the quotation which has shown over. The quotation's words nearly clarify or compare between the women's lives, choosing two opposite words "**before** and **today**" to make the comparison: *"Today a woman who is lucky in her choice of a husband can have both—marriage and self-direction..."* (McMahan 35), assuring that the lucky woman *today* is the woman that has a will or a right to choose her own husband and to think of the spending of her life as she is planning. Nevertheless, many women in different societies may live as unlucky women *before* without having a choice of choosing a husband or building a self-direction compass to their own lives. The researcher in this research also sheds the light on the patriarchal attitudes' time when women were confined to the private sphere of the home and were often denied participation in the public. Kate Chopin was one of the women who had grown on such era. Therefore, Chopin uses many of her own experiences which she gained during men's control time shape her fiction and clearly to shape her views of female independence.

As it has mentioned briefly above, Victoria Hicks' research's contents are circulate around the fact of women's life *Now* and *Then* as well as focusing on the incidents of the time of men's control in the Americans' society which was known as "The patriarchal society", and its effects which play a remarkable role in Chopin the author's style.

Hicks' points of view agree with the researcher in the idea of the patriarchal society. But there's a minor disagreement in the description of women's life today and yesterday. Life may change in many *Liberal Societies*, but the patriarchal problems still existence in many other societies till now.

The second study is entitled as: **Feminine Self-Assertion in "The Story of an Hour"**,(2008) by **Xuding Wang. English Department, Tamkang University.**

Things for Women's life began to change in the later nineteenth century. No doubt this had something to do with modernity and its natural insistence on change, and no doubt it had something to do with the actions of women themselves at that time, with their desire to break out of the limits imposed on their sex. The nineteenth century therefore appears to have been a turning point in the long history of women. The old tensions were still present between work (at home or in the shop) and family, between the domestic ideal and social utility. **Xuding Wang in his essay: Feminine Self-Assertion in "The Story of an Hour"** states the issue of the females' self-assertion that was become clear at the time of Chopin. Therefore, the conflict that had always continued for women to seek what they desired to get, and the denial which they faced from men was usually

caused a vividly disagreements between the two genders. But as it figured out from Kate Chopin's short story '**The Story of an Hour**' and Susan Glaspell's play '**Trifles**' which they try to prove the fact of women's life then, and the way of changing the female's life in a society which believes in a woman exists only as a men's wife without her own selfhood and self-identity, just as Barbara C. Ewell puts it:

In the United States as in most nations and cultures, patriarchal custom explicitly defined women as self-less. They were named and described only in terms of their relationship to men—daughter, wife, mother, sister, widow—or more specifically, in terms of their sexual relationships to men: virgin, whore, mistress, spinster. Women were, as Simone de Beauvoir so eloquently explained, simply men's "other," defined as whatever men were not: not rational, not strong, not self. Women were not subjects but objects, of sexuality, of discourse, of art—of men. (158)

This quotation clearly makes a suggestion of the beginning of the women's revolution against men's control, and a serious demanding of women's freedom as well as social equality, therefore the idea of equal rights for women arose. Consequently, many female authors had written about their gender's issues and the endless conflicts that usually stand between their ambitions and dreams, and the authority of their husbands who mostly and hardly stand against their ladies' targets. Thus a serious circle of endless struggles begin and continue. Adrienne Rich's quotation may summarize this idea.

Women have been driven mad, «gas-lighted, » for centuries by the refutation of our experience and our instinct in a culture which validates only male experience. The truth of our bodies and our minds has been mystified to us. We therefore have a primary obligation to each other; not to undermine each other's sense of reality for the sake of expediency; not to gaslight each other.

The researcher agrees with the writer of this work in the point of view the feminine self-assertion according to its importance in giving ladies their rights to build a healthy society.

The third study which entitles: **Studies in Liminality: A Review of Critical Commentary on Glaspell's *Trifles*: (1996)** by Lisa Crocker

The differentiations that cover the relationships between males and females and their side effects usually lit the fire of the unlimited conflicts between the two genders that are created to make and live for each other. The gender conflict especially in the area between law and justice in *Trifles*, both the conflict and its consequences change form as each critic sees a different shape in the shadows. Although the ambiguity of *Trifles* creates such differing critical perceptions, some common images emerge. Most critical readings focus on female bonding as a means of gaining power; however Lisa Crocker shows us some of the critics' views about Susan Glaspell's *Trifles* under the title; **Studies in Liminality: A Review of Critical Commentary on Glaspell's *Trifles*.**

According to the meaning of the law and justice, a strong view of the conflicts between the two genders appears. Collins COBUILD

electronic dictionary define the two terms; *Law is a system of rules that a society or a government develops in order to deal with crime, business agreements, and social relationships.* While the word **justice** means the *fairness in the way that people are treated.* Lisa Crocker sheds the light on these two terms which represent the main issues the females seeking and demanding males to share in life, knowing that life couldn't be fair and healthy without justice , and there would be no justice or equality unless to have a strike laws to follow and respect.

Susan Glaspell the dramatist wrote at a time when the boundarie between the private and public spheres were beginning to break down. No longer relegated to the home, but not yet accepted in the marketplace, women were caught in a position of liminality, pinned between the traditional female and male worlds by the expectations of both. Glaspell's play Trifles falls among the many shades of gray in this interface of perceptions, not only because of its context and content, but also because of the critical reaction to the play. Although most criticism discerns gender conflict in the indeterminate area between law and justice in Trifles, both the conflict and its consequences change form as each critic sees a different shape in the shadows.

Some critics find that gender differences create a dichotomy of perception in Glaspell's examination of law and justice. In "Trifles: The Path to Sisterhood," Phyllis Mael argues that the evolution of the women's relationships, ...

Furthermore, justice and equality between the two genders are much forbidden from the males' sides in many occasions yet always strongly demanding from women's sides. Thus the phenomena of *push and pull* between the two conflicting sides force them to a highly pressure to do what is necessary to have their rights. As it has noticed in the two stories the main characters who represented the females' sides did what they thought it is right; Mrs. Wright killed her husband in *Trifles* with denying committing that murder which was clearly discovered by the other women who stood beside a lady that represent their gender, making a strong union against the truth that was hidden from the men ***Most critical readings focus on female bonding as a means of gaining power; however, as Karen Alkalay-Gut notes, "Underlying this attitude is the assumption that . . . women's lives are individually trivial, and their only strength and/or success can come from banding together". Such a premise defines women through masculine precepts and confirms the male value system, authenticating the power of the public sphere by the perceived need to replicate it.***

But, as evidenced in the ironically-named Trifles, where male disparagement proved male undoing as the women used their assigned invisibility to subvert the law and effect justice, women have a different kind of power. Women's power, subtle and indirect, is one of the liminal elements in Trifles; originating in, but unconfined to, the private sphere, it radiates outward into the indeterminate area, influencing both worlds. Bonding is both a manifestation of women's strength and its source; perhaps Glaspell wished to show the women of

her time that they had more power than they--or anyone else--realized.

The only thing that forces us to live in peace, away from terrible, is the law. Wherever there's just and fair law for everyone in society, there will be a justice. Crocker the writer and the researcher has connected the idea of law and justice.

The fourth study's title is: **The Significance of Symbolism in Conveying the Feminist Perspective in Susan Glaspell's *Trifles*, (2012), by Latifa Ismael Jabboury.**

As it is defined in dictionaries; Symbolisms are the use of symbols in order to represent something. Besides you can refer to the symbolism of an event or action when it seems to show something important about a situation. Therefore, Susan Glaspell used to clarify the feminist perspective in her *Trifles*, which is full of such symbols that represents the whole theme of feminism in the play through focusing on the female bounding as a means of gaining power yet Latifa Jabboury shows us some of the important symbols that Susan Glaspell's used in her play *Trifles*.

The Main Symbols in Trifles:

A among more than forty short stories, fourteen plays, and nine novels, Susan Glaspell's best known is Trifles. Trifles is a one-act play that takes place in a farmhouse in rural Iowa. It is based on a real murder case happened in 1900. Susan Glaspell covered this case when she was working as a young reporter in a newspaper and later she used the story

as the basis for her play Trifles and for her novel, A Jury of Her Peers (Wolf and Bryan; 1of2). The play tackled one of the important issues of that period which is the feminist perspective. The play takes place in a kitchen, the domestic sphere, and everything around reveal the lives of women.

The play involves a murder investigation, John Wright has been found strangled in his bed, and his wife, Minnie, has been suspected of committing the murder. These two main characters never appear in the play; instead, the play focuses on the county attorney, George Henderson, who has been called in to investigate the murder; Henry Peters, the local sheriff; Lewis Hale, a neighboring farmer; and Mrs. Peters and Mrs. Hale, wives to the two local men. While these three men were busy come and go around the farmhouse searching for clues, the two women discover bits of evidence in the “trifles” the suspect wife left in her kitchen: baking, cleaning and sewing. Because the men ignore the women's world, they remain blind to the truth, which is in front of their eyes.

The title of the play Trifles, is a symbol reflecting how men view women. A "trifle" is something that is small, of little value or importance or of no consequence. Throughout the play, Glaspell uses dialogue which allows us to see the demeaning view the men have for the women. Mr. Hale declares that “Women are used to worrying over trifles” (Trifles; 401).

Latifa Jabboury in her study connects the reality events with the unreality events. As it seems, *Trifles* is just shown to the reader or the audience on a stage as an imaginary story, but in fact it represents a true woman's misery story that had happened once a time. Then later this case was carved as a perfect literature work by Susan Glaspell when she was working as a young reporter in a newspaper using many symbols to clarify the clues that are usually caught behind the outsider and shared between husbands and wives.

The using of symbols is very important in the work of Susan Glaspell's "*Trifles*". According to the history of the era in which she had lived and written her master piece "*Trifles*", women couldn't speak their insides' argumentations. Thus they resorted to use the symbolism in their works.

Both, the researcher and Jabboury have shed light on the using of symbolism in Susan Glaspell's "*Trifles*".

CHAPTER THREE
CRITICAL ANALYSIS

3.0. INTRODUCTION:

Women as well as men have roles they have to play in society. The role of males is to be strong, and to provide for his family as their needs to a head of the household. While the woman is the one who takes care of the man, the children and the household and nothing more according to the views sides of men. However, the feminist debates over the meanings of gender lead time and again to a certain sense of trouble. Kate Chopin wrote her works during the era of the late *Nineteenth Century* focusing on females' issues as well as Susan Glaspell's works. The two female authors in their two works '*The Story of an Hour*' and '*Trifles*' concentrate on the idea of marriage in the Nineteenth Century, shading the light on the broken relationships between males and females especially in mirage lives, moreover the symbolism in the way of hiding feelings. The events of the hiding the truth between husbands and wives, besides the inequality in the couples daily lives lead the two *female* authors Chopin and Glaspell to question the importance of truth and happiness in couples' lives.

Theme is the central topic a text treats. The most common contemporary understanding of theme is an idea or point that is central to a story, which can often be summed in a single word (e.g. love, death, betrayal). Typical examples of themes of this type are conflict between the individual and society; coming of age; humans in conflict with technology. Hence the main theme in Susan Glaspell's "Trifles" and Kate Chopin's "The Story of an Hour" has one prominent similarity concerning marriage that shapes the flow of the story: from a feminist approach, we see that the women of both stories lose their individual identity as a result of male domination in the bond. Many different themes combined together and

help the main point of the two works' incidents to flow smoothly and be very clear.

This chapter is devoted to the critical analysis of the two literary works "The Story of an Hour" – Kate Chopin's short story and "Trifles" – Susan Glaspell's play, and the social issues which the two works covers will be mentioned.

3.1. THE FORMALIST ANALYSIS OF KATE CHOPIN'S "THE STORY OF AN HOUR":

The story was published in 1894 and tells about the life of a housewife called Mrs. Mallard who was had a heart trouble. Thus, she must be informed carefully about either very good or bad news because of her health situation. Mrs. Mallard discovers that her husband has been killed in a train accident. The news that carried by her husband's friend, Richards, who learned about a railroad disaster when he was in the newspaper office and saw Louise's husband, Brently, on the list of those who killed. Louise begins sobbing when Josephine tells her of Brently's death and goes upstairs to be alone in her room. Surprisingly, the accident proves to be a liberating experience for her as she begins to realize that she will live happier life without her husband. Therefore, Mrs. Mallard celebrates her newfound freedom when her husband, the only thing standing in the way of her living the life that she wants to live is now gone away. *"When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!"* Inside the room Louis sat alone, thinking and enjoying of the incoming days which no one would share or stop between her and *her*

desires. But then her husband walks back into the home, and she dies immediately of a heart attack “*When the doctors came they said she had died of heart disease—of joy that kills*”. Her joy death as the doctors said at the end of the story was her last chance for liberation and it is only in death that she is truly free from her husband. Unfortunately, Mrs. Mallard had taken her life’s secrets with her to the underground.

3.2. THE FORMALIST ANALYSIS OF SUSAN GLASPELL’S “TRIFLES”:

“Trifles” is published in the year 1916. The one act play tells about a real murder story. Certainly, most people tend to believe when they really don’t have any evidence of something being true. Therefore, no doubt the feeling that people get may allow them to make probabilities. But false presumptions can create certainty where it should not be. It is that image or symbolism that reveals the truth; thus, truth is in the eye of the beholder. Throughout the play, “Trifles”, the accused murderer is on trial by a jury of her peers. In the play “Trifles”, by Susan Glaspell, the theme of trifling presumptions by the women and men is strengthened by the elements of imagery and symbolism. Evidence that reveals how Glaspell used imagery to allow the men to create trifling presumptions is the discovery of Mr. Wright in the bed dead with the rope around his neck. The abnormal looking widow downstairs rocking back and forth without any concern of the present did not persuade the men to think anything different. This is a fine example of when that “for sure” feeling can allow someone to presume what may or may not have happened. “*Who did this Mrs. Wright?*” asked Harry. “*I don’t know,*” she says. “*You don’t know?*” says Harry” (Glaspell p2). Unless she was willing to admit that she

murdered her husband, she was guilty. “*We must ‘a looked as if we didn’t see how that could be, for after a minute she said, “I sleep sound”*” (Glaspell p2). It seems to be Glaspell’s target not to provide any proof of whether or not she murdered him. Of course, proof is not needed for the men to make their presumptions of what did happen or not.

Along with imagery, Glaspell uses symbolism to allow the men to make unimportant suggestions about Mrs. Wright’s character. The pleating of her apron while rocking back in forth in the rocking chair with a queer look was symbolism of the loss of her ability to feel emotion. It is evidence of her emotional and mental detachment from her husband long before he died. Later, the women did some investigations that lead them to figure out the murderer of Mr. Wright. But as a result of their disagreement with the men who were investigating the crime, they hid the truth and stood by their gender’s side.

Both literary works speak clearly about the phenomena of *push* and *pull* between the two genders. Moreover, they evidently show the conflicts which usually hidden behind the secretive castles of marriage.

3.3.THE STRUCTURE AND THE STYLE OF “THE STORY OF AN HOUR”:

Chopin in “The Story of an Hour,” uses specific structural and stylistic techniques to improve the drama of the hour. The structure which she has chosen for her short story fits the subject matter perfectly. The story is short, made up of short paragraphs; many of them consist of just two or three sentences. Similarly, the story covers only one hour in Mrs. Mallard’s life—from the moment she learns of her husband’s death to the

moment he unexpectedly returns alive. The short time that Louise spends was in thinking of her new independence. This story can be read quickly, but the impact it makes is powerful. Kate Chopin amazes us first with Louise's strange reaction when she first whispered the word "free" to herself. Moreover, she shocks us again at the end of the story when she dies upon her husband's return. The "heart trouble" which is discussed at the beginning of the story, and the "heart disease" that mentioned at the end, creates an amazing ending and bringing the story to a satisfying close.

Although a short story writer has no space and time for background information or flashbacks, but Chopin succeeds in making every sentence important by using an almost poetic writing style. For instance, she uses **repetition** to highlight important points, as when she repeats the word *open* many times at the story to highlight the freedom of Louise's new life. As well as the repetition of the word *free* over and over again, which is one of the few words Louise actually speaks aloud in the story and indicates how much she loves her newfound freedom. Furthermore, Chopin also **repeats phrases and sentence structures** to indicate important points. For example, Chopin writes, "*She breathed a quick prayer that life might be long. It was only yesterday that she had thought with a shudder that life might be long.*" The duplicate of the second half of each sentence proves how extremely Mrs. Mallard's life has changed— Louise once shuddered at the thought of a long life, but now she prays for it. Finally, Chopin uses **alliteration and inner rhymes** which make the prose of the story beautiful. The alliteration and rhymes appear in such different sentences in the story. For example "*It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half*

concealing". Josephine "revealed in half concealing" when she tells Louise the news, also they appear when Brently returns back home "*Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, **composedly carrying his grip-sack and umbrella***". All of Chopin's stylistic and structural techniques combine to make this very short story powerful.

3.4.THE STRUCTURE AND THE STYLE OF "TRIFLES":

Trifles' *structure* affects all of its most important elements the plot, characters, and themes. It requires many twists and turns of plot, many characters and locations, and great stretches of time in order for the story to present. A climactic play, such as Sophocles' famous tragedy *Oedipus Rex*, typically presents only a handful of characters involved in a single plot, which is built toward a climax the most important moment in the play.

One of the most restrictive style forms favored by Susan Glaspell is the form of a one-act play. In every respect the one-act play is more tightly compressed than a full-length climactic Greek tragedy. Because one-acts are typically short, with playing times of fifteen to forty-five minutes, the number of characters introduced must be limited, and their personalities must be developed quickly.

The play "Trifles" is a type of murder mystery in which even the "professionals," whose job is to find out what happened, failed in their task. As it was noticed, Susan concentrates on the women in the kitchen Instead of focusing on the men and their mission to solve the case. It is at this point, when the men go upstairs; the women begin to find out for

themselves who had killed John Wright. Then the rising action of this play begins when the men leave the women alone in the kitchen. Unknowingly, the women used the methods that a trained detective would use: asking many questions and making notes. They engage in small talk and comment on how the kitchen was left after the murder. For example, when Mrs. Peters was looking through the cupboard, she discovered that Mrs. Wright had bread set. Mrs. Hale then concludes that "*she was going to put this in here,*" (4) referring to a loaf of bread beside the breadbox. Another example is when Mrs. Peters noticed that Mrs. Wright had been "piecing a quilt." As the two women are wondering whether she was going to quilt or not "*They wonder if she was going to quilt it or just knot it*", the men come down the stairs and overhear them. The Sheriff repeats out loud what he had heard them say, and all the men laugh, obviously making fun of the women. This situation is interesting because the men have no idea that the women were actually making valuable conclusions but The "little things" or "**Trifles**" that discovered by the women in the kitchen are considered unimportant.

The rising action continues through a series of small discoveries such as the "nervous" sewing patterns that Mrs. Wright had stitched and the broken door on the birdcage. Right after finding the broken door on the canary cage, Mrs. Hale said, "*I wish if they're going to find any evidence they'd be about it*". They both had no idea that they had just found a key piece of evidence. The next discovery that they made signifies the climax of the play: A box in the sewing basket contained the dead bird, which its neck had twisted. This incident immediately gave an answer to the previous discoveries they had made. Glaspell's description sums it all up:

“A look of growing comprehension, of horror”. The “growing comprehension” means that in a matter of seconds after finding the dead bird, they completely understand what had happened and all questions that they had mentioned earlier were answered now. The women were terrified and in a state of disbelief about the truth they had just discovered. Therefore, immediately they had found the murderer of John Wright, his wife. After their shocking discovery, the women heard the men coming in the house and Mrs. Hale hid the bird in the sewing basket. This point clarifies the women’s decision. They had decided that, they were not going to talk to the men about what they had just discovered. Even when the County Attorney saw the cage and asked them where the bird is, they **lied** and told him, “*We think the cat got it.*” (7). The ladies did not want to reveal their findings to the men, because they were sympathetic towards Mrs. Wright who had bought the bird to have something that actually was happy around the miserable house and would be there for her all the time.

The remainder of the play is very tense and represents the falling action. The tensest part of this scene is when the Sheriff asks, “*Do you want to see what Mrs. Peters is going to take in?*” (10). The Attorney moves a few things around in the basket, but then he said, “*I guess they're not very dangerous things the ladies picked out . . . A sheriff's wife is married to the law.*” (10). This last line indicates to the women that they are indeed breaking the law by not telling the Attorney about the bird, even though the men have no idea about its existence.

The researcher felt sympathy with Mrs. Wright who had to get rid of her abnormal personality husband by killing him after taking everything that she wanted, the canary bird. But surely, doesn't agree with her

decision of murder him, but she was probably pushed to the point where she couldn't control her actions. The researcher also believes that the women in the play feel guilty about not revealing what they have found, but also thinks that their sympathy for Mrs. Wright outweighs that guilt too.

3.5.THE CRITICAL FEMINISM VIEW OF "THE STORY OF AN HOUR":

The feminism view of Chopin's short story "*The Story of an hour*" focuses on female oppression in 19th century's society and more specifically in marriages of the time. A time where a female's life shown like a prisoner in a concrete prison which is built within her marriage life. Besides, the conception which is highly widespread in many societies, that a woman should be nothing more but a mother. Certainly, during that period of time, women were owned by their husbands and had no control over their own lives. Chopin shows the *tragedy* of such situation through an intimate exploration of the protagonist as well as the descriptive details of the story.

Chopin acknowledged the protagonist's oppression in the first sentence where Louise is known by her husband's name "Mrs. Mallard". While on the other hand her husband is given a first name "Brently", but the protagonist's first name isn't announced until much later in the story; she is only referred to as the wife of Brently Mallard. Later, as she is informing by her sister Josephine about the *death* of her husband, Louise starts to think of the normal life between couples which she hadn't had. The normal couple life with which men and women believe they have

a right to impose a private will upon a fellow-creature. She admits that the relationship between her and *her* husband wasn't really bad and he wasn't cruel to her, but just the fact that she had a husband stripped her of her identity and will. And then the conclusion of the story hits home the tragedy of Mrs. Mallard's role as a woman when again, the existence of her husband deprives her of life. Nevertheless, feminism could be regarded as a rebel ideology against this situation of women in society and so far, we found a subtle reflection of this situation in "*The Story of an Hour*". **The liberation**, which Mrs. Mallard was seeking and long-awaited for, comes only within the death of her husband and disappears when he returns home alive. The end of the story signifies a certain end of Mrs. Mallard's dilemma between life and death or freedom and captivity. In this respect death might bring peace or liberation to Mrs. Mallard.

3.6. THE CRITICAL FEMINISM VIEW OF "TRIFLES":

Glaspell reveals in her play "Trifles" the traditional view of women in 1916. According to the events of the play, John Wright was found dead in his bedroom with a rope around his neck. His wife stated that she was a deep sleeper, and had no idea what happened. In the crime location, the men would do the thinking and investigating of the crime and thinking that women were incapable of doing anything. Therefore, inside Mr. Wright the victim's house and his accused wife Mrs. Wright, the men had a dialogue of demeaning notes, not only of Minnie Wright but also the other women. The county attorney indicts Minnie for having a messy kitchen. Mr. Hale states that women are used to worrying about "trifles."

These comments draw the women together to help their friend Minnie. Accordingly, they move about the kitchen trying to rebuild Minnie's sad life. They noticed the unimportant things that men would not think important. Through their observations and discussion, the women become a united force in which Minnie Wright is as much a *victim* as John Wright. Hence, Mrs. Hale discovers that John Wright was a hard man, while Minnie had been a pretty girl, who liked to sing. After she married John, she changed. They had no children. She never went anywhere. They find a quilt that she was making. A bird cage sits empty in a closet. The door had been ripped from his hinges. A pretty box held the body of the bird with its neck twisted. Together the women realize that the bird symbolizes the strangulation of Minnie throughout her married life.

From these facts, the women piece together the crime: Minnie loved the bird, enjoyed its company, and liked to listen to it sing. John Wright resented the bird and was annoyed by its noise. He told Minnie to get rid of it, or he would. Thus, Minnie stops him from hurting her forever. The information should be revealed to the authorities; however, the ladies without discussing it keep the information to themselves. The women solve the crime, not for themselves but for Minnie and the sisterhood of the women.

As it has mentioned about the idea of feminism among the two literary texts, the endless race between the two genders, the lack of equal rights between the sexes, in addition to the dominance of men over women in life led to creation of enmity, especially in women who probably live in an injustice men's control. Kate Chopin and Susan Glaspell have clearly

drawn feminist visions to describe some of the problems that experienced by women. As a male researcher, I sympathize with women when they suffer from injustice, if that they were right.

3.7.THE SYMBOLISM IN “THE STORY OF AN HOUR”:

Normally in Literature the writer uses symbols to represent important things that wouldn't be expressed clearly, yet they must be figured out through the concept of the literary text. Chopin in work “The Story of an Hour” uses many symbols to show Louise's inside life.

The open window and the comfortable armchair that Louise had sat and looked through “*There stood, facing the open window, a comfortable, roomy armchair*” (p1) symbolize her unexpected feeling towards' the news of her husband's death. The way which Louise sank into the comfortable armchair and relaxed from the physical exhaustion, represents her seeking of freedom and happiness in her new coming life which she is dreaming of and that which she will never share with anyone else. Also the spring time creates idea of renewal of life that set Mrs. Mallard free after the news of her husband's death.

Moreover, the powerful word “free” which Louise whispered through her lips, “*When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!"*” indicates that Louise was living as a traditional marriage prisoner which she desired to escape out of it. Her escaping wouldn't be true unless the fate removing of her husband occurs. Therefore, she accepted Brently's death with joy announcing to herself

that her new life would only be for herself *“There would be no one to live for her during those coming years; she would live for herself”*.

Additionally, the health condition of Louise which she suffered from a “heart trouble” may represent another symbolic action. However, the heart trouble which she feels may relate with the nature of her marriage life which she seeks to escape from. The evident of this point according to the events of the story, Louise died because of her husband’s return which ends her own future dreams. Therefore, Louise doesn’t die of happiness as doctors claim yet because of the loss of her joy, *“When the doctors came they said she had died of heart disease—of joy that kills”*.

After all, Kate Chopin’s in her story use the symbolism which takes us into the depth of the facts of the nature of marriage life in the late nineteenth century.

3.8. THE SYMBOLISM IN “TRIFLES”:

The time and the place, besides the environment (setting) in which the story events happen, plays a very important role in the nature of a literary work. As it has stated before, Susan Keating Glaspell lived at a time and place where and when the only control was on the hands of men. In such society it wouldn’t be easy for women to speak out their needs as well as to demand their own rights. Thus, Glaspell uses many symbolic objects to help us to have a better understanding for the characters that construct the structure of her play “Trifles”.

The title itself is a symbolic figure which pulls either the audience or the reader to think of its meaning. Latifa Jabboury mentioned many symbols explaining the way how men view women at that era. A time of men who were always thought that women have just cared of “Trifles” or

minors things, while the important things were due to men issues only. But, during the play's events, women presented an opposite view and proving that they can do very important things even men couldn't do.

The title of the play "Trifles" is a symbol reflecting how men view women. A "trifle" is something that is small, of little value or importance or of no consequence. Throughout the play, Glaspell uses dialogue which allows us to see the demeaning view the men have for the women. Mr. Hale declares that "Women are used to worrying over trifles" (Trifles; 401). Men are trivializing the many tasks and details that women are responsible for. The irony of the play is that while the men are running around looking for "clues," the women have discovered the key to the mystery among what the men consider silly women's work. In his ignorance of how crucial women's duties are, he implies their unimportance. In the former reference to his and to the sheriff's wives, Mr. Hale presents the argumentative conflict that will prove prevalent throughout the course of the play.

Moreover, a woman then must live as a prisoner of her husband's cage. Mrs. Wright's bird is the symbolic image which represents her. She was very quiet and kind like a bird as it was mentioned by Mrs. Perter "*She—come to think of it, she was kind of like a bird herself*" (Trifles p7). Additionally, the cage itself clearly represents her prison that she had trapped in (her marriage) which she couldn't get rid of. But on the contrary, the broken door of the cage represents her broken marriage to

Mr. Wright. It also represents Mrs. Wright escaping her marriage from her husband. When the door is open it allows her to become a free woman.

Furthermore, the imprisonment of the bird represents the control of Mr. Wright over his poor wife, by keeping her away from the society, thus no one would know the real outside nature of the kind man in the eyes of the society, who is in fact a very hard and cruel to his kind wife *“But he was a hard man, Mrs. Peters. Just to pass the time of day with him. (Shivers.) Like a raw wind that gets to the bone”*.(Trifles p7).

Therefore, the death of her husband Mr. Wright is a symbolic figure too. It represents Mrs. Wright's freedom which she wouldn't gain only by removing her husband away due to the killing of her bird *“She used to sing. He killed that, too”*. (Trifles p9). Therefore, Mrs. Wright got revenge of her little canary bird, the only beloved thing that gives her hope.

Glaspell the author also gives symbolic names to her characters. The names of the play indicating things that prove the highly ability of using symbols in Susan's works. The names of the couples of marriage who are the events revealing on them (Mr. Mini and Mrs. Wright) are used as symbols to improve the idea of seeking right in women's life and the minimal right which women have. Both of these symbolic names' using was mentioned by Jabboury:

The name “Wright” refers to social stereotype of women seeking right; Glaspell intends a “Pun on the surname marking her (Mrs. Wright's) lack of “rights”, and implying her “right” to free herself against the societally sanctioned “right” of her husband to control the family...” (Ibid;153-54).

So, the two names represent the roles of men and women in the larger society. Minnie's name has a double significance, "Minnie" being "mini" or "minimized," which was descriptive of her relationship with John and in general of women's relationship with men. Then the name of "Minnie Wright" refers to the minimal right the woman has in her society.

Consequently, the symbols in "Trifles" allow us to know how women were suffered years ago. Since Glaspell's story takes place in 1916 when women had few rights and divorce wasn't an option then.

3.9. THE THEMES OF THE TWO STORIES:

3.9.1. Themes of Kate Chopin "The Story of an Hour":

3.9.1.1. Theme of Time:

Kate Chopin's had perfectly arranged the events of her brilliant short story, "The Story of an Hour", *the theme of time*. Through the story's lines, the events happen quickly, and the author herself does not mince words in relaying them. Yet it seems like life can change extremely, and a person can change dramatically, within only an hour. Mrs. Mallard spends less than an hour dealing with the news that her husband has died in an accident. In doing so, she moves rapidly through her grief to arrive at a "dream" or "story" of what life by herself will be like. In less than an hour, she's gotten used to the idea of a whole different future – a future she's excited about, instead of a future that she dreads. But the work of a

few seconds – seeing her husband alive and well – proves her wrong and blows up that new dream of a possible future path. Therefore, she must awake from her loss dream, but she wakes as dead.

3.9.1.2. The Forbidden Joy of Independence:

Moreover, in Kate Chopin’s “The Story of an Hour,” the idea which has taken an important place among her themes is that; independence is a forbidden pleasure that can be imagined only privately by Mrs. Mallard (Louise) alone. This point appears through the hidden thought that begins when Louise hears from her sister Josephine and the husband’s friend Richards of Brently’s death, she reacts with clear grief, and although her reaction is perhaps more violent than other women’s, it is an appropriate one. Alone, however, Louise begins to realize that she is now an independent woman, a realization that inspires and excites her. Even though these are her private thoughts, she at first tries to stop the joy she feels, to “*Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.*(p2)” Such resistance reveals how forbidden this pleasure really is. When she finally does accept the joy, she feels possessed by it and must abandon herself to it as the word *free* escapes out of her lips more than once, showing and proving her desire to enjoy the rest of her life alone “*Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own*”. Louise’s life offers no refuge for this kind of joy, and the rest of society will never accept it or understand it since a wife feels happy of her partner’s death. Extreme circumstances have given

Louise the view of her forbidden feeling, as well as her extreme thoughts. She sees her life as being absolutely hers and her new independence as the core of her being. Overwhelmed, Louise even turns to prayer, hoping for a long life in which to enjoy this feeling as a little prisoner bird that accidentally escaped out the cage. But unexpectedly her wishes turn to dust when Brently Mallard the dead husband as it had been thought returns; he unconsciously pulls her independence away, putting it once again out of her reach, announcing by his returns, and the returning of the little poor bird (his wife) to its same, old and unaccepted cage. Therefore, the forbidden joy disappears as quickly as it came, but its influence was very enough to kill her.

3.9.1.3. The Inherent Oppressiveness of Marriage:

Chopin suggests that all marriages, even the perfect ones, are inherently oppressive. Hence, according to her main character Mrs. Mallard who clearly shows the complicity of marriage life although she and her husband had a happy marriage life. Louise, who unhesitatingly admits that her husband was kind and loving, nevertheless feels joy when she believes that he has died. Her reaction doesn't suggest any enmity, and Louise knows that she'll cry him as any woman must weep for the loss of her life's partner, and that what she'll indeed do at Brently's funeral as she previously thought "*She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead*"(p2). However, despite the love between husband and wife, Louise views Brently's death as a release from oppression. The oppression that she has being waited and kept tightly for so long. She strangely never names a specific way in which Brently

oppressed her or even mentioned the logical reasons that were hid behind, indicating instead that marriage in general stops both women and men. She even seems to suggest that she oppressed Brently just as much as he oppressed her. Louise's astonished in which these thoughts show off through her mind reveals the inherent oppressiveness of all marriages without exceptions, which by their nature rob people of their independence that will later destroy families.

3.9.1.4. Identity and Selfhood:

The identity and selfhood are ones of the main themes of "The Story of an Hour", too. About these two points the author examines issues of "female self-discovery and identity" through having her main character Louise who as it shown an extremely demonstration feelings of grief upon learning through Richards and her sister that her husband is now dead, only to have those feelings immediately replaced by an indescribable feeling she can only describe as "*free, free, free!*" or as having "*abandoned herself.*" In essence, she has basically lived through her husband, and now that she thinks he is gone, she realizes with astonishing exhilaration that she is free and her life is her own once again. Imagine her sense of complete devastation upon his return. The author is stressing to us that women had no rights at that time to choose their lives. Louise Mallard is a woman who wanted opportunities that were available only to men. A woman was conditioned to go from her father's home to her husband's, and no thought was given to asking if she wanted to go to college or work. This is why it takes Louise a moment to understand "*this thing that was approaching to possess her, and she was striving to beat it back with her will ...*". She tries to fight this strange feeling she's having,

but she can't, and then the words "free, free, free" pour out. Louise Mallard didn't want out of a bad marriage; she did not want to be married. She wanted to make her own decisions and live her life the way she chose.

3.9.1.5. Role of Women in Marriage:

The other theme is the **Role of Women in Marriage**, and Chopin broaches a subject that was not very popular in her time—the right of the husband to dominate the wife in a marriage. In the story Louise Mallard is elated that she would no longer have to bend to the will of her husband.

3.9.1.6. Marriage and Control:

Chopin's story at its center has a picture of a bad or abusive marriage. To the contrary, details in the story suggest that nothing is particularly wrong with the Mallards' marriage—in fact, Louise Mallard comments that Brently Mallard "never looked save with love upon her"—but that the issue is the institution of marriage itself. In other words, Mrs. Mallard doesn't dislike her marriage in particular but dislikes the concept of marriage in which " *A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.(p2)*" The control man and wife have over the other is at the heart of the story which makes Louise's body free, so, too, does it free her spirit to find happiness in any way that she wishes just as the death of her husband sets. Therefore, her husband's return puts an end to her hopes. She is again nothing more than a wife. This sudden failure, cause the devastation of her dreams, and as a result that devastation kills her. Still, she is spared the living death of a stifling relationship, and before she thought her husband was dead she had dreaded a long life.

3.9.1.7. Theme of Mortality:

Death is so powerful in "The Story of an Hour" that even news of someone else's death, if told the wrong way, can be murderous. Finding out someone hasn't died can be almost as powerful, and deadly, too, especially for those who are suffering from heart diseases as Mrs. Mallard. This story is unusual in that it allows a character to explore the feelings beyond grief or loss that one might have if a loved one died. Mrs. Mallard's complex reaction to the news of her husband's death speaks to the terrible, almost welcome freedom a tragedy can bring. In the end, the fact that death is coming seems positive. It's the question of who gets taken away by death, though, that change so drastically when Mrs. Mallard's death at the end of the story suggests that her ideas about freedom were just delayed shock, and that she was in fact so grief-stricken her death was only a matter of time. Hence, the passing of a second character to replace the misreported death of a first recalls, in its irony, the idea of being unable to escape Death when one's time has come. Therefore, instead of the death of the person who was announced dead (Mr. Mallard), his wife (Mrs. Mallard) that felt happy because of his dying now is dead.

3.9.1.8. Weeping:

Louise's weeping about Brently's death highlight the oppositions between sorrow and happiness. Louise cries or thinks about crying for about three-quarters of "The Story of an Hour," stopping only when she thinks of her new freedom. Crying is part of her life with Brently, but it will probably be absent from her life as an independent woman. At the beginning of the story, Louise sobs dramatically when she learns that her

husband Brently is dead, continuing a “storm of grief.” She continues weeping when she is alone in her room, although the crying now is unconscious, more a physical reflex than anything animates by emotion. She imagines herself crying over Brently’s dead body before his burial *“She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead”*. Once the funeral is over in her fantasies, however, there is no further mention of crying because she’s consumed with happiness.

3.9.2. Themes of Susan Glaspell “Trifles”:

3.9.2.1. Gender Differences:

Since God creates life and sets people in gender, various common issues between the two sexes plays an important role in daily life. In Susan Glaspell’s play the gender differences is important because women were treated differently in so many parts of the world during the time period in which this story is set. Women's duties mostly were in the household and their opinions weren't taken seriously many times by men. In contrast men thought that women were concerned with nothing but "trivial" things like cooking, cleaning, gossip, etc. besides women's intelligence was underestimated by men, so when they had "intelligent" thoughts or expressed their opinions about "serious" subjects, they weren't taken seriously. This stance creates an enormous moral dilemma. The ideal of justice is that a truly just society is impartial. All the male characters in the play are blind to what is going on and are even condescending to the women. Either there are different justices for different groups, according

to their experience of the world, or, worse, there are different realities, invisible to those who do not share them.

3.9.2.2. Isolation:

As it was shown on the play's lines that represent one of the main themes, isolation. Mrs. Wright led a very isolated life at home. She wasn't able to "bloom" like she wanted to through her music, for example. Mr. Wright suppressed the things his wife loved as when he killed her little canary bird" ... *No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too*". As well as preventing her from having her own interests. The fact that Mr. Wright killed her beloved canary was the last straw. This sent Mrs. Wright over the edge. This events lit the fire of revenge at Mr. Wright who lived in a gloomy farmhouse where Mrs. Wright couldn't even see the house, no one came to visit, and she did not go out. The canary which represents the only other life in that dark gloomy house was killed by John the husband. The canary which his wife bought to sing to her and ease her lonely mind, now has gone leaving Mrs. Wright lonely.

3.9.2.3. Men Do Not Appreciate Women:

The men within Susan Glaspell's play betray a sense of self-importance. In this play all the male characters present themselves as tough, serious-minded detectives, when in truth they are not nearly as observant as the female character that represent patience and family bones. Their seriousness of attitude causes the women to feel defensive and form a union. Not only do Mrs. Hale and Mrs. Peters bond, but they choose to

hide evidence as an act of compassion for Mrs. Wright. Stealing the box with the dead bird is an act of loyalty to their gender and an act of defiance against a heartless patriarchal society.

Though the play events focuses on a single moral choice, that of Mrs. Hale and Mrs. Peters deciding whether or not to show why Mrs. Wright killed her husband, *Trifles* is thematically complex. It represents the continuing issue of justice and contemporary issues of gender and identity politics. Susan drew that by the intelligence of her work which its issues are impossible to be separated. When they enter the farmhouse, Mrs. Hale and Mrs. Peters are there as wives, adjunct to their husbands' roles in society, hiding the truth and sympathize with Mrs. Wright who represents their sex.

3.9.2.4. Female Identity:

When speaking to the female characters in *Trifles*, Henderson and the other men make a key mistake in their assumption that the women derive their identity solely from their relationship to men, the dominant gender. For example, Henderson tells Mrs. Peters that because she is married to the sheriff, she is married to the law "... *No, Mrs. Peters doesn't need supervising. For that matter, a sheriff's wife is married to the law*" (p 10) and therefore is a reliable follower of the law. Mrs. Peters' response is "*Not--just that way,*" suggesting that over the evidence of the play, she has rediscovered a different aspect of her identity that ties more closely to her experience as a woman than to her marriage to Henry Peters. As Mrs. Hale concludes, women "*all go through the same things--it's all just a different kind of the same thing.*" For Mrs. Hale, Minnie Wright's

murder of her husband is the supreme rejection of her husband's imposed identity in favor of the memory of the person Minnie Foster used to be.

3.9.2.5. Law, Duty, and Justice:

Because *Trifles* is a murder mystery in which the detectives decide to hide the evidence of the crime and thus end by aiding the murderer, the play leaves open the question of the meaning of duty and justice. For men such as George Henderson and Henry Peters, the concept of law and order is complicatedly linked with duty and justice, and at first, Mrs. Peters ascribes to the same interpretation, “*But, Mrs. Hale, the law is the law*”. (p5). Therefore, whenever Mrs. Hale criticizes the men for their heavy-handed methods of investigation, Mrs. Peters, who is also the sheriff's wife, apologizes for the men because she sees them as performing their duty. However, Mrs. Hale convinces her that true justice would involve punishing everyone who had neglected and isolated Minnie Wright, and that Mrs. Wright was perhaps justified in her retaliation against her husband. Appropriately, the name of the short story adapted from *Trifles* is indicating that Mrs. Hale and Mrs. Peters have served as an unprepared jury and have chosen to dismiss the charges in the name of justice and their duty as women.

3.9.2.6. Patriarchal Dominance:

In *Trifles*, the men believe that they grant female identity by integrity of the women's relation to men rather than through their inherent qualities as females. Except for the absent Minnie Wright, the women have no first name and take their husband's last names, in spite of being the

protagonists of the story instead of the named male characters. This institutionalized male supremacy is so widespread that the men feel comfortable in disparaging Mrs. Peters and Mrs. Hale's interest in "trifles," with the clear suggestion that the women are too flighty and small-minded to worry about important issues such as the investigation at hand. Furthermore, when the men observe the troublesome state of the kitchen, they immediately conclude that the woman must be at fault in her homemaking abilities because they all know John Wright as a good, dutiful man and in consequence form a unified front protecting John Wright's reputation. Because of this male solidarity, Mrs. Peters and Mrs. Hale can only aid Mrs. Wright if they consequently unify with their own gender.

3.9.2.7. Revenge:

After Mrs. Peters and Mrs. Hale discover the dead canary in Mrs. Wright's sewing basket, they realize that her murder of her husband did not result completely from her unhappiness in her marriage but from an enforced return to solitude by the killing of her lovely bird. Mrs. Wright killed her partner because she could think of no more fitting revenge than to inflict damage in kind to the harmful act. This realization awakes Mrs. Peters' sense of empathy, as she recalls having had similar feelings many years ago when a boy killed her kitten. For these women, the pain that results from the death of a loved one is so great that it deserves any punishment necessary. Nevertheless, the play leaves open the question of whether Mrs. Wright will still be pronounced guilty without the evidence, and similarly we must decide for ourselves if revenge is a sufficient motive for murder.

3.9.2.8. Domesticity:

When Henderson observes the Wright kitchen, he concludes that Mrs. Wright must not have "the homemaking instinct," which Mrs. Hale interprets as an attack on Mrs. Wright's worth. Her countering of his statement with the suggestion that Mr. Wright did not have the homemaking instinct establishes two alternate interpretations of the meaning of domesticity. According to one definition, domesticity is the ability to keep a home in the purely physical sense, with a clean kitchen and well-sewn quilts. In her final moments prior to the murder of her husband, Minnie Wright rebels against these standards of domestic prowess because in her eyes, her husband has failed to meet the second definition of domesticity, which depends upon one's ability to make a home warm and comforting emotionally. Henderson fails to comprehend that the latter form of domesticity is as important as the first type, as shown by his disregard for signs of a troubled marital life in the Wright household.

3.9.2.9. Loneliness:

While the need for revenge is the immediate impetus for Minnie Wright's strangling of her husband John, her isolation is the greatest cause of her unhappiness in their marriage. As Mrs. Peters and Mrs. Hale note, John Wright was a hard man and did not provide the companionship needed "*But he was a hard man, Mrs. Peters. Just to pass the time of day with him*"(7), while Mrs. Hale blames herself for never having visited to offer Mrs. Wright a respite from her loneliness. Both women suspect that the canary had been a substitute for Mrs. Wright's lack of children and

other friends, and Mrs. Peters' account of her solitude while homesteading in Dakota suggests that loneliness is an important element of the female and human condition. Mrs. Hale realizes that women have all experienced loneliness in part because they do not realize their commonality and thus have not learned to unify and support each other. In the end, loneliness connects the women and brings them closer to each other.

3.9.2.10. Empathy and Protection:

At the beginning of *Trifles*, Mrs. Wright is an unknown quantity whose behavior in Lewis Hale's account is confusing and strange. By the end of the play, however, the substance of Mrs. Wright's personality and life has been revealed through Mrs. Hale's memories and through a few small details contained on the first floor of her house, and her character becomes the subject of sympathy and finally of empathy. Because Mrs. Peters and Mrs. Hale come to realize the similarities between the murderer and themselves, they decide that Minnie Wright is worthy of their protection, which has several meanings for the women. Most obviously, they unify with her against the law, as represented by the men of the play, but they also protect her by not telling her the truth about her ruined defense. In addition, Mrs. Hale regrets not having protected Minnie from isolation and solitude, and she resolves to atone for her inability to protect Minnie earlier by helping her now.

3.10. THE SIMILARITIES AND DIFFERENCES BETWEEN THE THEMES OF "THE STORY OF AN HOUR" AND "TRIFLES":

The theme of the two stories turns toward the oppression of women by marriage. The women are basically victims of the place in which society expects them to be as far as marital and family roles. Both work about the expectations that society has presented upon women and how many times those roles are simply not in control with what women really want or need. The theme also wheels towards the mercy of which these women depend in order to be considered as normal needs, and even to be forgiven by society. Finally, the theme is one which reveals the sad reality of oppression and gender discrimination that is unique to specific times in our history and present life.

In addition to the points above, it is important to note that both stories discuss specifically what it feels like for a woman to be trapped in a marriage. While Minnie Wright from *Trifles* is much more proactive in escaping her "trap," Chopin makes it quite clear in her story that Louise Mallard has felt trapped for many years in her marriage but was either unwilling or unable to take action to escape.

Similarly, both works portray a natural tension between the sexes. In *Trifles*, the men laugh of Mrs. Hale's and Mrs. Peters' comments and abilities which cause them to completely minimize them. John Wright minimized his wife's needs and desires and probably never suspected that she would be strong enough to present any danger to him. While in "The

Story of an Hour," everyone pities and caters to Louise Mallard after her husband's death, assuming that she is devastated by the loss of her provider and protector when in reality she is overcome with joy at the thought.

3.11. THE VIEWS OF MARRIAGE IN KATE CHOPIN'S "THE STORY OF AN HOUR" AND SUSAN GLASPELL'S "TRIFLES":

Words have power, and they play very important roles in our lives. A single word can change a situation, makes someone happy or sad, and in many cases a word can make war and peace. Different people have different views and beliefs on things in their lives, traditions and religions. **Marriage** is the appointed word here which has different meanings in different societies. **According to Cambridge Advanced Learner's Dictionary, 3rd Ed.** The word marriage means; **a legally accepted relationship between a woman and a man in which they live as husband and wife, or the official ceremony which results in this.** Despite the multiplicity of religions, but most of them agree on the definition of idea of marriage which must organize people's lives, besides agreeing and demanding the right of each part of that married relationship. Muslims, Christians and Jews have some common explanations to the meaning of married lives as follows:

3.11.1. Marriage's definitions in religions:

3.11.1.1. Marriage in Islam:

In Islam, marriage is a legal contract (Literary Arabic: عقد القران 'aqd al-qirān, "matrimony contract"; between two people. The bride is to consent to the marriage of her own free will. A formal, binding contract is considered integral to a religiously valid Islamic marriage, and outlines the rights and responsibilities of the groom and bride. There must be two Muslim witnesses of the marriage contract. Divorce is permitted and can be initiated by either party. The actual rules of marriage and divorce (often part of Personal Status Laws) can differ widely from country to country, based on codified law and the school of jurisprudence that is largely followed in that country. In addition to the usual marriage until death or divorce, there is a different fixed-term marriage known as zawaj al-mut'ah ("temporary marriage") زواج المتعة permitted only by the Twelver branch of Shia Islam for a pre-fixed period. There is also Nikah Misar, a non-temporary marriage with the removal of some conditions permitted by some Sunni Muslims, which usually amount to the wife waiving her right to sustenance from her husband. Islam is totally opposed to monasticism and celibacy. Marriage is an act of Sunnah in Islam and is strongly recommended.

3.11.1.2. Marriage in Christianity:

On the other hand, The Bible does not give specific details or directions about a marriage ceremony, yet it does mention weddings in several places. Jesus attended a wedding in John 2. Wedding ceremonies were a well-established tradition in Jewish history and in Bible times.

Scripture *is* clear about marriage being a *holy* and *divinely* established covenant. It is equally clear about our obligation to honor and obey the laws of our earthly governments, which are also divinely established authorities. But, before we go any further, let's stop and examine the issue.

There are three commonly held beliefs about what constitutes a marriage in the eyes of God: firstly, the couple is married in the eyes of God when the physical union is consummated through sexual intercourse. Secondly, the couple is married in the eyes of God when the couple is legally married. And thirdly, the couple is married in the eyes of God after they have participated in a formal religious wedding ceremony. In Malachi 2:14 we see that marriage is a holy covenant before God. In the Jewish custom, God's people signed a written agreement at the time of the marriage to seal the covenant. The marriage ceremony, therefore, is meant to be a public demonstration of a couple's commitment to a covenant relationship. It's not the "ceremony" that's important in a marriage; it's the couple's covenant commitment before God and men.

For Christians, marriage goes beyond the earthly covenant. Thus for both Muslims and Christians marriage is very necessary in life to organize the relationships between the two sides legally, as well as to make a healthy and concrete society.

3.11.1.3 Marriage in Jews' Religion:

For Jews, It's interesting to consider the traditional Jewish wedding ceremony and the "Ketubah" or marriage contract, which is read in the original Aramaic language that makes a legal marriage contract between the two partners. Moreover, the contract shows the responsibilities of each party.

*The husband accepts certain marital responsibilities, such as the provision of food, shelter and clothing for his wife, and promises to care for her emotional needs as well. **This contract is so important that the marriage ceremony is not complete until it is signed by the groom and presented to the bride.** This demonstrates that both husband and wife see marriage as more than just a physical and emotional union, but also as a moral and legal commitment. The Ketubah is also signed by two witnesses, and considered a legally binding agreement. It is forbidden for Jewish couples to live together without this document. **For Jews, the marriage covenant symbolically represents the covenant between God and his people, Israel.***

As mentioned above, almost most of the people agree with the idea of marriage even though their beliefs are not the same. Therefore, the normal view of a couple married is to choose and accept each others, thus they will make a very concrete and healthy family away from conflicts. But in many cases around the world a serious conflicts usually happen, and merciless destroy the backbones of families that might live in piece one day. Susan Glaspell and Kate Chopin had different views about the idea of marriage in women's lives. Both stories give transparent views that may show the female side as a *victim* and demanding a serious question on how can someone buy a misery life by him/herself. According to the religions' definitions that are shown here are some of these views;

3.12. THE IDEA OF MARRIAGE IN THE TWO STORIES:

3.12.1. The First Idea:

Kate Chopin represents one significant hour in the life of the protagonist of the story, Mrs. Louise Mallard. The story is told or narrated by a third omnifigent person.

In the story Louise has appeared at the beginning of the story with two problems. The first issue, she has some kind of serious heart problem, and the second one is that she has just been told her husband, Brently, was killed in an accident. Of course, Louise initially cannot contain her grief. Soon, she goes upstairs to her room trying to have some rest and contemplate this life altering news. From the few details provided by the author, **the marriage between** Louise and her husband Brently had not

been unhappy. They are apparently upper middle class with Brently as some kind of professional man who always believed that his wife Louise had to be watched and cared for because of her illness. The reason behind Louise's anger because his control upon her life probably would have described it as a miserable life.

Through the story we also learn that Louise knows that her husband loves her. Louise does have feelings for her husband. In fact, she states that sometimes she loves him and sometimes she does not "*And yet she had loved him—sometimes. Often she had not.*" On the other hand, Brently apparently had complete control over Louise as she describes his "*powerful will bending her.*" All of his intentions were to protect her; however, to Louise, it was a **crime** to impose one person's will on another person. In those late 19th century standards, their marriage was probably typical. *The man ruled the home and the marriage.* The woman's purpose was to take care of the house and serve the man in all ways. But, Louise knows that she will start weeping for Brently again when she sees him in his coffin. Therefore, lovingly, she describes his hands as kind and tender "*She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead.*"

There is only one thing that Louise is completely sure of is her desire for *freedom*: from her marriage, from the imprisonment of her illness, to do whatever she wanted. This she describes as a "montrous joy" because it comes from her husband's death but her complete happiness to be free; "*There would be no one to live for her during those coming years; she would live for herself*" ... "*Free! Body and soul free!*" she kept whispering.

Unfortunately, nothing really happens because in the end Louise is surprised and shocked by Brently's returns which cause her loss of freedom. Thus, she falls down to the floor dead from her heart disease. As Chopin states that Louise had died because of this reason, "*When the doctors came they said she had died of heart disease—of joy that kills*".

3.12.2. The Second Idea:

"The Story of an Hour" and "Trifles", have both focused on the repressive way in which marriage can deny women true freedom and the ability to define themselves and give themselves self-agency. In *Trifles*, the character of Mr. Wright, who is described as being "*Like a raw wind that gets to the bone*" is shown to have been the result of transforming the sweet and innocent Minnie Foster into the sad and lonely woman who is driven to desperation and kills her husband because she, like the bird that Mrs. Hale and Mrs. Peters have just found. Mrs. Wright had killed her husband for his action of killing her little canary bird, "*MRS. HALE (with a slow look around her.) I wonder how it would seem never to have had any children around. (Pause.) No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too.* The cruel action of killing her beloved bird plays an important role in changing Mrs. Wright's personality, from kind to cruel, and from a merciful person to a merciless. "*She--come to think of it, she was kind of like a bird herself--real sweet and pretty, but kind of timid and--fluttery. How--she--did—change*".

The sympathy of Minnie Foster with the bird intentionally focuses on the way in which **marriage** is presented as having the life choked out of you

through a *patriarchal society* where women were at best patronized and demeaned.

In "**The Story of an Hour**," we can see exactly the same view of marriage presented, though perhaps in different ways. Although there was nothing fundamentally wrong with Mr. Mallard in the way that there was with Mr. Wright, still Mrs. Mallard experiences a great sense of liberty when she receives the news of her husband's death: "*There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature*".

Therefore, Marriage, according to Chopin, is a "powerful will bending" the will of another. Both texts agree and present marriage as a restrictive force that is so terribly constraining.

3.12.3. The Third Idea:

Kate Chopin's "*The Story of an Hour*" and Susan Glaspell's play, *Trifles*, are similar in that we see women who are **trapped** in their marriages. There are several differences between the two stories. In *Trifles*, Mrs. Wright is trapped in a loveless marriage and her husband is violent and cruel. He was fossilized emotionally and mentally as well as physically-abusive. Mrs. Wright clearly hated him. Her life has been hard, although she has always tried and worked hard to make a pleasant *home* out of a dark and lonely house. Minnie Wright has little publicity to anything pleasant, nothing makes her feels good or helps her to be away

from her miserable life except her little canary bird. But, unfortunately we later learn that her husband killed her canary; her only joy—as Mrs. Wright loved music. It may well have caused her to snap and mindlessly losing her temper and thinking of revenge.

MRS. HALE [With a slow look around her.] I wonder how it would seem never to have had any children around. [Pause.] No, Wright wouldn't like the bird--a thing that sang. She used to sing. He killed that, too.

In this story, the men are openly dismissive and chauvinistic:

MRS. HALE It's log-cabin pattern. Pretty, isn't it? I wonder if she was goin' to quilt it or just knot it?

[Footsteps have been heard coming down the stairs. The Sheriff enters followed by Hale and the County Attorney.]

SHERIFF They wonder if she was going to quilt it or just knot it!

The men are making fun of the process of quilting, belittling it though it takes skill and a lot of work to make a quilt. There is also another place where the men deride the "trifles" of daily life that women worry about—things that fill most of their days:

PETERS [To the other woman.] Oh, her fruit; it did freeze. [To the Lawyer.] She worried about that when it turned so cold. She said the fire'd go out and her jars would break.

SHERIFF Well, can you beat the women! Held for murder and worryin' about her preserves.

COUNTY ATTORNEY I guess before we're through she may have something more serious than preserves to worry about.

HALE Well, women are used to worrying over trifles.

According to the case that Mrs. Wright faced during her miserable married life we can conclude to a hopeless lady who had just looked for her freedom. In other words we could say: Minnie Wright was a woman without hope. Her only escape was to take her husband's life.

In "**The Story of an Hour**," Louise Mallard's existence is very different. She has heart trouble, which is central to the story's plot. In terms of her place in the male-dominated society in which she lives, *her* existence would *seem* much more satisfactory than Mrs. Wright's life. For example, Louise and Brently Mallard have a more concerned and careful relationship. Sometimes she liked him and sometimes she did not, but he was always loving toward her: "*She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead*". Louise does not hate her husband who had always cared of her concerning her health situation. All of these actions clearly prove the kind relation which connects Louise with her husband: "*And yet she had loved him—sometimes. Often she had not*". As it literary can be seen, Louise loves her husband, but her health circumstances as well as her husband's strong interest in her health's condition probably push her to feel that however,

she is just as much a prisoner as Minnie Wright. Louise does not seem to *know* that there is an alternative—life outside of marriage. She also does not know she is a captive. When the realization hits her, it takes her by surprise: “*What could love, the unsolved mystery, count for in the face of this possession of **self-assertion** which she suddenly recognized as the strongest impulse of her being!*” *Free! Body and soul free!*” she kept *whispering* (2).

For Louise there was nothing to release her from her life prison as she thinks except the news of the "accidental death" of her husband Brently. But in fact Louise's happiness was short because her husband's death news was refuted upon his return back home alive. Which or so they all think. His reappearance, unharmed, kills her—*not* because she has a heart condition as the doctors assert, but because of her loss of freedom, “*When the doctors came they said she had died of heart disease—of joy that kills*”.

CHAPTER FOUR

CONCLUSION

- **CONCLUSION**
- **RECOMMENDATIONS**
- **SUGGESTIONS FOR FARTHER STUDIES**

4.1. CONCLUSION:

In Kate Chopin's short story "*The Story of an Hour*" and Susan Glaspell's play "*Trifles*" the two authors portray a woman that struggles to find her female role in the 19th century. A time that, a normal woman's place is below the man and that the patriarchal rules must be followed.

In the two stories neither Louise nor Minnie Foster could be a person with her own ideas and desires. Therefore, the two ladies hopped to find themselves in female roles which they tried to do everything to avoid their husbands' dominations. Thus, when they can no longer ignore their unhappiness in marriage life, they start to awake. Their awakening concludes to the state of the problem that plays a main role in braking families which normally started their first steps in a highly pleasure way, especially when they stood against their men's dominations.

Moreover, the research sums up with the right way of dealing with women in life, as well as the incidents which cause the conflicts that lead to a disastrous falling, and the way of getting rid of them.

4.2. RECOMMENDATIONS:

The research reveals some recommendations that may help in living life smoothly away from troubles as follows:

1. Undoubtedly, women are the pearls of life that God gives, so the researcher recommends the lecturers to teach some literary works that relate with such social issues to enlighten their students to be wise in dealing with women in life.
2. Life wouldn't be a life without law and justice to govern each person. Therefore, the researcher also recommends putting in

consideration the choosing of some international novels and short stories particularly those whom explain the equality in justice under the religious and social laws as well as giving women their own rights that play great roles in stop breaking societies.

3. A small family is as a nucleus for a big society, if it is grown as well, then the society will become as well as that family. Thus, the two sexes must be aware of the importance of family life which both must lead their family ship to a safety shore in spite of life storms. Therefore, the researcher advocates focusing on the literary works that clearly explain the statements of the problem of feminism.
4. Being honest with your partner is the key of his/her heart whenever you shares secrets with or saying the truth, you both will be away of conflicts. Consequently, this point is recommended to be a critical point of view for literature students too.
5. Finally, a man is the backbone and the safer of the family which normally contains his mother, wife, sister, or daughter .etc, which are in need of his care and protect as well as his needs to them. Therefore, he must be obeyed if he is right. Consequently, the researcher recommends some literary works that organize the relationships between the two genders that put the religious views in consideration.

4.3. SUGGESTIONS FOR FURTHER STUDIES:

1. Literature is the easiest interesting way to transfer the hidden feelings of human. Thus, people may find their right path through the moral lessons which get through the literary written text, especially the social objects and the problems which people suffer from in their

lives. Therefore, writings about the main problems that generally affect our society particularly are suggesting.

2. Our life contains two main parts: male side and female side. Therefore, the researcher suggests the careful study of the nature of the two sides as well as knowing each part's needs is something must care and think of writing about. Since happiness is related to the stability of their moods.
3. Nearly, most of the social problems' that people usually come up about exist everywhere. Marriage issues, men domination or the unbounded conflicts between the two sexes are global issues that people suffer from all over world. Consequently, comparing some local literary works with others from overseas may deepen the way of understanding more about the foreign cultures' life and solving the clues behind the common social issues that globally people are facing, in spite of their different races, beliefs and cultures.

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APPENDIXES

KATE CHOPIN (1851-1904):

Kate Chopin, was born on Feb. 8, 1851, St. Louis, U.S. and died on Aug. 22, 1904, St. Louis, Kate is an American novelist and short-story writer known as an interpreter of New Orleans culture (the peoples of New Orleans evolved a unique culture and society, while at the same time blending many heritages). There was a revival of interest in Chopin in the late 20th century because her concerns about the freedom of women foreshadowed later feminist literary themes.

Born to a prominent St. Louis family, Katherine O’Flaherty read widely as a girl. In June 1870 she married Oscar Chopin, with whom she lived in his native New Orleans, Louisiana, and later on a plantation near Cloutiersville, Louisiana, until his death in 1882. After he died she began to write about the Creole and Cajun people she had observed in the South. Her first novel, *At Fault* (1890), was undistinguished, but she was later acclaimed for her finely crafted short stories, of which she wrote more than 100. Two of these stories, “Désirée’s Baby” and “Madame Celestin’s Divorce,” continue to be widely anthologized.

In 1899 Chopin published *The Awakening*, a realistic novel about the sexual and artistic awakening of a young wife and mother who abandons her family and eventually commits suicide. This work was roundly condemned in its time because of its sexual frankness and its portrayal of an interracial marriage and went out of print for more than 50 years. When

it was rediscovered in the 1950s, critics marveled at the beauty of its writing and its modern sensibility.

Chopin's work has been categorized within the "local colour" genre (style of writing derived from the presentation of the features and peculiarities of a particular locality and its inhabitants). Her stories were collected in *Bayou Folk* (1894) and *A Night in Acadie* (1897). *The Complete Works of Kate Chopin*, edited by Per Seyersted, appeared in 1969.

Kate Chopin is today understood as a classic writer who speaks eloquently to contemporary concerns. *The Awakening*, *The Storm*", "*The Story of an Hour*", "*A Pair of Silk Stockings* and other stories appear in countless editions and are embraced by people for their sensitive, graceful, poetic depictions of women's lives.

SUSAN GLASPELL (1876-1948):

Susan Keating Glaspell was born on July 1, 1876, in Iowa U.S., and she died on July 27, 1948. Susan is an American dramatist and novelist who, with her husband, Georg Cram Cook, founded the influential Provincetown Players (theatrical organization that began performing in, Provincetown Massachusetts, U.S) in 1915.

Glaspell graduated in 1899 from Drake University, in Des Moines, Iowa. In college she had published a few short stories in the *Youth's Companion* and had worked as college correspondent for a local newspaper, and on graduating she became a reporter for the *Des Moines Daily News*. In 1901 she returned to her native Davenport to devote herself to writing; her stories, mainly local colour (style of writing derived from the presentation of the features and peculiarities of a particular locality and its inhabitants) pieces set in Freeport (Davenport), were soon appearing regularly in such magazines as the *Ladies' Home Journal*, the *American*, and *Harper's*.

In 1909 Glaspell published her first novel, *The Glory of the Conquered*, a romance of little distinction that nonetheless enjoyed some success. After a year in Paris she produced a second novel, *The Visioning* (1911). In 1912 a collection of previously published stories appeared under the title *Lifted Masks*. The following year she married Cook, a longtime friend and the literary and radical son of a wealthy Davenport family. They quickly became central figures in the life of Greenwich Village in New York City. In 1915 she published *Fidelity*, a novel, and together with her husband *Suppressed Desires*, a satirical one-act play on popular Freudianism. These

works show a wide stylistic range, from psychological realism to Symbolism and Expressionism.

In 1915, at their summer home in Provincetown on Cape Cod, the couple organized a group of local artists as an amateur theatre group and staged a number of one-act plays in a converted fish warehouse. The next year Eugene O'Neill was introduced to the group, which soon became more formally organized as the Provincetown Players. They began presenting a winter season of performances at the Playwright's Theatre in Greenwich Village. Glaspell wrote several one-act plays for the group, notably *Trifles* (1916), *Close the Book* (1917), *A Woman's Hour* (1918), and *Tickless Time* (1919), and four full-length plays, including *Bernice* (1919), *Inheritors* (1921), and *The Verge* (1921).

In 1922 Glaspell and Cook established themselves at Delphi, Greece, where he died two years later. Glaspell returned to New York and in 1927 published a biography of her husband entitled *The Road to the Temple*. Subsequently she published *The Comic Artist* (1927), a play on which she collaborated with Norman H. Matson (to whom she was married for a time), and *Alison's House* (1930), a play that was awarded the Pulitzer Prize. Her later novels included *The Fugitive's Return* (1929) and *The Morning Is Near Us* (1939).