

## J.B. Priestley's When We Were Married: a Feminist Insight

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### Abstract

As ladies nowadays, one appreciates several privileges, from choosing to forge a ballot, driving, learning, and working. One would possibly see that each society commonly gets these freedoms. Still, altogether taking these freedoms does not measure the consequence of an extended battle of Feminism. Women faced varied circumstances of diminution, separation, badgering, and savagery towards her being an independent individuals within the regular routines, which affirms the need for additional women's activist battle. What is that mean for women's activist development? However, may it grow up? In addition, what is its set of experiences? The response to those inquiries is the worry of this paper. Women's rights are associated with various social and political associations and thoughts dedicated to characterising and accomplishing political and social fairness among sexes. Women's liberation alludes to a political, financial, or business development shielding ladies' equivalent privileges and lawful securities. Woman's rights concern the likelihood of the uniformity of the genders in social, economic, and political problems. This paper investigated Priestley's vision of women in his play When We Were Married. It will, at first, clarify women's liberation from a literary point of view, trailed by the floods of Feminism. The paper can likewise determine Priestley's occupation in reproducing the image of ladies concerning the earlier mentioned play to find out Priestley's Feminism, as the conclusion of the paper shows.

**Keywords:** Feminism, Social-Feminist, J.B. Priestley, When We Were Married, Woman, Gender, Strong-Good Woman.

## مسرحية جي بي بريستلي "عندما تزوجنا": نظرة نسوية

### خلاصة

كسيدات في الوقت الحاضر ، تقدر المرأة العديد من الامتيازات ، من المشاركة في الاقتراع ، والقيادة ، والتعلم ، والعمل. قد ترى المرأة أن كل مجتمع يحصل عادة على هذه الحريات. ومع ذلك ، فإن أخذ هذه الحريات كلياً لا يقيس نتيجة معركة طويلة للنسوية. واجهت النساء ظروفاً متنوعة من الانتقاص والفصل والتشنيع والوحشية تجاه كونها فرداً مستقلاً ضمن الروتين المعتاد ، مما يؤكد الحاجة إلى معركة ناشطة نسائية إضافية. ماذا يعني ذلك لتطوير الناشطة النسائية؟ بالإضافة إلى ذلك ، ما هي مجموعة خبراتها؟ الرد على تلك الاستفسارات هو مصدر قلق هذه الورقة. ترتبط حقوق المرأة بمختلف الجمعيات والأفكار الاجتماعية والسياسية المكرسة لتوصيف وتحقيق العدالة السياسية والاجتماعية بين الجنسين. يلمح تحرير المرأة إلى تنمية سياسية أو مالية أو تجارية تحمي الامتيازات المعادلة للسيدات والأوراق المالية المشروعة. تتعلق حقوق المرأة باحتمالية التماثل بين الجنسين في المشكلات الاجتماعية والاقتصادية والسياسية. بحثت هذه الورقة في رؤية بريستلي للمرأة في مسرحيته "عندما كنا متزوجين". في البداية ، تحرير المرأة من وجهة نظر أدبية وفق النظرية النسوية.

يمكن للورقة أيضًا تحديد مهمة بريستلي في إعادة إنتاج صورة السيدات فيما يتعلق بالمسرحية المذكورة سابقًا لاكتشاف النظرة النسوية لبريستلي ، كما تظهر خاتمة الورقة النتائج التي توصلت إليها الباحثة.

**الكلمات المفتاحية:** النسوية ، النسوية الاجتماعية ، جي بي بريستلي ، "عندما كنا متزوجين" ، المرأة ، الجنس ، المرأة القوية الطيبة

## INTRODUCTION

J. B. Priestley's Plays were composed toward the close of the nineteenth century in Europe. In the nineteenth century in America and Europe, ladies were relied upon to fill in unmistakable spaces of society where they were relied upon to have a public existence. It is the ordinary existence of individuals, yet ladies should stand by to take ladies' schoolwork like home cooking care of kids and spouses. Society has manipulated its characters. She was restricted similarly as a spouse and mother. The philosophy of securing ladies is predominant around then. All that is there for ladies are dealing with home and kids, overseeing family errands, cooking, sewing and cleaning.

The primary target of this paper is to examine the possibility that ladies should battle to get their privileges and sexual orientation fairness and face snags to foster their lives. Ladies after marriage additionally clarify how marriage became upsetting to their advancement. When *We Are Married*, the playwright depicts three women and how they have been married for twenty-five years, and they suffer from the neglect of husbands and the way of dealing with them as he created the idea of an illegal marriage to allow the wives to lift the misery of the husbands from them, as they confessed to their husbands their shortcomings and demanded their rights, and how stifling marriage was for them. Despite the critical development made by women in the field of human rights in the last century, the situation of women in the world is very different between different countries and social classes.

The difference among individuals is expected, particularly among men and ladies, which addresses the most significant divergence.

Besides, Gender principles are commonly formed, not made by science, and can be changed. In this sense, a man-controlled society is a vital explanation for sexual orientation differences. Ladies are seen as inferior since men have supremacy. Feminism, in such a manner, can be viewed as political development. It exists to fix sexual variations, even if plans for social transformation fluctuate immensely. Feminism is of four kinds. They are Radical, Marxist, then, at that point, Liberal, lastly, different. These sorts are as indicated by their development in the world. Feminism, accordingly, is an assortment of social associations, political associations, and thoughts committed to characterising and accomplishing political and social correspondence among sexes. Women's liberation alludes to a political, monetary, or business development shielding ladies' equivalent freedoms and lawful insurances. Women's liberation concerns the possibility of the fairness of the genders in social, economic, and political issues. (Patricia, Gillian p.223)

Notwithstanding "woman's rights" did not spread before the seventies, women's activist thoughts emerged from an old-time because of the oppression of ladies encountered by old social orders. The women's activist development is of four central waves, developed by many ladies' battles.

Plato was one of the primary "women's activists." In his book *The Republic*, he considered ladies to have abilities like men and fit for administering and safeguarding their nations. In old Rome, the law precluded ladies from acquiring and possessing gold. Society has set limitations on ladies' development were set. Ladies were drawn as monstrous, showing the community their ugly sides of personality to

seize their rights in an authorised way illegally. It was in the third century B.C.

Notwithstanding, until the Middle Ages, these occasions stayed dim in the field of ladies' freedoms. The voices for equity prevailed quiet. In the mid-fifteenth century, the French "Christine de Pizan" was viewed as the primary women's activist savant to speak more loudly despite sexism and underestimation. In Britain, talk about ladies' privileges started in the sixteenth century. Then again, a women's activist scholarly development emerged that shielded ladies on the right track to schooling and work. (Hamedah no p)

Even though it began essentially in the West, Feminism is currently seen worldwide and is addressed by different associations devoted to propelling ladies' freedoms and interests. Women's liberation speculation that individuals should be comparable deliberately, monetarily and socially. It is the focal point of all ladies' freedom theories. Every so often, this definition is also suggested as "focus lady's freedoms" or "focus theory." (Chris pp.9). One can see that this theory does not get tied up with differentiations or resemblances among individuals, nor does it insinuate excepting men or simply propelling women's causes. Most various pieces of lady's freedoms do women's activists. One who confides in that individuals should be comparable deliberately, monetarily and socially as described beforehand. (Amazoncastle....)

The advanced humanist development has accepted women's liberation, but like various humanism, the strain between the shifted influxes of woman's rights is ever a gift. Set up women's activist developments at stretches have fundamentally fallen into four entirely unexpected time-frames or so-called waves. The further developments—frequently named first, second, third, and fourth-wave women's liberation—share comparable objectives but completely random actions and attributes. These various rushes of women's liberation region unit interlinked into ladies' freedoms, social equality, and civil rights developments. What has especially portrayed these developments is advocating equity underneath

the law and, at stretches, the financial constructions. The varieties and the current strain among these waves maps a pivotal inquiry: What sensibly fairness will women's liberation look for? The rushes of woman's rights do not appear to be a natural movement and understanding of progress, even though they generally follow a straight course of events. All things being equal, they are exceptional alters of view among entirely unexpected ages of ladies.

First-wave women's liberation all through the late nineteenth century is fundamentally described by the ladies' having more right than wrong to cast a ballot, and their advocating of the lady is correct to cast a vote. While a few commend women's activist chiefs like Susan B. Anthony and Elizabeth Cady Stanton, the women on the right track to release a ballot development, generally rejected and oppressed ladies of shading and suffragettes like IDA B. Wells, Ellen Watkins harpist and ladies' traditionalist. White women were ultimately justified the legitimate to choose 1920 over the nineteenth change. Women of shading would not have the unrestricted right to cast a ballot until 45 years after the fact with the determination Rights Act of 1965, when all shading people were justified the appropriate to vote. (Rosaldo, Michelle, Z. 1980: 389–417)

Second-wave women's liberation, from generally the Sixties to the Nineteen Nineties, included considerably more issues like compensation balance, productive privileges, female physiological property, and power. Like the first flood of women's rights, a few objectives and important court decisions are enacted. While the second wave development made a few attempts to incorporate racial equity, it stayed a lesser need than sex. Classification and race were seen as optional issues if they were contemplated even a tiny bit. The incongruities between white women and white men are restricted. Nonetheless, the imbalance between women of shading and white men or perhaps between women of shading and white women generally remained similar. (ibid)

Third-wave women's rights arose out of the 1990s, troublesome ladylike heteronormatively. Third, falters pursued to reclassify qualities and commend varieties across race, class, and sexual directions. While third-wave women's activists support woman's rights, they reject a few generalisations of the female ideal, for the most part, in any event, dismissing "women's liberation" itself. This development was an obvious takeoff from the subsequent wave, and the advancement of interconnection started to require type. The term multiphase tidiness was instituted by expert and lobbyist Kimberlé Crenshaw "to portray race, class, sex, notwithstanding, and diverse individual qualities 'cross' with one another and overlap"(The interconnection wars) and

"Race, class and sex may all construction a circumstance yet may not be similarly apparent or potentially significant in individuals' self-definitions... This acknowledgement that one classification might have unique nature throughout one more for a given time frame and spot does not limit the theoretical significance of accepting that race, class and sex as classes of examination structure all relationships"(Race, sex, class.....)

Fourth-wave women's rights are presently ascending in the last decade, so it is problematic to the layout. Fourth-wave woman's rights are viewed as described by activity-based microorganism missions, fights, and developments like Me Too progressing from the edges of society into the features of our regular news. The fourth wave has also been portrayed as "eccentric, sex-positive, trans-comprehensive, body-positive, and carefully determined." It looks to any decipher sex standards. The matter these women's activists face is general white male strength. Fourth, accept that there is no women's liberation. Simultaneously, not Associate in the Nursing comprehension of total equity deconstructs force frameworks and remembers pressure for racial equity as assessments of complexity, incapacity, and diverse problems. (Rosaldo, Michelle, Z. 1980: 389–417)

None of those developments unit stone monuments, Nonetheless, the strain between

the different adaptations of women's rights is recognised. The yank Humanist Association (AHA) takes an Associate in the Nursing interconnected read of civil rights issues, working to free underestimated networks. Like humanists, for the most part, understand that strict groups avoid America from the more extensive discourse correspondence, the women's freedoms development has frequently existed like a stone of white ladies U.N. organisation have acquired privileges and fairness among white men. Conversely, unique minimised groups region unit pushed to the sides for "versatile force" that was ne'er warranted. (ibid)While the contentions concerning the differed manifestations of women's liberation proceed into 2021, one ought to consistently consider what women's rights recommend in conglomeration with equity for all. A real through-line inside the historical backdrop of woman's rights has been the capacity white women search for among white men, not the power they search for to destroy in the quest for correspondence. If woman's rights do not embrace and support trans people, people of shading, non-sexual orientation conventional people, people with disabilities and each one underestimated group; then, at that point, it is not looking for equity for all. Like this, women's liberation has components that ought to be accomplished in the proper structure in the general public. This review endeavours to introduce J. B. Priestley's vision concerning ladies and their part in the general public as reflected all through his play *When We Were Married*.

## Methodology

This paper follows the social women's activist methodology, which dissects J. B. Priestley's *When we were married*. It attempts to choose a model that shows up in a detailed depiction of ladies to apply it to the selected text. To handle the revolutionary or social women's activist methodology means to apply its principles to the reader. Revolutionary, social women's activist method holds that the faults of the abuse of ladies are on men. It is men who have to get profited from the subjection of ladies.

Ladies are an abused group. Society, in this sense, is patriarchal. It is controlled and run by men; for example, men are the predominant class; in this way, ladies are the subject class. Andrea Dworkin (1981) proposes that assault, porn and viciousness are implied men have used to get and keep up with their power over ladies. Subsequently, extremist women's activists have regularly been vigorously convoluted to set up and organise shelters for ladies, particularly the individuals who experience the ill effects of male violence. Rosemarie Tong (1998) recognises two gatherings of revolutionary women's activists:

- Radical-freedom advocate women's activists accept that it is both conceivable and attractive for sex contrasts to be destroyed, or possibly incredibly decreased, and focus on a condition of bisexuality in which people are not altogether unique.

- Radical-social women's activists believe in the prevalence of females. As per Tong, extremist social women's activists commend attributes related to gentility like feeling and are unfriendly to those qualities related to manliness like a chain of importance.

The different choices proposed by Radical Feminists incorporate dissent – ladies just collectives, and Multifocal families. Some additionally practice political Lesbianism and political abstinence as they see hetero connections as "laying down with the enemy." (Celia, 56) The analyst determines whether J.B. Priestley is a women's activist or hostile to women's activist dramatists. In their examination to address the topic of how could a writer be considered a women's activist or hostile to women's activists Almaarroof and Aamer recommend that

"It is correct that four perspectives regarding her depiction showed up throughout everyday life and reflected all through artistic texts. The four perspectives are the acceptable powerless lady, the feeble lowlife lady, the great solid lady and solid scoundrel woman". (Almaarroof and Aamer, 2017, 1)

Following the above idea, the paper attempts to research the sorts of ladies that show up in the

chosen text to see if the speculation is legitimate. Additionally, following these models finds replies to the exploration questions.

## Discussion

Priestley presents in this play many hints about women and the role of society in dealing with them, so he depicts the relationship between husbands the twenty-five years ago, where marriage covered the problems and defects that both sexes suffered because marriage was fundamental to women in that era, so she does not complain about mistreatment of the husband within the framework of marriage.

"CLARA: And what sort o' game are they going to get up to while we are gone? But I have a good mind to go in and tell mine, 'Look, I have been married to you for five –and – twenty years, and it's about time I had a rest.'" Priestley 1938 p11 Act one (Michael Billington no p. 2010) "When We Are Married" –review <https://www.theguardian.com/stage/2010/oct/28/when-we-are-married-review>

Billington (2010) Said that from the beginning of the play, the audiences note that Clara was an example of a strong wife because Priestley gave her strength in speech. Her speech was straight and long, and she spoke fluently and confidently. The writer uses fluency and length of speech to express the importance of the character. Here Priestley reveals through Clara's words that her husband oppresses her, which indicates openly to the audience the main idea of this research, which is Feminism. Society has oppressed Clara. Her husband minimises society.

Clara wonders why their husbands will not celebrate their silver wedding anniversary with them. She did not know that they had been told they were not getting married by a qualified priest. So they did not celebrate with them, but Clara and her friends were kept ignorant about this.

"CLARA: ( Severely.) Well, crying's not going to get us out of this mess. CLARA: ( Loudly, sharply.) Well, what do you want to go

laughing an' crying for? What do you think this is? Uncle Tom's Cabin? "(Priestley 1938 p33 Act Two)

In the above quotation, the writer explains the difference in dealing with the problem they faced. The organist player told them on their silver wedding anniversary that their marriage did not take place correctly and that they lived in sin all twenty-five years ago because they did not marry a qualified priest for that. Maria and Annie were shocked by the news, so Maria broke down in tears because she fears from scandal and society's view of her. Annie laughed; therefore, this situation indicates that she was happy to be freed from her husband. The audience can note that Clara's position was strong, and she decided to look into the matter to find a solution to get them out of this problem. SOPPITI: (Unhappily, to PARKER.) Didn't I tell you she would? CLARA: ( Sharply .) She! Who is she? The cat? Just remember you are talking about your wife."36 act 2)

In this text, the writer uses the referral method instead of mentioning the person's name, which belittles another person's value. Here is a clear indication of the woman and the need to respect her; he confirms his support for the cause of the woman and does not abuse her verbally. "Anger and cutting on" Directions the writer use] to indicate the strength and seriousness of the character. Clara interrupts her husband angrily and tells him that she is not a cat to say "SHE" and respect her and call her his wife. Because she is a woman, not an animal, it reinforces the central idea studied by this research, which is Feminism.

"CLARA, Just going to drink.) Ask me again! be no asking. Herbert Soppitt is my husband ¬, and he stays my husband.

PARKER: In the eyes of the law.

CLARA: ( Cutting in ruthlessly.) You said that before. But let me tell you, in the sight of Heaven, Herbert and I have been married for twenty ¬five years." (40 act 2)

The main idea of this speech is marriage and how to keep it from dawn fail, and this leads us to the main idea, which is Feminism. Here

Clara shows her strength to defend her marriage and keep it from collapsing, as she believes in her marriage during the last period according to religion where the writer highlights her role in maintaining her marriage with full force as a strong wife and maintaining the stability of her family in the most challenging circumstances.

"SOPPITI: Of course, I have not. (He has his arm around her waist. Enter CLARA.) Hello, Clara. CLARA: How long is this been going on?

Priestley 1938 p35 Act II)100 Objects from Special Collections at the University of Bradford63. "Now, Herbert Soppitt!": J.B. Priestley's "When we are Married"August 8, 2012<https://100objectsbradford.wordpress.com/2012/08/08/63->"

Some critics say that Clara is a woman who controls her husband, while others believe that she is right to defend her marriage and her family and that this is not control but rather a keenness for fear of destroying the family. Here, Priestley portrays the strong wife as an example who does not allow her husband to betray and exploit her right. Clara appears in this scene in a state of extreme anger because she found her husband with another lady when he learned that they were not legally married, so she cheated on him with his mistress and started scolding him for his betrayal and for not respecting him\ her dignity as a woman.

"CLARA: Now then, Herbert Soppitt, you see, I am your wife. SOPPITI: Yes, Clara, and I hope we will be delighted. However, we will not be if you do not drop that tone of voice. I don't like it.

CLARA: Yes, Herbert.

SOPPITT begins to sing."(Priestley 1938 p72 Act Three)

Some critics suggest that Priestley made the issue of illegal marriage an opportunity for the three couples to reveal they are valid feelings. He gives them a chance to change for the better and bring out each other's faults that they were hiding. They discovered that their marriage was legal and approved, so this sums up the happy

ending for the three husbands. Clara was a strong woman who did not give up. On the contrary, she remained strong and defended her rights.

"ANNIE: (Demurely) Thank you, Albert.

PARKE R: (Pompously and complacently) Yes, I do not want you to be worrying. Now I think you'll admit I've always tried to do my duty as a husband.

ANNIE: Yes, Albert, I think you have always tried."(Priestley 1938 p54 Act Three)

Some critics commented that the writer, at the beginning of the play, described the house, the types of food, the furniture, the things in the living room, the women's clothes, their elegance, the minor details, and the jewellery they wore were all used as indications of their adaptation to life at home. However, Priestley may use her materialistic behaviours to demonstrate how women were expected to concentrate on clothes and accessories for delight and self-expression. She has no right to be educated, has equal rights with men, and enjoys self-realisation as a woman. According to Priestley, women's lives were so limited that they depended on materialistic things. Here, Parker appears, admitting that he was a negligent husband towards his wife. He told her that she would be free and not suffer with him. It confirms the exploitation of women as housekeepers whose work is limited to raising children, cleaning, cooking and sewing.

"PARKER: (Brushing this aside.) Nay, nay, nay, nobody knows better than me what you'd like. You know very well what a good husband I've been: steady.↵

ANNIE: (Rather grimly.) Yes, you've been steady all right, Albert

PARKE R: (Complacently.) That's what I say. Steady. Reliable. Not silly wi' my money↵

ANNIE: (Same tone.) No, Albert, your worst enemy could not tell you'd ever been foolish with your money" (Priestley 1938 p57 Act Three)

One can notice that writing the play is different from the time of performing it. The present time is when women were enjoying their full rights, but the writer gave age to the characters between forty-five and fifty-five. This timing indicates the suffering of women and the deprivation of their rights. Society restricted her to the affairs of the home. The quarrel between Annie and her husband is to solve problems. There was an opportunity for them to change themselves after all this age. It is a renewal of the soul and a demand for tyrannical rights.

"ANNIE: (Slowly) But I do not think I want to be married to you.

PARKER : (Staggered.) What!

ANNIE: (Slowly.) You see, Albert, after twenty -five years of it, perhaps I have had enough. PARKER:(Horried) 'Ad enough!

ANNIE: Yes, I had enough. You talk about your duty. Well, for twenty-five years, I've done my duty. I've washed and cooked and cleaned and mended for you. I've pinched and scrimped and saved for you. I've listened for hours and hours to all your dreary talk. I've never had any thanks for it. I've hardly ever had any fun. But I thought I was your wife and I'd taken you for better or worse, and that I ought to put up with you" (Priestley 1938 p58 Act Three)

Some critics believe that Priestley criticises the law of divorce and the right of a woman to divorce if her husband is not good. Here, Anna conveys the suffering of every woman and depicts the condition of every woman in that era. Women did not take their rights like a grown-up, as they suffered from losing rights to education and divorce. If a law allows a woman to divorce, she would have divorced long ago. However, a woman is not allowed to get divorced. When Anya discovered that the marriage was not legal, she did not want to continue with it. It indicates Priestley's role in defending and demanding women's rights. Here is an explicit and unambiguous statement from Anya to her husband that she is tired and does not want to continue.

"PARKER: ( Staring, amazed.) Put up with me!

ANNIE: (Coolly.) Yes, I put up with you.

PARKE R: But what's wrong with me?

ANNIE: ( Coolly.) Well, to begin with, you're very selfish. But then, I suppose most men are. You're idiotically conceited. But again, "so are most men. But a lot of men at least are generous. And you're very stingy. And some men are amusing." But for for—except when you're being pompous and showing off — you're not at all amusing. You're just very dull and dreary — PARKER: Never!

ANNIE: ( Firmly .) Yes, Albert. Very dull and very, very dreary and stingy"(Priestley 1938 p58 Act Three)[http://www.southlondontheatre.co.uk/news/south London theatre no p 2017](http://www.southlondontheatre.co.uk/news/south%20London%20theatre%20no%20p%202017)

The length and fluency of speech are the methods used by the writer to express the character as a strong one. Here, Annie began to free herself from her fear, as she seemed more substantial than before. She began to speak powerfully and sharply. We notice that Annie is the one who manages the conversation. All of these are techniques that the writer uses to express the personality and indicate that it is a strong personality and a good image of the woman.

"PARKER: ( Staring at her as if seeing a strange woman.) 'As somebody put you up to this?

ANNIE: No, I've thought about it for a long time.

PARKER: How long?

ANNIE: Nearly twenty —five years.

PARKE R: ( Half dazed, half indignant.) Why — you —you— you little serpent!

ANNIE: ( Ignoring this.) So now I feel it's time I en—joyed myself a bit. I'd like to have some fun before I'm an old woman"(Priestley 1938 p59 Act Three)

Parker here represents society and how it views women as he describes her as a serpent only

because she demanded her right to enjoy her life before she became old.

"PARKER: Well, that beats me. I've always seemed to myself an exciting sort of chap. ( To AN N I E.) Anyhow, stingy or whatever I am, I'm still your husband.

ANNIE: So it looks like I'll have to make the best of you.

MARIA: We'll all have to make the best of each other. But then, perhaps it's what we're here for.

HELLIWELL: That's right, love."

PARKER: Well, we'd better see if we can have some of this fun of yours you talk about.

ANNIE: Aaaa, it doesn't matter, Albert.

PARKE R: It does. I say we'll have some fun. (Takes her hand and begins singing. They are all singing now"(Priestley 1938 p72 Act Three)

Here, the writer depicts the end for all spouses; it ended happily. Each person knows his mistakes knows his rights, and the two sides understand everything, and this is what the writer wants to convey life cannot continue without love and respect for the rights of the other.

The playwright in this play exposes a model of a woman who has a strong personality. She determines not to give up. She tries her best to gain her right. She conveys her message that she will seize her rights. This model of a woman is what the playwright wants the women in the society to follow. It is the good strong woman. She is the one who can construct the new community and present prosperity to the coming generations.

## Conclusion

Theorising that J. B. Priestley is a women's activist dramatist is the postulation articulation that this paper has begun with. Following the social women's activist methodology is how the analyst has introduced the conversation. The examination of the chosen play has been done and has been the necessary resource to address



the analyst's inquiries at the beginning. The investigation of when we were married shows that the dramatist is a women's activist author. He has introduced different ladies' characters. The four perspectives concerning the depiction of ladies are there. They are as per the following:

1. The first model is the great powerless lady, who is addressed by...
2. The second model is the scalawag feeble lady, which is addressed by...
3. The third model is the solid acceptable lady addressed by... ..
4. And the fourth model is the solid reprobate lady. It is addressed by... ..

"When We Were Married" is a play that presents a homegrown dramatisation. However, it addresses a period of dramatisation; it gives a women's activist view to the general public with male-centric standards. As referenced over, most European social frameworks are portrayed in incredibly astounding systems, with customs and practices which will, by and large, overwhelm ladies' work and confirm their subjection status in the public eye. It depicts the partition of sexual direction in the social foundations of marriage, family, legacy, property freedoms, affiliation connections, and typical human connections. Priestley showed a few kinds of ladies from the start till the finish of each example, and the places of solidarity and shortcoming inside the character, so he showed that the frail person is dismal and powerless toward the finish of the play, the great solid person is cheerful toward the finish of the space, and the credulous lady is a disappointment toward the finish of play. This way, the review reasons that J. B. Priestley is a women's activist writer, and this end approves the being recently put theory.

Hypothesising that J. B. Priestley is a women's activist dramatist is the postulation articulation that this paper has begun with. Following the social women's activist methodology is how the analyst has introduced the conversation. The examination of the chosen play has been done to respond to the analyst's inquiries at the

beginning. The investigation of When We Were Married shows that the dramatist is a women's activist author. He has introduced different ladies' characters. The four perspectives concerning the depiction of ladies are there. They are as the following:

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3. The third model is the solid acceptable lady who is addressed.
4. And the fourth model is the trustworthy lowlife lady. Iis addressed, but

When We have Married is a play that presents a homegrown show. However, it addresses a period show; it gives a women's activist view to the general public with male-centric standards. As referenced over, most European social frameworks are portrayed in extremely astonishing systems, with customs and practices which will, by and large, overwhelm ladies' work and certify their subjection status in the public eye. It portrays the detachment of sexual direction in the social organisations of marriage, family, legacy, property freedoms, affiliation connections, and guarantees typical human relationships. Priestley showed a few sorts of ladies from the start till the finish of the play. Their strength points and weak points are offered as well. He exposes the solidarity and shortcomings inside the character, indicating that the powerless person is miserable and frail toward the finish of the play.

On the contrary, the great solid person is cheerful toward the finish of the drama. The innocent and aimless lady is disappointed toward the finish of the play. Accordingly, the paper presumes that Priestley is a dramatist with a feminist vision, and this end approves the being previously mentioned assumption.

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