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Protrusion of Simon de Beauvoir, A Propelled Portrayal of Feminism in Orlando on Elizabethan Epoch

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Abstract

It is a stiff known fact that in chauvinistic society, a female has been taken as a suppressed commodity. The ultimate dependence is the main factor in the marginalization of females in society. Although, in a country where the female population is more than men's, such topics of female subjugation can be traced from the shared history. This study aims at the various factors through which the main character of the movie and novel "Orlando" has gone through the acute transformation from a weaker position to being in command and strong. This paper is based on the qualitative methodology and it will probe traces through which the protagonist is viewed through the lens of Simon de Beauvoir's Second Sex and gender differences (Beauvoir, 1993). Complete analysis in terms of the body language from being submissive to outrageous, from vulnerable to gaining strength, this research will significantly try to scan all the aspects through which a character is transformed. This paper will also try to probe the socio-psychological factors through which an individual suffers through the anguish (Ranjan, 2019). The protagonist's anguish has been depicted and will be analyzed in the light of famous feminist theorist Simon de Beauvoir's "The Second Sex" (Beauvoir, 1976). While engaging and clashing for the dependability this investigation likewise examines the complexities agonized over the opportunity of enunciation of the protagonist from the two portrayals that are film and text. This examination will open vistas to contemplate the grievance forced by the financial components that pressurises a person, as far as possible, where one has to decide between giving up or revolting against the shackles of society. By the execution of Beauvoir's idea on the screen transformation of "Orlando" composed by Virginia Woolf (Woolf, 1993), the spitting image of women in Elizabethan civilization and her insurrection is illustrated. This paper is a significant effort to highlight the cobwebs encapsulating an individual and their strife to survive and breathe in the same existing world.

Keywords: delinquent for womenfolk, Orlando, subversion, Simone de Beauvoir

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Introduction

Segregation is the demonstration of making differentiations between people dependent on rallies, classes, or different classifications to which they are seen to have a place in the heart. Individuals may be segregated on gender which is the essential ground for disparity on the planet. Sexual orientation disparity is the possibility that people are not equivalent and that sex influences a person's living choices (Rado, [1997](#)). These distinctions emerge from differentiations in social standards. A portion of these kinds of differentiation is observationally grounded while others have all the earmarks of being socially developed. Studies show the diverse lived understanding of sexes across numerous areas including interests, family life, professions, and political affiliations. Sex imbalance is experienced distinctively across various societies. Simon quoted the nudity of the reality that, "To liberate women is to decline to keep her to the relations she bears to man, not to deny them to her; let her have her free presence and she will proceed within any case to exist for him additionally: commonly perceiving each other as subject, each will yet stay for the other another". (Beauvoir, [1976](#)). For example, in his undertaking with the Russian princess Sasha, he is both glad for his circumstance and attempts to escape from this life. Orlando's pride can be seen when he educates Sasha about the historical backdrop of his family, discussing their benefits with "an orgulous credulity".

Elizabethan Period and Complexity of Gender

The Elizabethan period was one of an extraordinary change, particularly for women. During Elizabethan era, having a female ruler the queen; had turned into the increase of women empowerment. Obviously, by the present principles, treatment of women in the Elizabethan culture was brutal however, the advances happening were amazing. There was a trend that only a few young women were permitted to enter school as early as the mid-1500s, however, those young women were not permitted to continue college, nor work in professional fields. A lady's legitimate training comprised of learning how to sew, paint, move, and play instruments (Black, [2004](#)). Her essential occupation was to keep the house and look and sound lovely. Strikingly, women were the best admirers of books and were in the pursuit of joy. It was considered weakening for men to peruse something besides books on law, medicine, or any other administrative field. In this way, in the Elizabethan age, as much as 80% of all books were bought for and read by women.

Transformation

Transformation already took place from inside. The exhibition and the challenge to get accepted remains in the hands of socio-cultural settings, where “Orlando” is about an individual who accomplishes in one lifetime what a greater part of us can fantasy about doing: It deals with the surreal life span experienced by Orlando that is comprises upon four centuries of encounters through the eyes of both genders. It is a long and bizarre lifetime. Orlando, as a man in the hour of Elizabeth I, and afterwards; turns into a woman halfway through the excursion (Butler, [1990](#)).

Notion of Coordination

Coordinated with tricky beauty and calm tastefulness by Sally Potter, it isn't about a story or a plot, but a dream of human existence. “Orlando” is motivated by the novel of Virginia Woolf, an author who attempted to break away from sex and class restrictions. Stanley Kauffmann writes in the *New Republic* that the novel was initially composed for, and roused by, Vita Sackville-West, said to be one of Woolf's darlings (Woolf's, [1925](#)). It originates from the pre-Beauvoir period, in the previous twentieth century, when despite everything, society viewed women as peasants, not fit to cast a ballot. However numerous women were enthusiastically ambushing society's curious ideas as fast as possible at that period (Crawford, [2019](#)).

Theoretical Context

Explaining the psychological perspective and traces of feminism (Sandford, [1999](#)), Virginia Woolf demonstrates the equal inequality with the depth of words that Nature has played a large number of strange stunts upon us, making us so inconsiderate of dirt and jewels, of rainbow and rock, and stuffed them into a case frequently of the most mixed. up, for the writer has a butcher's face and the butcher a poet's; nature, who savors the experience of tangle and secret, so that even now we know not why we go upstairs, or why we descend once more, our most day by day developments resemble the entry of a boat on an obscure ocean, and the mariners at the pole head ask, guiding their glasses toward the skyline: Is there land or is there none? to which, if we are prophets, we make the appropriate response "Yes"; on the off chance that we are honest we state "No"; nature, who has such a great amount to respond in due order regarding other than the maybe inconvenient length of this sentence, has additionally convoluted her errand and added to our disarray by giving not just an ideal ragbag of miscellaneous items inside us a few a cop's pants lying cheek by cheek with Queen Alexandra's wedding cover however

has devised that the entire variety will be gently sewed together by a solitary string. Memory is the sewer and an eccentric one at that. Memory runs her needle in and out, here and there, here and yonder. (Zelinka, [2014](#)) We know not what comes straightaway, or what trails. Along these lines, the most standard development on the planet, for example, taking a seat at a table and pulling the inkstand towards one, may shake a thousand odd, separated parts, presently splendid, presently diminish, hanging and bouncing and plunging and parading, similar to the underline of a group of fourteen on a line in a storm of wind (Grosz, [1993](#)). Rather than being a solitary, absolute, feign bit of work of which no man need to feel embarrassed, our commonest deeds are set about with a shuddering and glinting of wings, a rising and falling of lights. This perspective signifies Simon's analogy of the feministic approach when she said, I am unequipped for considering limitlessness, but then I don't acknowledge limit. I need this experience is an incredible setting to go on without end.

Methodology

The significant character Orlando, around whom the storyline revolved, is multidimensional as it serves the point of view of both genders, the eras depicted in the playwright and movie simultaneously. This paper primarily focuses on the qualitative methodology to implement the theory by Simon de Beauvoir on the text and screen manifestation. This research will draw attention in the direction of the protagonist's transformation through both genders, time, and space. The theory implemented has been prominently traced out through the text and film. Pure qualitative methodology is implemented on the "Orlando" by Virginia Woolf by comparing it with the de Beauvoir feministic approach and the second sex theoretical foundation. Sally Potter directed a novel by Woolf in 1992 as a drama film (Scott, [1990](#)). The gap between 1928 till 1929 is not much interrupting in the screen adaptation in terms of dialogues because the purity of the novel remains constant. Likewise, the descriptive data collection is done through the deep reading of the script of drama by keeping the signature style of Woolf in the account of Simon de Beauvoir's theoretical approach. Hence, the objectives of reviewing great thoughts are accomplished over reorganizing the byproduct of issues faced through gender discrimination. The intersectionality among sexual orientation and class is proposed in the entry (Showalter, [1985](#)). As Orlando is presently a woman and takes an interest in a privileged class, there are confinements forced on her due to her social positionality as a woman. Therefore, she, as a woman, is segregated inside the class, not because of how capable she is for the job, but because of her sexual orientation. In synopsis, this crossing point among sexual orientation and class lessens the visibility of women in jobs for a specific class (Woolf, [1993](#)). This

pursuit is essential to show how various grounds of character identify with one another in manners that can be biased. It is imperative to watch, additionally, that Orlando attempts to alter herself to womanly propensities.

Literature Review

The *Second Sex* transforms the existentialist mantra that presence goes before quintessence into a women's activist: "One isn't conceived however turns into a lady". This renowned expression, Beauvoir initially enunciated what has come to be known as the sex-gender orientation stipulation. That is the differentiation between natural sex and the social and authentic development of gender and its orderly generalizations. Beauvoir contends that "the essential wellspring of women's mistreatment is its womanliness' authentic and social development as the quintessential". Women's activist hypothesis is the augmentation of women's liberation into the hypothetical, anecdotal, or philosophical talk. It means to comprehend the idea of sexual orientation imbalance. It looks at women's and men's social jobs, encounters, interests, errands, and women's activist legislative issues in an assortment of fields. The major focus while exploring the gender changes and their consequences associated with society is well explained through the character of "Orlando" by Virginia Woolf. The brook of awareness reproduces a broadening of specialized methods. As a sort of account, it is alternative and radical advancement to subjectivism. Its most significant element is the abuse of the component of disjointedness in our cognizant procedure. Woman's rights are utilized for a double reason. One is to get the benefits which women don't have because of sexual orientation dissimilarity and the following is to dole out retributions against 'infantry of male-controlled society'. In the development towards achieving the double purposes, once in a while, they advance one, keeping the other down and the other way around. This is the motivation behind why a few women's activist manners of speaking today go too far from assaults on sexism into assaults on men, with a solid spotlight on close to home conduct; running from how they converse with how they sit out in the open vehicle'. The sexual orientation hostility was characteristic in women's liberation from the earliest starting point yet they were coordinated more at foundations than at people. The ascent of radical women's liberation brought a rush of female outrage at men's assortment of individual crimes Woolf's utilization of the marvel "soul" is expansive in her article: "life", "reality" and even "truth" are made equivalent to the "soul" that fiction should grasp and pass on. She considers reality to be disorderly impressions seen by the faculties, occurring in the detail and conventionality of an ordinary encompassing (Hallett, [2006](#)). Then again, there lies the internal life, which is unpredictable and liquid commonly. This internal reality exists alongside the

external reality, the material encompassing of an individual. Virginia Woolf got one of the focal subjects of the 1970s development of women's activist analysis, and her works have since collected a lot of consideration and across the board editorial for "rousing women's liberation", a part of her composing that was unheralded before. Her works are broadly perused everywhere throughout the world and have been converted into an excess of 50 dialects (Woolf, [1980](#)). Woolf is known for her commitments to twentieth-century writing and her papers, just as the impact she has had on artistic, especially women's activist analysis. It is as a matter of first importance important to take a gander at certain parts of her own life, foundation, and basic intuition to comprehend her view on sexual orientation as depicted in *Orlando* (Sandford, [1986](#)). Even though there was an unmarried woman on the seat in Elizabethan England, the jobs of women in the public eye were restricted. The Elizabethans had away from people, and all in all, men were relied upon to be the providers and women to be housewives and moms. All things considered, a woman brought forth a youngster at regular intervals, yet as a ton of infants and kids passed on from infection, families were not in every case enormous. Childbearing was viewed as a significant privilege to women, as kids were viewed as gifts from God, and Tudor women invested heavily in being moms. The Elizabethan culture was man-centric, implying that men were viewed as the pioneers and women of their inferiors. Women were viewed as "the more vulnerable sex", as far as physical quality, however genuinely as well. It was accepted that women consistently required somebody to care for them. On the off chance that they were hitched, their significant other was relied upon to care for them. On the off chance that they were single, at that point, their dad, sibling, or another male relative was relied upon to deal with them. Women were not permitted to go to class or college, yet they could be taught at home by private mentors. Elizabeth was mentored by the renowned Elizabethan researcher Roger Ascham. Women, paying little mind to social position, were not permitted to cast a ballot (be that as it may, just men of a specific social position were permitted to cast a ballot). Neither could women acquire their dad's titles. All titles would go from father to child or sibling to sibling, contingent upon the conditions. (van der Tuin, [2016](#)) The main exemption was, obviously, the crown. The crown could go to a girl, and that little girl would be contributed with all the force and Majesty of any ruler. This permitted Mary, and afterward, Elizabeth, to rule. At times, women couldn't acquire domains, yet women could be beneficiaries to property, and a few women, particularly if they were the lone offspring of an extraordinary aristocrat, could be exceptionally rich beneficiaries to be sure. Robert Dudley's first spouse, Amy Robsart, was Sir John Robsart's lone youngster and acquired two homes he possessed in Norfolk. It was not in every case clear what befallen these domains

when the women wedded for example regardless of whether the bequests turned into the property of her significant other or not. (Mehrpooyan, [2014](#)) *A Room of One's Own*, distributed in 1929, the year after *Orlando*, appears to guess what Woolf plays with anecdotally in *Orlando*, and along these lines, the content presents it might be said of a pundit's way to deal with the idea of hermaphroditism. This likewise assists with investigating how the character of *Orlando* can be viewed as Woolf's anecdotal representation of the male/female. As Laura Marcus depicts in "Woolf's Feminism and Feminism's Woolf," the lines between Woolf's anecdotal and hypothetical works are frequently rather obscured: "her books take up the pictures and imaginings of her leaflets and articles: her 'true to life' utilizes methodologies all the more regularly connected with the anecdotal story". Other than featuring a few perspectives, *To the Lighthouse* additionally investigates the progression of time, and how women are constrained by society to permit men to take enthusiastic quality from them. The freedom of women, as per de Beauvoir, is one that is not normal for some other past development in which a congregation of people has a battle against an arrangement of abuse (Sandford, [1999](#)). De Beauvoir contends that though racial gatherings or class bunches have statuses that change because of particular recorded occasions, the status of women has consistently existed in social orders all over and can't be accused of war or archive. In her view, women are irrefutably the "other" because in no-limit are they ever the "one." (Kristev, [1989](#)) For example, an outside individual in one nation is viewed as a local in their nation, so even though they may have the experience of being viewed as the "other" in one spot, they despite everything have the chance to be the "one" in their home network. Utilizing the language of "one" and "other," women are constantly seen and rewarded as the "other." "To merge the De Beauvoir and Woolf, this paper includes *Orlando* as a dual side of the coin which faces the dual influence of social discrimination as a single person with both experiences.

Discussion

The exhibition of aesthetics in the form of poetry is evident in the text. It is pertinent to mention that the main character *Orlando* has been the mouthpiece for the hidden revelations and desires, curtained by both genders. The surreal elements of feelings, pain, and gains have been depicted through the vessel of the protagonists (Longino, [1993](#)). The theory has been implemented in the light of strong evidence found in the text. The connections and glimmering lights have been focused on the transformation of *Orlando* with the strong relevance of the various eras he has been exposed to. The shades of being in the male entity, the power that is strong and impactful, to the esoteric transformation in the female persona covering all the delicacies yet carrying the dare and strength to face the society are chief

characteristics of the text and the theory at the same time. Therefore the theory by Beauvoir has its paradigm in the light of the text. It is going to lay out the character's deepest intricacies to let the reader and researchers probe down the complexities of human behavior concerning gender and socio-cultural trends (Marcus, [1983](#)). This research will pave way for the further researches to analyze the minute details in the characters with the theory. The amalgamation of a theory is text/ playwright is to define the new horizons to study the various aspects covering the obscurities of human conduct and animal instincts at the same time. Women who may be endured most in this period were, unexpectedly, those like the Queen who didn't wish to wed. Tudor society didn't have numerous roads open to single women and, following the Reformation, those roads were even less. Previously, women had the option to become nuns and anticipate a compensating life in religious circles, maybe be a Mother Superior one day. In any case, with the Reformation, the communities were shut. Well off single women could anticipate being special women of their domains and use the force in the network this would bring, yet for helpless women, the main long haul "profession" truly open to them was local assistance. It was to be expected, in this way that most women wedded. Marriage was viewed as the alluring state for the two people, and single women were some of the time viewed with doubt. It was a single woman who was blamed for being witches by their neighbors.

Conclusion

Wrapping the whole descriptive analysis, it is imperative to see that Orlando is a history that presents offensive content. The novel difficulties, both ideological and social, develop and upset pecking orders that cause an asymmetric type of savagery persecution. The novel strengthens such pecking orders and the thought of predominance and mediocrity among individuals in various intersectional angles. By the findings drawn from the portrayals of Orlando inside a country, class, and sexual orientation, just as the crossing points and the subtexts examined previously, it is important to be incredulous of Orlando's odds to encounter various real factors and never lose his/her benefits, added to the way that he/she frequently abandons these encounters without connecting strategically and battling for changing orders and types of segregation. Simultaneously, however, it is important to observe Orlando's arousing regarding sexual orientation. Orlando experiences a critical change in sexual orientation viewpoint, and fuses consistent addressing and evaluating of sexual orientation jobs and counterfeit burdens to every sex, proposing at long last new viewpoints for sexual orientation governmental issues. Orlando is ostensibly presenting the new methods of being women, ways that up to this introduction were not neat to the culture in which the character is embedded.

Accordingly, the printed examination here proposes the test to fixed ideas of sex verbalizations and different personalities regards the ways of life as changeable signifiers. For sure, what happens is Orlando's introduction of an additional opportunity of character, a personality as of not long ago neat inside a social context. Furthermore, for this, the content of Orlando is a biography, which should be recognized.

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