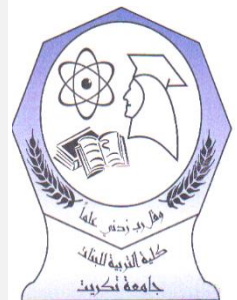




IRAQI  
Academic Scientific Journals



العراقية  
المجلات الأكاديمية العلمية



ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

## Journal of Language Studies

Contents available at: <http://jls.tu.edu.iq>

### The Illustration of Thatcher's Theatre in Caryl Churchill's *Serious Money: A social Feminist study*"

Prof. Dr. Ansam R. Abdullah Almaarof\*  
English Department - College Of Education For Women-Tikrit University  
E.mail: [sbc.su2000@gmail.com](mailto:sbc.su2000@gmail.com)

Azhin K. Mahmoud  
English Department - College Of Education For Women-Tikrit University  
E.mail: [azhinkhalil636@gmail.com](mailto:azhinkhalil636@gmail.com)

<b>Keywords:</b> <ul style="list-style-type: none"><li>- Margaret Thatcher</li><li>- Serious money</li><li>- Thatcherism</li><li>- Caryl Churchill</li></ul>	<b>Abstract</b> Caryl Churchill 's work marks by a deep contribution to both feminism and socialism, as well as a desire to do different experience. She credits with reshaping modern theatre and introducing new subjects matter ideas. Her systematically experimental plays integrate an examination of gender with the social disparity in British society. Churchill performs a major role in the development of modern feminist stage by putting women at the forefront of theatrical activity and discussing a wide variety of socio-feminist concerns . This study aims to question the prevailing social philosophy at the time and displays a strong women that defy patriarchal society and disrupt gender conventions to gain power. Churchill intends to portray women's condition under Thatcher's regime . As in a patriarchal society, women must be obedient, reliant, subservient according to traditional norms and social standards, and they should stay under patriarchal domination by staying at home to raise children without the freedom to study, work, or even to be successful and independent person. Therefore , Churchill wants to examine the success of Margaret Thatcher in the patriarchal society and the consequences of her regime on women
<b>Article Info</b> <b>Article history:</b> <b>Received: 20-11-2021</b> <b>Accepted: 15-12-2021</b> <b>Available online</b>	

\* **Corresponding Author:** Prof. Dr. Ansam R. Abdullah, **E.Mail:** [sbc.su2000@gmail.com](mailto:sbc.su2000@gmail.com)  
**Tel:** +96477023413600 , **Affiliation:** Tikrit University -Iraq

	circumstances . This study hypothesizes that Churchill has affected by Thatcherism in her era and this influences her style of writings. This paper starts with an introduction of Thatcher's regime and Serious money play , then follows the methodology of the study and the discussion comes afterwards and it ends with a conclusion that points out the results of discussion .
--	---

### رسم توضيحي لمسرح تاتشر في المال الجاد لكارييل تشرشل:

#### دراسة نسوية اجتماعية

ا. د. انسام رياض عبدالله / كلية التربية للبنات - جامعة تكريت

ازين خليل محمود / كلية التربية للبنات - جامعة تكريت

<p><b>الخلاصة :</b> يمثل عمل كارييل تشرشل مساهمة عميقة في كل من النسوية والاشتراكية ، فضلاً عن الرغبة في القيام بتجارب مختلفة. تتسبب الفضل في إعادة تشكيل المسرح الحديث وتقديم أفكار جديدة للموضوعات المهمة. تدمج مسرحياتها التجريبية المنهجية بين فحص النوع الاجتماعي والتفاوت الاجتماعي في المجتمع البريطاني. يؤدي تشرشل دوراً رئيسياً في تطوير المرحلة النسوية الحديثة من خلال وضع النساء في طليعة النشاط المسرحي ومناقشة مجموعة واسعة من الاهتمامات الاجتماعية النسوية. تهدف هذه الدراسة إلى التشكيك في الفلسفة الاجتماعية السائدة في ذلك الوقت وتعرض المرأة القوية التي تتحدى المجتمع الأبوي وتعطل التقاليد الجندرية للوصول إلى السلطة. يُظهر العمل انتصارات هؤلاء النساء والصعوبات التي تحملنها لتحقيق أهدافهن. يعتزم تشرشل تصوير حالة المرأة في ظل نظام تاتشر. كما هو الحال في المجتمع الأبوي ، يجب أن تكون المرأة مطيعة ومعتمدة وخاضعة وفقاً للأعراف التقليدية والمعايير الاجتماعية ، ويجب أن تبقى تحت السيطرة الأبوية بالبقاء في المنزل لتربية الأطفال دون حرية الدراسة أو العمل أو حتى أن تكون ناجحة و شخص مستقل. لذلك ، يريد تشرشل فحص نجاح مارغريت تاتشر في المجتمع الأبوي وعواقب نظامها على ظروف المرأة. تفترض هذه الدراسة أن تشرشل قد تأثر بالتأثيرية في عصرها وهذا أثر على أسلوب كتاباتها.</p>	<p><b>الكلمات الدالة:-</b></p> <ul style="list-style-type: none"><li>- مارغريت تاتشر</li><li>- المال الجاد</li><li>- تاتشر</li><li>- كارييل تشرشل</li></ul> <p><b>معلومات البحث</b></p> <p><b>تاريخ البحث:</b></p> <p>الاستلام: 2021_11_20</p> <p>القبول: 2021_12_15</p> <p>التوفر على النت</p>
---	---

## **.Introduction**

Margaret Thatcher is one of the 20th century's most influential political figures. Besides this, she has portrayed as a successful woman in public service with an ambitious and firm and solid nature. (1) In Britain's lengthy parliamentary period, she is the first woman party leader. The rise of Ms. Thatcher to the leadership causes changes in both the Tory party philosophy and Britain's political climate, for she is brave enough to implement and pursue much additional legislation and changes that her party as well as her colleagues, have so long appeared unlikely and unimaginable to respond to. (2) However, Thatcher's leadership becomes more successful but less cooperative and she presents extra troubles instead of providing social and public services in many spheres, like education, health care...etc. (3) The strategy of Thatcher has a significant effect on women's role because of 'superwoman' stereotype of post-feminist creation that becomes prevalent in the show of dominant but at the same moment selfish forms of women. The approach of Thatcher creates a discrepancy between the upper and lower class of women and the perception of Thatcher toward women gains a huge condemn from the playwright and begins to criticize strong women like Thatcher in the 1980s. She fames for smoothly moving among both feminine and male individuals, frequently exhibiting both pairs of gender characteristics at the same moment, her differentiation as the First Lady to enhance the validity and notoriety around her reforms and ideology. (4) The idiom of 'iron lady' embodies the gender-neutral of Thatcher completely. As It evokes up the picture of a strong tough warrior who is both iron and soft to success in the patriarchal society. Therefore, Churchill publishes her play "serious money" during the era of Margaret Thatcher as a satirical play about the repercussions and reforms in London's financial exchange and against Thatcher's philosophies. Serious money generally views as just a pivotal work of the 1980s, a period that inextricably ties to Thatcherism. Churchill's play has been a huge hit in London in which it strikes a nerve in 1986s when it illustrates the consumer culture and heartless corruption of people during the Thatcher's era. (5) The plot deals with Scilla's ignorance the killer of her brother to achieve her goal in public sphere and Corman's attempt to takeover Albion's company (6) The characters in the play identify human characteristics in the modern age. Thatcher's strategies has a huge impact on the nation and its citizens. Her sexuality is contrary to the political philosophy, as the patriarchal society has a great role to create women like Thatcher who is ready to do anything for her success regardless the humanity and fraternity. (7) Therefore, Serious money becomes a direct reaction against Thatcherism, and each act concludes by arousing and completely satirical song in her honour. The period of Thatcher's era clearly expresses in the play, as all the characters are concerning about themselves and their materialistic plan for making money. Caryl Churchill restricts the characters of her play in a financial world, as a reflection of the capitalistic era that they are involving in it.

## **2-Methodology**

This paper follows the social feminist approach by applying Betty Friedan's theory of '*Problem that has no name*' that applies it in her book '*Feminine Mystique*' which publishes in 1963 by showing that women's domestic lives have caused the loss of identity among women's lifestyles and society does not give women opportunity to gain public success. She claims that society can no longer

neglect the sound of women saying:” *I want something more than my husband, my children and my home*".(8) She views the household life of women as an obstacle to the advancement of women, as many girls have left school to marry. Friedan continues to explain that women should be supported to develop and explore their identity by pushing women at all costs to gain success in public sphere.(9) The Book aims to persuade the society to question the real definition of women. Such radical change will allow women to fight for their rights and be able to establish individuality for themselves for the first time. *'Feminine Mystique'* influences the revolution of women to push them having more freedom and progressivity in life and society. As she mentions in her book *'Feminine Mystique'*: “*it was a strange stirring, a sense of dissatisfaction, a hearing that women suffered*". (10)The statement denotes to a dilemma that has no name, a mysterious sense of frustration that has suffered by European housewives. She states that "*women had not solely produced for housework and childbirth but to achieve excessive success in their lives*".(11) According to Friedan's opinion, marriage and the house represent a jail. Therefore, she aims to support women's freedom from this prison .This approach is the most suitable one to tackle this subject and achieve the aim to prove the hypothesis of the paper that Churchill has been affected by Thatcherism in her era and this influences her style of writings .

### **3-Discussion**

The Play opens with Shadwell's play that enriches the essence of Churchill's play, as it reveals a lengthy background of insider trading. The opening scene is remarkable because it demonstrates that corruption has always been a part of London and has a great impact on women's life . As a result, the first scene establishes the play's moral message. It demonstrates that Thatcher's state's neo- individualism philosophy dates back to the middle ages. Furthermore, Churchill satirizes Thatcher's ideologies and offers an indictment of modern capitalism as a whole through ridiculing Shadwell's play. (12)After then, the drama shifts to the twentieth century, with the 1980s as the backdrop. Women face a variety of difficulties in contemporary life. In her play *serious money*, Caryl Churchill points out most of these issues. These difficult circumstances have encountered by the women characters in the play . They are all on the verge of quitting anything, and they are seeking a fresh start and new insights to escape from traditional domestic roles in the patriarchal society . They are losing in a more raucous social world. As in the case of Scilla who represents Margaret Thatcher , she is among the first female stock exchange employees. She is Greville's daughter, as well as the sister of Jake. Scilla believes that she has been mistreated, as the men refuse to let her in with any of their offers or guide her about how to trade. However, Scilla decides to follow the path of men, as she chooses to find out the killer of her brother when she learned about his death in order to reach his fortunes. She learns that her brother is much more strong and wealthy than she thinks, as the more she starts to look at Jake's murder. Her hunt for his assistant quickly devolves into a hunt about where he has concealed his income. However , the sacrosanct blood bonds between Scilla and her brother have corrupted by self-interest. When she learns about his death , She ignores the killer of Jake and begins a new search for his hidden treasure after she discovers that he has made “ serious money" . (13) As she confronts Marylou:

*Scilla: I had been wondering if you killed Jake, but now I hardly care. the main thing is to get my share. They left me out because I'm a girl and it's terribly unfair. You were Jake's main employer so tell me please?*

*how can I get in on the game?*

*If you don't help me I will go to the authorities and tell them and If you don't tell me about his company You'll find me quite a dangerous enemy. I'm greedy and completely amoral. I will put you in jail.(14) ( French 188,189)*

As she is ready to do anything to reach the top and gains her share in her brother's share . Scilla is an example of a 1980s modern women individual who despises her domestic life and holds dominant roles to take charge of her destiny. She is a woman who resembles Margaret Thatcher. She leaves the responsibility to find out the killer of her brother and walks out to pursue her interests. People have desired money over all else, and they are ready to go to whatever length to obtain it. As people do not seem to be content about all they have and are still looking for some more. Illicit trading has widely accepted. London sees as a metropolis rife with moral depravity and massive corruption. Secret information has easily passed on, as well as fortunes have rapidly made. Therefore , women are the part of such society that have been ready to do everything in order to escape from patriarchal society and gain their rights in professional life the same as men . As Scilla informs her friend , Grimes about her desire :

*Scilla: But it's time to go it alone and be a local. I'm tired of making money for other people.*

*Grimes: (Going to make a million a year)?*

*Scilla: I might do.(French 62)*

Wealth and influence become so important to Scilla that she ignores her parents to gain it . She is a representative of modern feminist who believes that women should have the right to work as the men and develop their identities outside the home at any costs. Even though she is unable to discover the killer, she finds that Jake has trading large sums of money, and seems to be under the business and investment department's scrutiny. As Naismith clarifies Scilla's desire :” *what she wants to uncover is not the cause of his death but the whereabouts of his money, or at least her share “.* (15) Scilla observes Marylou Banes, the international corporate broker with whom Jake has been employed, throughout these activities. Scilla insists to join the same manipulative group to succeed in a patriarchal society. In serious money, the character of Scilla embodies the women in general who attempts to transcend male dominance by business achievement. The contradictory quality of Thatcher's moral rhetoric exemplifies by Scilla's response. She has been portrayed by Churchill as women who achieve success in professional life, but she ultimately fails in a family relationship because her only desire to success in professional life without considering anything . Caryl Churchill chides Ms Thatcher by the figure of Scilla who follows all of the criteria that Thatcher has been fulfilling during her leadership . Scilla defies the notion that females must lay in the domestic realm with no growth in professional life. Through her fight to achieve success in a masculine system of oppression, scilla abandons her family and get the privilege. She becomes wealthy and rises to a higher social status than before by exploiting the death of her brother and her persists to find out the fortunes, as she says : *"Except my mind was full of Jake and how he'd been up to something big. He might have made a million". (French 153)*

Although Scilla is a woman, she avoids any feminine characteristics in her behavior the same as Thatcher. She rejects her femaleness and duties as a gender because authority is synonymous with the masculine trait. Scilla's embrace of

capitalistic and patriarchal ideals to succeed in a materialistic corporate society has been illustrated in her dialogue with her coworkers which has based on financial interest , as she informs her friend that she will not be going to help her if she loses any of her cards: "*If you've lost any cards, Dave, I'm not helping you*".(French 57) Scilla is a victim of an oppressive and patriarchal British culture that has empty life from any scene of ethics and duty toward others. The society makes Scilla to be selfish and communicates with everyone for the matter of interests , as it becomes clear from her conversation with Corman :

*Scilla: I've important news for you about Albion, If you'll tell me more about Jake.*

*Corman: What news?*

*Scilla: More about Jake, and I won't say a word. (French 167,168)*

Scilla decides to fully separate herself from her traditional dreadful life. As she even refuses the proposal of marriage from her friend Grimes in order to escape from conventional role of women : "*Grimes: Will you marry me?, Scilla: Leave it out Grimes*". (French 154) only women like Scilla, who are greedy, aggressive, and alone will thrive in a business patriarchal society. She goes so far as to suspect her father of being the perpetrator. She starts to confront her father :

*Scilla: Daddy. Tell me the truth if you're sober enough to talk properly about Jake. Don't think you can smile and not tell me. I will gotten gains, Right? Millions.*

*Greville: Darling, I think you're making a mistake .I know nothing about , there's no need to shout.*

*Scilla: Where's his money? What about me ?*

*Greville: I protected you, Scilla.*

*It's bad enough to see a woman get work Without her being part of an old boy network*

*Scilla: I want my share.(French 157,158,159)*

Scilla foregoes her obligations to her parents to pursue career prospects. she prioritizes her job over her family . Therefore, her accomplishment, one may believe, comes at a large price because it costs her family members, as well as her sympathy. Therefore , Greville , Scilla's father , refuses the idea of women working, especially in the industry field. He despises the fact that Scilla works as a broker. The play shows how male investors can degrade women, diminishing them to mere body prices. A scilla chooses to work with "Liffe " , her father harshly refuses the idea :

*"Greville :The London International Financial Futures Exchange, terrible place, full of the most frightful jobs. Hardly the spot for a daughter of mine.*

*Scilla: You never liked me, Daddy. Jake was always your favourite. And now you've got to pay for it.*

*Greville: you always did have a vivid imagination (like poor Mummy)."(French 107,108)*

Therefore , Scilla criticizes her father for putting Jake ahead of her. She decides to fully separate herself from her traditional dreadful life .she has no sympathy towards her family members and ignores her scene of sympathy to achieve professional

success. Society devolves into a desolate wasteland empty of soul and spirit. Business development leads to a moral dilemma. Therefore, Marlyou becomes the product of Scilla's quest. Her determination impresses Marlyou and decides to make her an outstanding virtual assistant. Thus, she recruits her and turns Scilla into another Jake at the end of the play. Women's desire to succeed and escape from the traditional domestic role is clear from their meeting in the 'Liffe' canteen and explore their various workplace and their desire to gain succeed in professional life. As in the case of Marlyou, she is an American lady that manages a vast network of rich individuals. She is a major player in the gambling game and reimburses Jake for his insider information. She becomes an inspiration for Scilla since she depicts the American version of corruption. She states :

*Greed is all right. Greed is healthy. You can be greedy and  
Still feel good about yourself.  
I work twenty-four hours a day and take pills for stomach acidity  
So companies can be taken over easy.  
I have a hundred and fifty telephone lines because I depend on  
information.*(French 95,96)

However, the fascination with making profits has been scared into a barren condition of serious money. The situation exemplifies by Jacinta's behaviour, who prefers to make money rather than love with Zackerman. Jacinta is a well-off Peruvian lady. She flees from her home town, as she needs to break free from the oppressive system that she has trapped in. She tends to run because she has no desire to be under the submission of patriarchal society. As she says: "*I want to be rich*". To success in the patriarchal society, she decides to take whatever wealth that she will find and invests it in the markets of other nations. As she seems to have no qualms in profiting from illicit drugs. She becomes unconcerned with the meditation's impact on those that use them. Furthermore, Corman gives Jacinta such a huge number of dollars to buy stocks in Albion company and he will later take advantage of Jacinta's stocks. However, she departs his company as soon as she can and has no intention to invest Corman's money in purchasing the stocks. This implies how these characters are ready to do anything to achieve their goals. As she informs Mr Corman : "*Jacinta: I'm here to do business, Mr Corman, I wish to obtain an exclusive franchise*".(French140)

Even She prefers money and professional success rather than marriage and domestic life. As the relationship between Jacinta and Zac don't base on love and affection because their relation are basing on greed and empty of any sense of romanticism. When Zac accuses Jacinta of moving to Biddulph, she responds by saying:

*Zac: Jacinta, I still can't forgive you for going to Biddulph, the whole deal  
could have been wrecked.  
Jacinta: But I get more money that way, Zac, really what do you expect? I  
can't do bad business just because I feel romantic.*(French 183)

Furthermore, Ms Biddulph is another woman who transcends the gender stereotypes to success in patriarchal society. She makes money by exploiting the trust of the people. Since she comes to Duckett's rescue, Ms. Biddulph has been referred to as a 'white knight'. She establishes a public relation program about Duckett through making television items show all of Duckett's voluntary work. She portrays Duckett

as a good person to persuade society to oppose the hostile acquisition of his firm. Therefore, she is able to take control over Albion Company at the end of the play. Although, she shows herself that she comes to rescue Duckett from takeover attempt and introduces herself as a 'white Knight', She says:

*Biddulph: I know you'd give Corman a terrible fright If you had a white knight.*

*Duckett: I'd like a white knight.*

*Biddulph: Now Corman will throw the top management out But I'd guarantee that your job would remain (French 97)*

Furthermore, the oppression of the patriarchal system is clear in the play by believing that women are synonymous with wealth. As Joanne refuses to work with men due to their bad treatment regarding the women in workplace and: "*I am Not Going Down work here, It's like animals in a zoo. / So then I thought I'll have a bash*".(French108) Women have been marginalized by the dominant male, as their activity is simply a matter of earnings. Most of those women in the play grieve about something they are not liable for because they are part of a minority community that has preserved to be of lesser worth than the males. Another instance when Annie approaches Brian and questions:

*Annie: I am looking for Mike Hunt*

*Brian: She is looking for her Cunt (French 114,115)*

A kind of verbal sexual assault that is directed at a woman and causes her to sob. The conversation depicts masculine dealer's desire can be collected in money and sex. Women are not as deserving as males. Thatcher's government changes the fundamental social dignity and human traits as a result of pursuing of wealth in capitalist society. Genuine human emotions have been substituted by money in the world that has presented in the play.

#### **4-Conclusion**

Churchill explicates her aim through Serious money's protagonists. As it tells the story of Margaret Thatcher's deregulation of the British commercial banks in 1987, that has dubbed as a "Big Bang". Women are all vying for more power and prestige, and they are ready to betray one another to increase their social ladder and escape from traditional rules. Everything has been viewed in light of money and profit. All the character's lives have been influenced by money such as Scilla who is ready to do everything to gain a triumph in the patriarchal society. As she decides to neglect the murder of her brother and embarks on a fresh journey to find his buried money. Her attribute perfectly encapsulates Thatcher's ethical discourse's contradictory character. The case has been alike with Marlyou, Jacinta and Ms Biddulph who have taken the masculine traits to escape from their traditional roles. Characters are trying to sway one another. They become selfishness and greedy under the system that has imposed by Thatcher. Money has corrupted the entire country, putting profit ahead of respect, loyalty, and all other human bonds. Therefore, one can understand with intense reading that there are two clear arguments, it seems that Churchill has drawn the image of a powerful, successful woman, who characterizes by unsympathetic, brutal at the same time. The plays argue that the patriarchal society does not provide a valuable path to the top for intelligent women like Thatcher, and Churchill's



protagonists. As Thatcherite policies are oblivious about the social implications and unequal treatment of society's strata . Consequently, We can see that there is no such concept as "having it all " for women in the world that have depicted by Caryl Churchill in her plays.

### **Notes:**

1. Windiana, Merlia . *The representation Of Margaret Thatcher In the Iron Lady movie*. State Islamic university SUNAN Kalijaga Yogyakarta , 2015 , p. 5-15.
2. Kavanagh, Dennis . *British politics : constitutes and change* .Oxford University press , 4<sup>th</sup> edition , 2000, p. 105.
3. Marcuse, peter . *Is Australia Different ? , the globalization and the new urban poverty* . London , new york : Routledge , 1998 , p. 4-5.
4. Panton , D . *The female political leader : A study of gender identity in the case of Margaret Thatcher* . Journal of Language and politics , 2010 , p. 195-218.
5. French , Samuel , *Serious money a city of comedy by Caryl Churchill*. methane drama , United Kingdom , (January , 1 , 1990), P, 11 , www. Methuendrama .com.
6. Cengage learning Gale . *A study guide for Caryl Churchill's serious money*. United States , America, 2008 , P ,23 , www. Cengage . Com / permission.
7. French , Samuel . *Serious money a city of comedy by Caryl Churchill*. methane drama , United Kingdom , January , 1 , 1990 , P, 11 , www. Methuendrama .com.
8. Friedan, Betty . *The feminine Mystique* . Newyork, 1963 , p.32.
9. Morgan, J. *Social change and Betty Friedan's the feminine mystique : A study of the charismatic ' Author reader '* . University of Sydney, 2002 , p. 128- 135.
10. Friedan , Betty . *The feminine Mystique* . Newyork, 1963 , p.15.
11. Ibid, p.17.
12. Cengage learning Gale . *A study guide for Caryl Churchill" serious money* . United States , America , 2008 , P. 23, www. Cengage . Com / permission .
13. Ibid,P. 14.
14. French , Samuel , *Serious money a city of comedy by Caryl Churchill*. methane drama , United Kingdom , January , 1 , 1990 , P, 188-189 , www. Methuendrama .com.

### **References**

- French, Samuel, *Serious money a city of comedy by Caryl Churchill*. methane drama , United Kingdom , (January, 1, 1990), P, 11, www.Methuendrama .com.
- Morgan, J. *Social change and Betty Friedan's the feminine mystique : A study of the charismatic ' Author reader '* . University of Sydney, 2002 .
- Cengage learning Gale . *A study guide for Caryl Churchill" serious money* . United States , America , 2008 , www. Cengage . Com / permission .
- Panton , D . *The female political leader : A study of gender identity in the case of Margaret Thatcher* . Journal of Language and politics , 2010 .
- Friedan, Betty . *The feminine Mystique* . Newyork. 2018.
- Marcuse, peter . *Is Australia Different ? , the globalization and the new urban poverty* . London , new york : Routledge , 1998 .