

## TREATMENT OF MEN CHARACTERS TOWARDS WOMEN IN THE CANTERBURY TALES AND THE ARABIAN NIGHTS

### ABSTRACT

This study which subjected twenty-one women characters revealed the descriptions of women. On The Canterbury Tales, they are described as beautiful, nature lover, beautiful and vain, virtuous, promiscuous, beautiful, poor, pure, noble, forgiving, pious and chaste. The Arabian nights Tale described their women as: intelligent, prim and proper, selfless, graceful, beautiful, wily lustful and skillful. Almost all characters are pictured as beautiful women. The roles of women in the tales is the essential part of the story. The women characters from the story pictures diverse personalities of women. In Chaucer's tales women are characterized from repressed, wild, virtuous, promiscuous, submissive, unfaithful, faithful, chaste, prudent, and holy. In the Islamic tales women variates from an erudite story teller, a self-sacrificing woman, a loyal slave-girl, a woman separated from her lover, a proud Princess, a cunning woman, a beautiful woman from the sea turned leader, a powerful lustful woman and women skilled in using weapons. The men in The Canterbury tales treated women in diverse ways. Thus; women are loved, admired, revered, source of jealousy, desired, pitied, hated, longed for, recognized, respected, esteemed, humiliated, feared, served, abhorred, forgiven, with disgust, supported, honoured, trusted, stereotyped, debased, insulted, mocked and threatened. The men in The Arabian Nights are respected, protected, admired, with cruelty, with insensitivity, loved, trivialized, cared for, with concern, with indifference, longed for, highly regarded, hated, deceived, betrayed, desired, with understanding, with curiosity, trusted, with kindness, with disappointment, loved exceedingly, loved, welcomed, respected, concerned, abhorred, mistrusted, respected, appreciated, with guilt, with amazement, hatred, feared, respected, admired, protected and with humility and admission of his superiority.

**Keywords:** women, Canterbury Tales, Arabian Nights, Aristotle's Mimesis, De Beauvoir's theory on feminism, gender roles

### I. INTRODUCTION

The Canterbury Tales is a collection of twenty-four tales. However, only eleven tales are found to be with significant female characters and only these tales were included in the study. Only the tales with a woman character with a name were selected as subjects for this study. The Arabian Nights is a sixteen-volume collection of tales. However, only the tales with a woman character mentioned in the title were selected and considered for this study. The woman character also must bear a name and must have spoken for at least twice in the tale.

The selection of the tales and the female characters may be seen as weakness of the study, but their analyses will help guide the readers to read the other tales not included in this investigation.

Moreover, the researcher used the English translations not on the original text of the tales which is a more authentic source of cultural load. However, the translations used are considered authoritative by literary scholars.

**Comment [U1]:** Kindly look into the grammatical construction.

**Comment [U2]:** It stands out as a wrong construction. You could probably construct it as One of the essential parts of the narrative is the role played buy women.

**Comment [U3]:** between

**Comment [U4]:** have

**Comment [U5]:** reorganize it

The Book of the Thousand Nights and a Night published in 1885 with a subtitle A Plain and Literal Translation of the Arabian Nights Entertainments by Richard Burton, is a celebrated English language translation of One Thousand and One Nights, popularly known as The Arabian Nights. Burton's translation is unabridged and unexpurgated, thus a good material for this study.

The modern English translation done by Ronald L. Ecker and Eugene J. Crook of The Canterbury Tales by Geoffrey Chaucer is another translation used in this study. This work is as faithful to the Middle English original text in both its poetry and prose. This translation is also provided with line numbers for ease in locating passages.

This study is anchored on the following literary theories: First is Aristotle's mimesis. He contends that, "All kinds of poetry involves mimesis, imitation or representation; and one could represent various aspects of real or imaginary situations through any one of a variety of means or media." Daiches supports this theory by stating that, "If poetry is an art of imitation or representation, and the objects of imitation are "men doing or experiencing something"- men in action- one can classify poetry according to the kinds of people it represent they are either better than they are in real life, or worse, or the same. One could present characters, that is, on the grand or heroic scale; or one could treat ironically or humorously the petty follies of men; or one could aim at naturalism, presenting men neither heightened nor trivialized (Daiches,1987:24-25).

The second theory to be used in this study is de Beauvoir's theory on feminism which holds that, throughout history, woman has always occupied a secondary role in relation to man, being relegated to the position of the "other" i.e., that which is adjectival upon the substantial subjectivity and existential activity of man. It states further that, whereas man has been enabled to transcend and control his environment, always furthering the domain of his physical and intellectual conquests, woman has remained imprisoned within "immanence", remaining a slave within the circle of duties imposed by her maternal and reproductive functions. Even Aristotle is quoted by De Beauvoir in stating that "female is a female by virtue of a certain lack of qualities." This is further supported by St. Thomas who also stated that "the female nature is afflicted with a natural defectiveness."

De Beauvoir thus further states that "Humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being... she is the incidental, the inessential as opposed to the essential. He is the subject, he is the absolute- she is the other." She further states, that there are many male authors such as Monterlant, D.H. Lawrence, Claudel, Breton and Stendhal whose attitudes toward women are taken to be "typical". They reflect the "great collective myths" of woman: woman as flesh, as first womb then lover to the male; as nature and as supernatural. She appears as the "privileged Other, through whom the subject fulfills himself". It is stated further in de Beauvoir's "Myth and Reality" that the myth of woman exerts an important influence not only in the world of literature but equally in everyday life. The myth substitutes for actual experience, a transcendent idea which is timeless and unchangeable; because this idea is beyond or above the realm of actual experience, it is endowed with absolute truth. This myth of the "Eternal Feminine" is opposed to the dispersed contingent, and multiple existences of actual women". Of all these myths, the one most deeply "anchored in masculine hearts" is that of the feminine "mystery". What underlies the feminine mystery is an "economic substructure" of subordination. Mystery always belongs to the vassal, the colonized, the slave.

De Beauvoir argues that the age-old conflict between the sexes no longer takes the form of woman attempting to hold back man in her own prison of immanence, but rather in her own effort to emerge into the light of transcendence. Woman's situation will be transformed primarily

Comment [U6]: capital

by a change in her economic condition, but this change must also generate moral, social, cultural and psychological transformations. Eventually, both man and woman will exist both for self and for the other, “mutually recognizing each other as subject, each will remain for the other an other”. In this recognition, in this reciprocity, will “the slavery of half of humanity” be abolished. (Habib,2008:52-53).

The women subjects, were studied focusing on the values of the women, thus a theory on values from Ramirez is used. She maintains that values play a very important role in people’s purposive behavior. Every goal is set and every motivation involves values. Actions, in fact, are values because they are the result of man’s intellect and will which are motivated towards something desirable. People manifest values through their ideas, words and conduct at home, in school, in the workplace, in the neighborhood, in the community, in the nation, and in the world. As a general rule, people who share the same culture, mores, and mentality share the same values. Every type of society has a common scale of values, hence, a common code of conduct. (Ramirez and Beltran 2004:77-78)

Using Aristotle’s mimetic theory which holds that art is an imitation of real life situations and taking into consideration Simone De Beauvoir’s feminism, and Ramirez’ premise on values, upon De Beauvoir’s assertions the female characters of Chaucer’s Canterbury Tale and The Arabian Nights were described. Another theory which was used is close reading technique which operates on the premise that literature, as artifice, will be more fully understood and appreciated to the extent that the nature and interrelations of its parts are perceived and that understanding will take the form of insight into the theme of the work in question. This must be done before certain literary analysis using any approach should get started.

Indeed, the researcher finds it interesting to have a closer scrutiny of the different faces of the characters of these two popular collections of tales from diverse cultural background. Hence, this study is conceived.

## II. Methodology

This study employed a qualitative research design using textual analysis, focusing on the female characters of The Canterbury Tales and The Arabian Nights. They were read using Aristotle’s Mimesis and De Beauvoir’s theory on feminism. Every action and expression of the women characters in the stories were interpreted and analyzed.

### *Research Instruments*

**The Canterbury Tales** (Geoffrey Chaucer) is a collection of stories written in Middle English by Geoffrey Chaucer at the end of the 14<sup>th</sup> century. The tales are told as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return. These collections of tales consist of 24 tales each with a prologue from the character teller of the story.

In this study only ten tales from The Canterbury Tales were included as subjects for analyses. These tales are the only stories that have significant woman characters. The ten tales with the woman/women characters are as follows:

**Comment [U7]:** If possible, try referring Judith Butler, Betty Friedanan, and a bit more post-structuralist feminist writers to support your research work, as I feel their theories can help you deal better.

1. The Knight's Tale- Emily
2. The Miller's Tale- Alisoun
3. The Lawyer's Tale- Constance
4. The Wife of Bath's Tale- Alisoun
5. The Student's Tale- Griselda
6. The Merchant's Tale –May
7. The Franklin's Tale- Dorigen
8. The Physician's Tale- Virginia
9. The Tale of Melibee – Prudence
10. The Second Nun's Tale – St. Cecilia

**The Arabian Nights** stories are some of the world's great treasures. They have existed for thousands of years, consisting of tales told in Persia, Arabia, India and Asia. The Arabian Nights (also known as The 1001 Arabian Nights) have inspired writers the world over with the ancient power of story.

There are versions of these stories in many languages and they all convey the great sense of adventure, truth, fantastic imagination, justice, and faith embodied by the great civilizations that contributed stories and ideas to the collection.

The Arabian Nights include fairy tales, fables, romances, farces, legends, and parables. The tales use a sweeping variety of settings, including Baghdad, Basrah, Cairo and Damascus, as well as China, Greece, India, North Africa and Turkey.

These fanciful, sometimes brutal tales, reveal in the art of storytelling. The underlying suggestion of the Arabian Nights is that a fantastically precious jewel exists which, when it comes into contact with people, actually changes them. The jewel is the magnificently powerful art of story. There may not be any better examples in the world of how art, trickery, magic and craft can swirl together and form a world that every reader and listener wants to enter. Regardless of the situation presented in any particular Arabian Nights story, the assumption contained in the story is that life is always worth living and that human endeavor, along with human weakness, is a wonderful and fascinating thing to behold. These stories form a powerful mental connection between the ancient civilizations of the East and those of the West. More so than any other piece of writing in history, these stories illustrate that the minds of the East and of the West consider carefully the same subject matter.

For The Arabian Nights, the translations of Richard Burton was used. These 16 volumes collection of tales comprise of 449 tales with additional 37 variants. In order to identify the tales for this study, titles with women characters mentioned were considered. However, the first tale is included although it has no woman character in the title for it is the frame story of the Arabian Nights, and the most important woman character in the entire collection of the tales portrays her role in this very tale. Further, the woman character referred to in the title should bear a name for her to qualify as a significant woman character.

From the Arabian Night's collection, another ten tales with woman/women characters are subjected to analysis in the present study. The tales with the woman/women characters are the following:

- 1) Story of King Shahryar and His Brother – Shahrazad
- 2) Tale of Aziz and Azizah – Azizah
- 3) Niamar Bin Al-Rabia and Naomi His Slave Girl – Naomi

Comment [U8]: were

- 4) The Loves of Jubayr Bin Umayr and the Lady Budur – Lady Budur
- 5) Prince Behram and Princess Al Datma – Al Datma
- 6) Hind, Daughter of Al-Nu'man and Al-Hajjaj- Hind
- 7) The Roqueries of Dalilah, the Crafty and Her Daughter Zaynab, the Coney Catcher – Dalilah
- 8) Julnar the Sea Born and Her Son Badar Basim of Persia – Queen Lab, Julnar
- 9) Ali Nur Al-Din and Mirriam the Girdle-Girl – Mirriam
- 10) The History of the King's Son of Sind and the Lady Fatimah - Lady Fatimah

This study employed a qualitative research design using textual analysis, focusing on the female characters of The Canterbury Tales and The Arabian Nights. They were read using Aristotle's Mimesis and De Beauvoir's theory on feminism. Every details, action and expression of the women characters in the stories were interpreted and analyzed.

Details, actions, speech and thought of the women and men subjects are the essential data used in this study. Details used, actions, expressions and thoughts of each woman character were tabulated categorized and analyzed to: arrive at women characters description; examine the roles of women characters; analyze the treatment of men to women characters, determine the treatment of other women characters towards the women subjects; point out the similar characteristics of Chaucerian women to Islamic women subjects as regards their values and virtues, weaknesses and vices and gender roles; identify the contrasting characteristics of women subjects based on their values and virtues vis-à-vis weaknesses and vices and gender roles. To examine the treatment of men towards women, men's actions, expressions and thoughts were also used.

### III. RESULTS AND DISCUSSION

Table 1 describes women characters in The Canterbury Tales. Emily is described as beautiful and nature lover while Alisoun is beautiful and vain. Constance is virtuous and Alisoun, the Wife of Bath is promiscuous. Griselda is shown as beautiful, poor and pure while May, Dorigen and Virginia are all pictured as beautiful. Prudence is noble and forgiving while Cecilia is revealed to be pious and chaste. Most women characters in The Canterbury Tales are described as beautiful. It may be because the author of these tales is a man who always wants women to be beautiful. There are only three women characters whose description of their faces is silent. Alisoun, the Wife of Bath, Prudence, and Cecilia.

**Table 1.** Description of Women Characters in The Canterbury Tales

Woman Character	Description	Supporting Text
1. Emily	Fair	That Emily, a fairer sight to see Than lilies on a stalk of green could be [1035-1036]  And in the garden, as the sun

	<b>Nature lover</b>	arose, She wandered up and down, and, as she chose, She gathered flowers, white as well as red, [1051-1053]
<b>2. Alisoun</b>	<b>Fair, Vain</b>	And fair this young wife was! She had withal A body like a weasel, slim and small. She wore a belt with little stripes of silk; An apron was as white as morning milk[3233-3236]
<b>3. Constance</b>	<b>Virtuous</b>	In all her works her virtue is her guide, [164]
<b>4. Alisoun, The Wife of Bath</b>	<b>Promiscuous</b>	For since I was twelve years of age, my lords, Thanks be to God eternally alive, Of husbands at the church door I've had five And all were worthy men in their degree.[4-7]
<b>5. Griselda</b>	<b>Beautiful, Poor, Pure</b>	Was of the fairest underneath the sun; For she had been brought up in poverty, No ill desire in her heart's blood would run.[211-214]
<b>6. May</b>	<b>Beautiful</b>	Her beauty other pleasures to enhance.[1749]
<b>7. Dorigen</b>	<b>Beautiful, Noble</b>	...As lovely as any under the sun, This lady was, and of high birth as well... [734-735]
<b>8. Virginia</b>	<b>Beautiful</b>	This maiden had such

		loveliness that she Was fairer than all creatures men may see;[7-8]
<b>9. Prudence</b>	<b>Noble, Forgiving</b>	So noble Prudence let her husband weep for a time...[980] 'Do not render evil for evil,' he says, 'nor wicked speech for wicked speech, but do good to them who do you evil and bless those who speak evil to you.'[1291]
<b>10.Cecilia</b>	<b>Pious, Chaste</b>	She never ceased, as in the book I find, To say her prayers and God to love and dread, Beseeching that he guard her maidenhead.[124-126]

Table 2 shows the description of women from the Arabian Nights. Sharazad is pictured as an intelligent woman who is well read and well bred. Azizah is selfless, while Naomi, Lady Budur, Al-Datma, Hind, Julnar and Miriam are all depicted as beautiful. Other women characters are Dalilah, the wily, Queen Lab, a lustful woman and Lady Fatimah, a skilful warrior. Similar to the women from the Canterbury Tales who are featured as beautiful, women in The Arabian Nights are mostly described as beautiful women too. Three of these beautiful women are Princesses who have their own different stories. Sharazad which is not included in the count of the seven beautiful women in The Arabian Nights is also featured as pleasant woman thus could be assumed to be beautiful too. Lady Fatimah too, whose popularity has gained far and wide must be so beautiful, judging from the many suitors who died for her.

**Table 2.** Description of Women Characters in The Arabian Nights

<b>Woman Character</b>	<b>Description</b>	<b>Textual Reference</b>
<b>1. Sharazad</b>	<b>Intelligent Prim and Proper</b>	... she was pleasant and polite, wise and witty, well read and well bred.
<b>2. Azizah</b>	<b>Selfless</b>	"...could I come and go at Will, I would bring thee and her together in shortest time, and curtain you both with my skirt."

<b>3. Naomi</b>	<b>Fair, Graceful</b>	"... nor was there in all Cufa a fairer girl than Naomi, or a sweeter or a more graceful."
<b>4. Lady Budur</b>	<b>Beautiful</b>	"I beheld a damsel, white as a full moon when it mooneth on its fourteenth night"
<b>5. Al-Datma</b>	<b>Beautiful</b>	King's daughter, who had no equal in her time for beauty and loveliness
<b>6.Hind</b>	<b>Fairest</b>	...daughter of Al-Nu'man, was the fairest woman of her day.
<b>7. Dalilah</b>	<b>Wily</b>	"...she could wile the very dragon out of his den..."
<b>8.Julnar</b>	<b>Beautiful</b>	The merchant uncovered her face, whereupon the place was illumined by her beauty...
<b>9. Queen Lab</b>	<b>Lustful</b>	She was amazed at his beauty and loveliness and became passionately enamoured of him, and distraught with desire of him.
<b>10. Miriam</b>	<b>Beautiful</b>	"O Princess of fair ones, is there in the world a comelier than thou?"
<b>11. Lady Fatimah</b>	<b>Skillful</b>	Now this Princess was mistress of all manner weapons...

*On the treatment of women characters by men characters*

Table 3 demonstrates the treatment of women by men characters based on men's actions, speech and thoughts towards women characters in The Canterbury Tales.

**Emily** is a woman character loved and desired both by Palamon and Arcite. Both of them treated Emily as an object of desire. Their desire for Emily was so deep that it led to a big event of fight in order to arrive at a decision of who is going to marry Emily. She is a woman revered by the men who desired her. She ended to marry Palamon who loved her purely.

The men in Alisoun's life treated Alisoun as a sexual object. John, her husband attempts to control her by close guarding her because she treated her as a wench who cannot be trusted. Nicholas and Absalon also treated her as sexual object. Nicholas ravished her in the absence of her husband and Absalon, wooed her openly even as he is aware of her married status.

Constance' father, treated Constance not as a girl to be protected but a woman who is independent and can stand on her own that he allowed her to be married to a Muslim and be brought to their kingdom which was dangerous. The man who married her, the Sultan, was ready to do everything than lose her, sadly he was killed by his own mother. The Constable who took pity on Constance treated her with pure kindness that his wife became Constance bestfriend. There were two men however who looked at Constance as a sexual object. One is the Knight, who accused Constance to a crime he committed to take revenge for the rejection he suffered from her. Second is a thief who tried to rape Constance while she was sailing alone. King Allah who married Constance treated her kindly and loved her not because of her looks but because of her virtuous nature. Indeed, his love for Constance was pure because when he discovered his mother's cruelty to Constance, he had his mother punished with death. Then he searched for Constance. Thus, they were reunited.

Alisoun, the Wife of Bath, is treated by her husbands as sexual object. She would use sex to control her old husbands in gaining some monetary demands. Jenkin, the young and fifth husband of Alisoun would fight back against her abuses. When she tore the pages of the book he was reading, he hit her on the head with the book. After faking her death Jenkin promised everything in front of her still body and she immediately grabbed the opportunity to make him swear for submission and recognition of her superiority.

Walter, the husband of Griselda admired Griselda's virtues but his admiration turned to curiosity that led to his cruel tests to Griselda. He for twelve years made his wife suffered allowing her to bear the pain of losing her two children who were most dear to her. Moreover, he humiliated her by sending her back to her father as a poor woman. At the end however, he pitied her and made all those sufferings end by revealing to her that all those were only tests. Then he assured Griselda of his love, respect and sincerity.

May's husband, January, treats May as a sexual object. He does not trust her being sexy thus he would not let her be away from him. Damian, an admirer of May also views her as a sexual object that causes him to become sick. When January became blind he became more watchful of May that he always holds her near. However, May is a lustful woman, and she would find ways to implement her and her lover's desires. May's impending action is treated by god Pluto with abhorrence that he restored the eye sight of January. Then January treated her with disgust as he sees the lewd act, but May is able to fabricate an excuse and January easily forgives and loves her again.

Arveragus gives his complete trust to Dorigen. They have mutual respect and mutual rights. She is indeed a woman to be trusted because when Aurelius who greatly desires her, woos her, she rejects him. Aurelius, the most handsome man alive, would do everything to win Dorigen. However, when she is caught in a situation where she is forced to fulfil her promise to Aurelius which she made in jest, Arveragus, supported her and asked her to fulfil her promise to save her



		<p>or a goddess, But truly it is <a href="#">Venus</a>, I would guess."-Palamon [1095- 1102]</p> <p>"By such fresh beauty I'm slain suddenly, The beauty of her roaming in that place! Unless I have her mercy by her grace That I at least may see her in some way, I am but dead, there is no more to say."-Arcite [1112- 1122]</p> <p>You shall not love my lady Emily. I and I alone shall love her so; I'm Palamon himself, your mortal foe. And though I have no weapon in this place (I just escaped from prison, by God's grace), You shall not love my lady Emily. For You'll either die--of that there's no mistake-- Or else not love my Emily. So make The choice you will, you'll not escape from me."- Palamon[1588-1595]</p> <p>Alas, now death! Alas, my Emily, Alas, bereft of your sweet company! Alas, queen of my heart! Alas, my wife, My heart's own lady, ender of my life! What is this world? What is</p>	<p><i>Admired</i></p> <p><i>With jealousy</i></p> <p><i>Revered</i></p>
--	--	--	---

		<p>it men so crave?  Now with his love, now in  his frigid grave  Where he's alone with none  for company.  Farewell, my sweetest foe,  my Emily!  Now softly take me in your  arms, I pray,  For love of God, and hear  what I must say"-Arcite  [2765-2782]</p>	
<b>2.Alisoun</b>	<p>The carpenter had newly  wed a wife,  One whom he loved  more than his very life;  Her age was eighteen  years. He jealously  Kept her as if inside a  cage, for she  Was one both young and  wild, and he had fears  Of being a cuckold, so  advanced in years.  Not educated, he had  never read...[3221-3229]</p> <p>Just looking at her made  a merry life.  She was so neat and  sweet, this wanton  spouse,  That if he'd been a cat</p>	<p>"Surely," he said, "if I don't  have my will,  For secret love, dear, I'll  have quite a spill."  He held her hips as he went  on to say,  "My darling, you must love  me right away  Or I will die, God save me!"-  Nicholas[3277-3281]</p>	<p><i>With jealousy</i></p> <p><i>Sexually  desired</i></p> <p><i>With covetous  desire</i></p>

	and she a mouse At once he would have caught her.- Absalon[3344-3347]		
<b>3.Constance</b>	<p>He made a young knight dwelling in that section Love her so hotly, with such foul affection, The knight thought that by passion he'd be killed If with her once he had not what he willed.[585- 588]</p> <p>And when the king had heard, His heart quaked, so much pity in him stirred, To see a creature so benign to be In this distress, in such adversity.[612-615]</p>	<p>"Rather than have to lose My Constance, I'll be Christianized, don't doubt it. I must be hers, no other way to choose. In peace, I pray, deliberate about it;-Sultan[225-228]</p> <p>"Not one as virtuous in all my life I've ever seen as she, nor heard of one, Count every worldly woman, maid or wife. I daresay she would rather have a knife Plunge through her heart than have a wicked name. There is no man could bring her to that shame."-<i>Senator</i> [1023-1029]</p>	<p><i>Loved</i></p> <p><i>Desired</i></p> <p><i>Pitied</i></p> <p><i>Admired</i></p>

		<p>When Alla saw her, greeting her with honor,  He wept, a truly ruthless sight to see;  For just as soon as he laid eyes upon her  He knew without a doubt that it was she.[1051-1054]</p>	<p><b><i>With much longing and guilt</i></b></p>
<p><b>4. Alisoun, The Wife of Bath</b></p>	<p>He jumped up like a lion full of ire  And with his fist he hit me in the head,  [794-795]</p>	<p>'Dear sister Alison, my bride,  So help me God, I'd never hit my dame;  For what I've done you are yourself to blame.  Forgive me, I beseech you and implore. [804-807]</p> <p>'My own true wife,  Do as you please the balance of your life;  Keep your honor as well as my estate'—Jenkin [819-821]</p>	<p><b><i>With anger</i></b></p> <p><b><i>With concern, reproach and apology</i></b></p> <p><b><i>With submission and recognition for her superiority</i></b></p>
<p><b>5. Griselda</b></p>	<p>No wanton look of folly he thereby  Would give her, but a look of grave respect;  On her behavior often he'd reflect,[236-238]</p>	<p>Commending in his heart her womanhood  And virtue, like no other one possessed  So young, in thought and deed so full of good.  Though virtue is not readily assessed  By common people, he was</p>	<p><b><i>Admired Respected</i></b></p> <p><b><i>Loved Admired</i></b></p>

	<p>He waits to see if, by her countenance Or words, toward him changed she now appears; But never may he find a variance. Her heart and looks were one, for all his fears:[708-711]</p>	<p>so impressed By her that he decided that he would Wed only her, if wed he ever should.[239-245]</p> <p>"This is my wife," said he, "who's standing here. So honor her, give her your love, I pray, All those with love for me; no more to say."[369-371]</p> <p>"Griselda, on that day When from your poor life I took you away For this high, noble state to which you rose-- You haven't now forgotten, I suppose?[466-469]</p> <p>"The smock that you have on your back," said he, "May be retained and taken home with you." The lord could scarcely speak; immediately He turned and left in pity and in rue.[890-893]</p>	<p><i>Esteemed</i></p> <p><i>With humiliation</i></p> <p><i>Admired</i> <i>Feared</i></p> <p><i>Pitied</i></p>
--	---	--	--

	<p>When Walter saw her patience still so strong, Her cheerfulness, no malice shown at all, And even though he'd often done her wrong She ever was as constant as a wall, Continuing so blameless overall, This marquis in his heart felt the distress Of pity for her wifely steadfastness. [1044-1050]</p>	<p>"This is enough, Griselda mine," said he, "Now be no more displeased, no more afraid.[1051-1052]</p> <p>"By God who perished for our sake, You are and you'll remain my only wife, As God may grant me the eternal life![1062-1064]</p>	<p><i>Admired</i> <i>Pitied</i></p> <p><i>Loved</i> <i>Respected</i></p> <p><i>With sincerity</i></p>
<p><b>6.May</b></p>	<p>How ravished January, in a trance Each time he looked upon her, giving start To passion's threat against her in his heart -<i>January</i>[1750-1753]</p> <p>He had such longing for his lady May That by the pain this squire was nearly crazed. He all but swooned and perished, standing dazed,-<i>Damian</i>[1774- 1776]</p> <p>With suddenness has now been stricken blind.</p>		<p><i>Loved</i></p> <p><i>Desired</i></p> <p><i>With jealousy</i></p>

	<p>His tears and wails were of a piteous kind. And thereupon the fire of jealousy, Lest May fall into infidelity,[2071-2074]</p> <p>Damian Became then the most sorrow-stricken man Who's ever drawn a breath. For night and day He couldn't speak one word to freshest May[2098 2100]</p> <p>Come forth now, with your eyes dovelike and fine! How fairer are your breasts than any wine! The garden has enclosed us all about. Come forth, my snowy spouse! Without a doubt You've wounded me right in the heart, O wife!-<i>January</i>[2141-2145]</p> <p>How much I'd rather die upon a knife Than give to you offense, dear faithful wife![2163-2164]</p>	<p>Then he shall know of all her harlotry; Thus she shall be reproved and others too."-<i>Pluto</i>[2262-2263]</p> <p>"Out! Harrow, help, alas!" he cried. "O wild</p>	<p><i>With deep longing</i></p> <p><i>Admired</i></p> <p><i>Served</i></p> <p><i>Abhorred</i></p>
--	--	--	---

	<p>He kisses her, he gives her hugs, and then He gently strokes her on the abdomen And leads her homeward to his palace.- <i>January</i>[2413-2415]</p>	<p>And brazen woman, what is this you do?-.<i>January</i>[2366-2367]</p> <p>Come down, my dear; if wrongly I've declared, God help me, I am sorry that I erred.-<i>January</i>[2391-2392]</p>	<p><i>With disgust</i></p> <p><i>Forgiven</i></p> <p><i>Loved</i></p>
<p><b>7.Dorigen</b></p>	<p>He freely gave his promise as a knight That never in his life by day or night He'd take upon himself the mastery Against her will nor show her jealousy; He'd be obedient, will what she would, As every lover to his lady should,...- <i>Arveragus</i>[745-750]</p>	<p>“...love's reward a broken heart. Have rue, My lady, on my smarting pain, for you Have with a word the power to slay or save. Would God that at your feet might be my grave! I've no time now to spare that more be said; Have mercy, sweet, unless you'd have me dead!"- <i>Aurelius</i>[973-978]</p>	<p><i>Respected</i></p> <p><i>Loved</i></p> <p><i>With mutual rights</i></p> <p><i>Greatly desired and loved</i></p>

	<p>Aurelius then gave this matter thought, As in his heart he had such great compassion For Dorigen, lamenting in this fashion,[1513- 1516]</p>	<p>Perhaps things soon will all be well. But now, Upon my faith, you'll be true to your vow! As surely as may God be kind to me, Dead from a stabbing I would rather be, Because of this deep love I have for you, Than see you to your promise be untrue. A vow's the highest thing that one may keep"— Arveragus[1472-1477]</p> <p>So, madam, I release you here and now, Returning to your hand each oath and vow That you have ever made to me or sworn Back to the very day that you were born. I pledge my word, you I will never grieve For any promise. Here I take my leave, And of the truest and most perfect wife That I have ever met in all my life."-Aurelius [1527- 1540]</p>	<p><i>Supported</i></p> <p><i>With compassion</i></p> <p><i>With pure love</i></p> <p><i>Sexually</i></p>
<p><b>8.Virginia</b></p>		<p>Spoke these words to himself</p>	

		<p>in secrecy: "She shall be mine, in spite of any man!"- Judge Appius[128-129]</p> <p>"Daughter," said he, "Virginia by your name, There are two ways, it's either death or shame. That you must suffer now. Alas, that I Was ever born! You don't deserve to die, Nor ever have, by sword or by a knife. O my dear daughter, ender of my life, Whom I have raised with pleasure of such kind. That you were never once out of my mind!-<i>Virginius</i>[213-220]</p>	<p><i>desired</i></p> <p><i>Pitied</i> <i>Honored</i></p>
<p><b>9.Prudence</b></p>		<p>"All your words, are true and profitable. [1001]</p> <p>Every man would certainly consider me a fool if because of your counseling I changed what has been arranged and confirmed by so many wise men. Secondly, I say that all women are wicked, there are none good among them. The babbling of women can hide nothing except what they do not know.' And 'in bad advice,' the philosopher says, 'women outdo men.' For these reasons I must not follow your advice." [1055-1059]</p> <p>But speak to me, counsel me as you please, for I'm ready</p>	<p><i>Trusted</i></p> <p><i>Stereotyped</i></p> <p><i>With trust</i></p>

		<p>to do just as you desire; and if you reprove me for my folly, I'm the more bound to love you and praise you. For Solomon says that 'he who reproves him who does folly shall find greater favor than he who deceives him by sweet words.'" [1704-1705]</p> <p>"Dame," said Melibeus, "do your will and your pleasure, for I put myself wholly in your rule and control." [1725]</p>	<p><i>and confidence to her admonitions</i></p> <p><i>With total trust and surrender</i></p>
<p><b>10.Cecilia</b></p>		<p>"If I'm to believe you, let me see With my own eyes this angel if I can; And if true angel he turns out to be, Then I will do as you have asked of me; But if you love another, by my oath This sword of mine I'll take and slay you both." [163-167]</p> <p>"Your power's such a little thing to dread. For every mortal's power, all his sway, Is like a wind-filled bladder, safe to say. For all its pride, when it's blown up and thick, Can be laid low with just a needle's prick."- <i>Almachius</i>[437-441]</p> <p>"How wrongfully have you begun," said he, "And still persist in wrong,</p>	<p><i>With incomplete trust</i></p> <p><i>Humiliated</i></p> <p><i>Debased</i></p> <p><i>Insulted</i></p>

		<p>will not refrain.  Our mighty princes, have they generously  By order and by law not made it plain  That every Christian shall be brought to pain  Who won't renounce his Christian faith, but he,  If only he'll repent, may then go free?"-<i>Almachius</i>[442-448]</p> <p>"Choose one of two," the prefect said, "show us A sacrifice or spurn Christianity,For that way you'll escape and now be free."-<i>Almachius</i> [458-460]</p> <p>"Unhappy wretch,  Do you not know how far my might can stretch?  "Did not our mighty princes to me give  The power, yea, and the authority  To say which folk shall die and which shall live?  Why do you speak so proudly, then, to me?"-<i>Almachius</i>[468-473]</p>	<p><i>Mocked</i></p> <p><i>Threatened</i></p>
--	--	---	---

Table 4 discusses the treatment of women by men characters based on men's actions, speech and thoughts towards women characters in The Arabian Nights.

In The Arabian Nights, two women characters are found to exercise total freedom. They are, Princess Al-Datma and Queen Lab. Princess Al-Datma has a power to decide on her own although she has a father who is a King. Her father does not impose his cultural rights to control her. Queen Lab, on the other hand is a Queen who does not have any husband. Thus, she is the one who controls men. Men are inferior to her supernatural powers.

Viewing the father of Sharazad, he treats his daughter with protection and respect. He wants to control her decision, however, when she insists, he gives in to her decision. He recognizes the rights of her daughter and trusts her in her dangerous decision.

Aziz, the cousin of Azizah, treats Azizah with an uncaring attitude. He does not care if Azizah is hurt for as long as he is happy. He only looks at her as a source of comfort and warmth. He sometimes treated her with cruelty and without pity. Aziz is a man with insensitivity and indifference. Although he looks up to her for her intelligence and her efforts in nurturing him, he does not return her kindness. Instead, he abused her, not only physically but emotionally. He does not even show guilt when Azizah dies, he only feels happy knowing that he is forgiven by her.

Niamah, Naomi's husband, treats Naomi not just as his sexual object, but a part of his life. He becomes seriously ill when Naomi was abducted. And the only cure would be the restoration of his damsel, Naomi. The Caliph, however, treats Naomi only as a sexual object which he only desires. On the other hand, Al-Hajjaj, treats Naomi as a high quality commodity which is a source of good income if sold, an object to be passed on to another owner.

Lady Budur's lover Jubayr treats her as a woman whom he could easily get away with. He treated her with indifference when she sent a letter only to be torn by him. But he was wrong, because ultimately, he realizes that he truly needs his lady in order for him to continue living. At the end he treats her with love, obedience and sincerity.

Prince Behram treats Princess Al-Datma as the woman of his dreams, he regards her highly. Princess Al-Datma's father treats her daughter as a free woman and respects her. He does not exercise control over his daughter. Prince Behram goes through the risk of embarrassment to marry her. When he fails however, he uses his wit and strength as a man to subdue her. Al-Datma is deceived, betrayed and loved by the Prince. He has no choice but to deceive her for indeed he loved her with sincerity.

The father of Hind, in contrast to Al-Datma's father, treats Hind as an object for sale. He gives Hind in marriage to a repulsively looking man for as long as the price is right. Al-Hajjaj, Hind's husband treats her not as an essential part of his life, but an object which if no longer serves him well, he could easily dispose of. The Caliph also admired and desired Hind.

With the men that surrounds Dalilah, the men whom he victimized hated her. At the same time they are awed by her cunning and deviousness. However, Hasan Shuman, recognized what she really wanted. He played as the connection of Dalilah to the Caliph. And the Caliph too was not hard on her. He trusted her, gave her pardon and with confidence in her, granted her boons.

The Caliph to whom Julnar was sold showed extreme kindness and love to Julnar. He loved her even when she did not speak for more than a year. The more that he treated her tenderly when she had spoken and born him an heir. Until, the Caliph died, he did not show any instance of negative attitude towards Julnar. Julnar's son trusts her mother in matters of leadership that he confidently left her to rule his kingdom while he conquers the woman of his dreams. Julnar's brother treats her as a dear sister although they had a quarrel as Julnar recalled, it was completely forgotten when they meet after four years. He expresses that she is welcomed, respected and loved.

The men around Queen Lab treated her with mistrust. Badr Basim loved her at first but finding out her lustfulness and deceitfulness he lost his trust and respect on her. He punished her when she attempted to use her spell to him. Abdallah, her trusted care taker betrayed her in favour of Badr and in favour of righteousness.

In examining the men who dealt with Miriam, the first would be the men in the marketplace. They treated Miriam as an object and became angry when they were rejected. Ali Nur Al-Din, however, treats Miriam kindly. He borrowed money to pay for her price because Miriam insists to be bought by him. Ali Nur Al-Din would grant the requests of Miriam when

she asked him to buy bread and meat and cloth, even if it means borrowing money again from his father's friend. However, he was not constant in his loyalty to her because at the end he was tricked into selling Miriam to another man. Her father and brothers extremely hated Miriam, her father ordered her be killed by his brothers, however, Miriam was stronger. All the men present feared and respected Miriam, and they fled. The Caliph, who was asked to nab Miriam and Nur Al-Din turns to protect Miriam and her lover.

Lady Fatimah's father treated Fatimah as a precious prize to be won by no one because of the impossibility of the tasks he set for a man who would take interest with her. He did not consider what his daughter wants. But luck declared that she be won by a Prince aided by supernaturals to complete the task. The Prince treated Lady Fatimah with utmost respect and love, not only because of her beauty and fame but also because of her surprising skill in the battle field which is a great help for his kingdom to be saved.

**Table 4.** Women Treated by Men as Reflected Based on Their Speech and Thought Towards Women (Women in The Arabian Nights)

**Comment [U9]:** reconstruct the heading properly... it sounds broken

Woman Character	Men's Actions	Men's Speech and Thought	Treatment
1.Sharazad		"O scanty of wit, expose not thy life to such peril! How durst thou address me in words so wide from wisdom and un far from foolishness?-Sharazad's father "it is she that hath so determined: all this have I told her and more; but she will not hearken to me and she persisteth in passing this coming night with the King's Majesty."-Sharazad's father By Allah, the like of this is not deserving of slaughter, for indeed the time favoureth us not with her equal. By the Almighty, I have been reckless of mine affair, and had not the Lord overcome me with His ruth and put his one at my service so she might recount to me instances manifest and cases truthful and admonitions goodly and traits edifying, such as should restore me to the right road, I had come to ruin! Wherefore to Allah be the praise here for and I beseech the Most High to make my end with her like that of the Wazir and Shah Bakht."[King]	<b>Protected</b>  <b>Respected</b>  <b>Respected</b> <b>Admired</b> <b>Protected</b>

<p><b>2. Azizah</b></p>	<p>So I abode two days in the house, neither going out nor coming in; neither eating nor drinking but I laid my head on my cousin's lap, whilst she comforted me... When I heard her words, I gave her a kick in the breast and she fell down in the saloon and her brow struck upon the edge of the raised pavement and hit against a wooden peg therein. I looked at her and saw that her forehead was cut open and the blood running</p>	<p>I found the daughter of my uncle sitting with her face to the wall; for her heart was burning with grief and galling jealousy; albeit her affection forbade her to acquaint me with what she suffered of passion and pining when she saw the excess of my longing and distraction.[Aziz]</p> <p>"She acquitted me of offence ere she died;"[Aziz]</p>	<p><i>A source of comfort and warmth</i></p> <p><i>With cruelty</i> <i>Without pity</i></p> <p><i>With insensitivity and indifference</i></p> <p><i>With thankfulness</i></p>
<p><b>3. Naomi</b></p>		<p>"If that be so, I will take her to wife."[Ni'amah] "By my life, O Naomi, sing to us with the tambourine and other instruments!" "Heaven favoured art thou, O Naomi!"[Ni'amah]</p>	<p><i>Loved</i></p> <p><i>Admired</i></p> <p><i>Admired</i></p>

	<p>when Ni'amah saw his handmaid Naomi, he rose to meet her and strained her to his bosom and both fell to the ground fainting.</p>	<p>"Needs must I contrive to take this girl named Naomi and send her to the Commander of the Faithful, Abd al-Malik bin Marwán, for he hath not in his palace her like for beauty and sweet singing." [Al Hajjaj, Viceroy of Cufa]</p> <p>"Take a thousand dinars and apply thyself to her treatment, till she be completely recovered." [King]</p>	<p><i>As object to be passed on to another owner</i></p> <p><i>Cared</i></p> <p><i>Loved</i></p>
<p><b>4. Lady Budur</b></p>	<p>I brought out the letter and gave it to him; but, when he [Jubayr] had read it and mastered its contents, he tore it in pieces and throwing it on the floor, said to me,...</p>	<p>'O my lady, and what was the cause of your separation?'</p> <p>as I was about to return to Baghdad, I bethought me of the Lady Budur and said to myself, 'By Allah, I must needs go to her and see what hath befallen between her and her lover!' [Ibn Mansur]</p> <p>'Yes, I would fain write her a letter and send it to her by thee. If thou bring me back her answer, thou shalt have of me a thousand dinars; and if not, two hundred for thy pains.'</p>	<p><i>With concern</i></p> <p><i>Indifference</i></p> <p><i>Contempt</i></p> <p><i>With concern</i></p> <p><i>Loved</i></p>

	<p>And seeing her he sprang to his feet as though nothing pained or ailed him and embraced her like the letter L embraceth the letter A and the infirmity, that erst would not depart at once left him. [Ibn Mansur]</p>	<p>Thereupon Jubayr stood up and taking a bag containing an hundred thousand dinars, said, O Kazi, marry me to this young lady and write this sum to her marriage-settlement.'</p>	<p><i>Loved</i> <i>Longed for</i></p> <p><i>Loved with sincerity</i></p>
<p><b>5.Al-Datma</b></p>	<p>...when he saw(her face), he was confounded by her beauty and his strength failed and his spirit faltered. When he recovered from his stupor, he abode several days without meat or drink or sleep for despite and</p>	<p>"O my son, as regards my daughter Al-Datma, I have no power over her, for she hath sworn by her soul to marry none except he overcome her in the listed field."[King] "I journeyed hither from my father's court with no other object but this; I came here to woo and for thine alliance to sue;"</p>	<p><i>Respected</i></p> <p><i>Highly regarded</i></p> <p><i>With great admiration and amazement</i></p> <p><i>Loved</i> <i>Hated</i></p>

	<p>love of the girl which had taken hold upon his heart.</p> <p>.Then he rose to kiss her, and she off her guard and fearing nothing but, when he came up to her, he suddenly laid hold of her with a strong hand and instantly throwing her down, on the ground abated her maidenhead.</p>	<p>"I am Behram, the King's son of Persia, who have changed my favour and am become a stranger to my people and estate for thy sake and have lavished my treasures for thy love."</p>	<p><i>Deceived</i> <i>Betrayed</i> <i>Loved</i></p> <p><i>Loved with sincerity</i></p>
<p><b>6. Hind</b></p>	<p>her beauty and loveliness were reported to Al-Hajjaj, who sought her in marriage and lavished much treasure on her. So he took her to wife, engaging to give her a dowry of two hundred thousand dirhams in case of divorce, When Al-Hajjaj heard this, he turned back and went his way, unseen of Hind; and, being minded to put her away, ..., to divorce her the Commander of the Faithful, Abd al-Malik bin</p>		<p><i>Highly regarded</i></p> <p><i>Respected</i> <i>With spite for her insulting words</i></p>

	Marwan, heard of her beauty and loveliness, her stature and symmetry, her sweet speech and the amorous grace of her glances and sent to her, to ask her in marriage;--		<i>Admired Desired</i>
<b>7. Dalilah</b>	<p>The Caliph granted her this also and she and her daughter removed to the pavilion in question, where Zaynab hung up</p>	<p>"Indeed, she hath not played off these tricks, because she coveted the folk's stuff, but to show her cleverness and that of her daughter, to the intent that thou shouldst continue her husband's stipend to her and that of her father to her daughter. So an thou wilt spare her life I will fetch her to thee." [Hasan Shuman]</p> <p>"By the life of my ancestors, if she restore the people's goods, I will pardon her on thine intercession!" [Caliph]</p> <p>"Thou art indeed crafty and full of guile." Whence she was dubbed Dalilah the Wily One. Then quoth he, "Why hast thou played all these tricks on the folk and wearied our hearts?" [Caliph]</p> <p>"Ask a boon of me, O Dalilah!"</p> <p>"O Dalilah, I will write thee a patent of guardianship of the Khan, and if aught be lost therefrom, thou shalt be answerable for it. "</p>	<p><i>With understanding of her foul dealings</i></p> <p><i>With understanding</i></p> <p><i>With curiosity</i></p> <p><i>With utmost kindness</i></p> <p><i>Trusted</i></p> <p><i>With trust and confidence</i></p>

	the one-and-forty dresses of Calamity Ahmad and his company.		
<b>8. Julnar</b>	<p>he loved her with exceeding love and falling upon her, took her maidenhead and found her a pure virgin; ...Then he devoted himself altogether to her, heeding none other and forsaking all his concubines and favourites, and</p>	<p>"O my lord, I bought her for two thousand diners of the merchant who owned her before myself, since when I have travelled with her three years and she hath cost me, up to the time of my coming hither, other three thousand gold pieces; but she is a gift from me to thee."[merchant]</p> <p>"Amend ye the case of this maiden and adorn her and furnish her a bower and set her therein." And he bade his chamberlains carry her everything she needed and shut all the doors upon her.</p> <p>Then Shahrman went in to her; but she spake not to him neither took any note of him. Quoth he, "Twould seem she hath been with folk who have not taught her manners."</p> <p>"Glory be to God, the Creator of this girl! How charming she is, save that she speaketh not! But perfection belongeth only to Allah the Most High."</p> <p>When the King heard her speech,</p>	<p><i>As a precious gift</i></p> <p><i>Cared</i></p> <p><i>With disappointment for her silence</i></p> <p><i>Venerated</i> <i>Glorified</i></p> <p><i>With exceeding love, admiration and thankfulness for her purity or virginity</i></p>

	<p>tarried with her a whole year as it were a single day.</p>	<p>his face shone with joy and gladness and he kissed her head and hands for excess of delight, saying "Alhamdolillah-- laud to Lord-- who hath vouchsafed me the things I desired!, first, thy speech, and secondly, thy tidings that thou art with child by me."  'O Julnar, thou knowest thy value with us and thou wottest the affection we bear thee and thou art certified that thou art to us the dearest of all creatures and thou art assured that we seek but ease for thee, without travail or trouble. Wherefore, an thou be in unease, arise and go with us to our land and our folk but, an thou be at thine ease here, in honour and happiness, this is our wish and our will; for we desire naught save thy welfare in any case.'  "...And I misdoubt me my mother is dead of grief for my loss, and this doubt is the stronger for that she knoweth not what is come of me nor whether I am alive or dead. Wherefore, I beseech thee, O King, to crown thy favours to me by granting me what I seek."[Badr]</p>	<p><i>Exceedingly love</i></p> <p><i>Loved Welcomed Respected</i></p> <p><i>Concerned</i></p>
<p><b>9.Queen Lab</b></p>		<p>"Know, O my son that this is the City of the Magicians and its Queen is as she were She-Satan, a sorceress and a mighty enchantress, passing crafty and perfidious exceedingly.[Abdallah</p> <p>His sense was ecstasied and his breast broadened, and he forgot his strangerhood and said in himself, "Verily, this Queen is young and beautiful and I will never leave her; for her kingdom</p>	<p><i>Abhorred Feared</i></p> <p><i>Admired</i></p>

		<p>is vaster than my kingdom and she is fairer than Princess Jauharah."[Badr]</p> <p>... jealousy got hold upon him and he was wroth with the Queen because of the black bird.[Badr]</p> <p>"Beware of her, for know that the birds upon the tree were all young men and strangers, whom she loved and enchanted and turned into birds. That black bird thou sawest was one of her Mamelukes whom she loved with exceeding love, till he cast his eyes upon one of her women, wherefore she changed him into a black bird";</p>	<p><i>With jealousy</i></p> <p><i>Mistrusted</i></p>
<p><b>10.Miriam</b></p>		<p>So do thou consult her and if she say, 'I consent,' sell her to whom thou wilt: but an she say, 'No,' sell her not."</p> <p>"O Princess of fair ones, is there in the world a comelier than thou?" "O my lady, were I in my own land, I had bought thee with all that my hand possesseth of monies;"</p> <p>O my son, they have cheated thee in the matter of this damsel! However, an thou have taken a fancy to her, lie with her this night and do thy will of her and to-morrow morning go down with her to the market and sell her, though thou lose by her two hundred dinars, and reckon that thou hast lost them by shipwreck or hast been robbed of them on the road."[druggist]</p> <p>"Make this all into girdles and teach me likewise how to make them, that I may work with thee;</p>	<p><i>Respected</i></p> <p><i>With flattery</i></p> <p><i>Regards the girl as a commodity to be enjoyed and dispatched. A worthless thing except for her price.</i></p> <p><i>Admired with amazement</i></p>

	<p>for never in the length of my life saw I a fairer craft than this craft nor a more abounding in gain and profit. By Allah, 'tis better than the trade of a merchant a thousand times!" [Nur Al-din]</p> <p>"O lady of fair ones, and who shall interpose between us, seeing that I love thee above all creatures and tender thee the most?"</p> <p>"By Allah, O my lady Miriam, verily runneth the Reed with whatso Allah hath decreed. The folk put a cheat on me to make me sell thee, and I fell into the snare and sold thee. Indeed, I have sorely failed of my duty to thee; but haply He who decreed our disunion will vouchsafe us reunion." [Nur Al-Din]</p> <p>And indeed he marvelled at the blackamoor's stature and praised the Princess for her deed, wondering the while at her valour and stout-heartedness. [Nur Al-Din]</p> <p>"O Miriam, doth not what hath already befallen us on thine account suffice thee, but thou must leave the faith of thy fathers and forefathers and follow after the faith of the Vagrants in the lands, that is to say, the faith of Al-Islam? By the virtue of the Messiah and the Faith which is no liar, except thou return to the creed of the Kings thy Forebears and walk therein after the goodliest fashion, I will put thee to an ill death and make of thee the most shameful of</p>	<p><i>Appreciated for her craftsmanship</i></p> <p><i>Loved</i></p> <p><i>With guilt and repentance</i></p> <p><i>Comforted</i></p> <p><i>With amazement</i></p> <p><i>Challenged</i></p>
--	---	---

		<p>ensamples!"[Bartaut, Miriam's brother]</p> <p>"O Fasyán, surnamed Salh al-Subyán, go forth, O my son, to do battle with thy sister and take of her the blood-wreak for thy brothers and fall on her, come what may; and whether thou gain or thou lose the day; and if thou conquer her, slay her with foulest slaughter!"[Miriam's father]</p> <p>Now when the Knights and riders who rode with her sire saw his three sons slain, who were the doughtiest of the folk of their day, there fell on their hearts terror of the Princess Miriam, awe of her overpowered them; they bowed their heads earthwards and they made sure of ruin and confusion, disgrace and destruction. So with the flames of hate blazing in heart they turned their backs forthright and addressed themselves to flight[men soldiers]</p> <p>"In very sooth Princess Miriam hath belittled us; and if I venture myself and go out against her alone, haply she will gar me succumb and slay me without ruth, even as she slew her brothers and make of me the foulest of examples, for she hath no longer any desire for us nor have we of her return any hope. Wherefore it were the better rede that I guard mine honour and return to my capital."[Miriam's father]</p> <p>The Caliph looked at Miriam and saw that she was slender and</p>	<p><b><i>With extreme hatred</i></b></p> <p><b><i>Feared Respected</i></b></p> <p><b><i>Feared</i></b></p> <p><b><i>Admired for her beauty</i></b></p>
--	--	--	--

		<p>shapely of form and stature, the handsomest of the folk of her tide and the unique pearl of her age and her time; sweet of speech and fluent of tongue, stable of soul and hearty of heart. [King]</p> <p>"O Miriam, Allah bless and direct thee in the way of righteousness! Since thou art a Moslemah and a believer in Allah the One, I owe thee a duty of obligation and it is that I should never transgress against thee nor forsake thee, though be lavished unto me on thine account the world full of gold and gems. So be of good cheer and eyes clear of tear; and be thy breast broadened and thy case naught save easy. Art thou willing that this youth Ali of Cairo be to thee man and thou to him wife?"[King]</p> <p>"Hast thou heard her words? How can I her send back to her father the Infidel, seeing that she is a Moslemah and a believer in the Unity? Belike he will evil entreat her and deal harshly with her, more by token that she hath slain his sons, and I shall bear blame for her on Resurrection-day. And indeed quoth the Almighty 'Allah will by no means make a way for the Infidels over the True Believers.'[King]</p>	<p><i>Respected</i></p> <p><i>Concerned</i> <i>Protected</i></p>
<p><b>11. Fatimah</b></p>	<p>Hereupon the bridegroom repeated his query till at last she confessed it was she had done that</p>		<p><i>With humility and admission of his inferiority</i></p>

	deed of derring-do; and the Prince rejoiced much in her.		
--	--	--	--

#### IV. CONCLUSION

The women in the tales exhibited varied personalities as reflected from the tales. As regards the role of women, the findings based on the actions and thoughts of women characters, are the following: Some women characters are portrayed as second or inferior to men and are inessential in the lives of men. They are also viewed as flesh and source of entertainment. Women remained nurturers. However, several female characters emerge powerful as they revealed themselves even more powerful than men in the battlefield. The power of the women is not taken in terms of physical strength but extends to their powerful wisdom and virtues when they want to, which subjugate the power of men. This diverse identity of women implies women struggle for power even before radical feminists fought for them. Some women in the tales are powerful women who have complete independence from their male guardians. There are numerous instances of transcendentalism depicted by the women subjects in these tales. Hence, we can deduce that advocates on feminism have been fighting since then. And they depicted their visions and ideals on the tales that they compose.

**Comment [U10]:** Kindly explain this a bit...sounds incomplete

**Comment [U11]:** What you therefore suggest in your research should also be there. What's say?

#### References

- Andrew, Malcolm. *Critical Essays on Chaucer's Canterbury Tales*. Buckingham Open University Press, 1991.
- Burton, Richard F. "The Book Of a Thousand Nights and a Night." *A Plain and Literal Translations of The Arabian Nights Entertainment*.
- Carpenter, Susan L. "Is Sleeping Beauty Still Slumbering?: An Investigation of the Feminist Critique of Modern Romanticism." Unpublished Dissertation. University of Illinois, 1996.
- Castro, Teresita S. "The Images of the Women in Ten Filipino Novels in English." Dissertation. De La Salle University, 1997.
- Castro, Teresita S., "The Images of Women in 10 Filipino Novels in English", (Unpublished Doctoral Dissertation), De la Salle University, Manila, 1997.
- Coppinger, Kristyn Nicole, "The Arabian Nights in British Romantic Children's Literature" (2006).
- Daiches, David. *Critical Approach to Literature*. U.S.A. Prentice-Hall, Inc. 1956.
- Delorino, John L. *The Unfaithful Husbands in Greek Mythology: Their Message to Modern Day Generation Husbands.* Unpublished Master's Thesis. University of Eastern Philippines, 2008.
- Draper, Pamela. "Studies in Senecan Tragedy: Medea, Troades, and Agamemnon." Unpublished Dissertation. University of Missouri-Columbia, 1987.

- Ecker, Ronald and Eugene Crook. *The Canterbury Tales, A Complete Translation into Modern English*. Florida: Hodge and Braddock Publisher. 1993.
- Frey, L., Botan, C., & Kreps, G. *Investigating Communication: An Introduction to Research Methods*. (2nd ed.) Boston. Allyn & Bacon. 1999.
- Habib, M.A.R. *Modern Literary Criticism and Theory, A History*. U.K. Blackwell Publishing. 2008.
- Harding, Wendy. "Literary Aesthetics in the Canterbury Tales". *Drama Narrative and Poetry in the Canterbury Tales*. France. Presses Universitaires du Mirail. 2003
- Kilborn, Judith Margaret. "Presence and Absence: Goodness and Evil in Paradise Lost." Unpublished Dissertation, Purdue University, 1985.
- Litosseliti, Lia. *Gender and Language: Theory and Practice*. New York. Oxford University Press, Inc. 2006.
- Madison, John. "The Romantic Hero in a Postmodern World American Culture and Moral Responsibility in the Fictions of Morrison, Naylor and Pynchon." Unpublished Dissertation. University of California, 2001.
- Magan, Ma. Sheila V. "The Women in the Iliad.: Unpublished Master's Thesis. University of Eastern Philippines, 2003.
- Marzolph, Ulrich. "Preface to the Special Issue on "The Arabian Nights: Past and Present". " *Marvels & Tales* 18.2 (2004).
- Mezzabotta, Margaret Rosabel. "A Comparative Examination of Sophocles' Treatment of Creon in Antigone, Oedipus Tyrannus, and Oedipus at Colonus." Unpublished Dissertation. University of Cape Town, South Africa, 1987.
- Negado, Christine Odette M. "Gynesis in Selected Short Fiction in English by Filipino Women Writers." Master's Thesis. De La Salle University, 1998.
- Nolan, Sarah Anne. "From Lamentation to Law: The Development of Legal Discourse in the Oresteia; The Two Electras, and the Orestes." Unpublished Dissertation. Harvard University, 1994.
- Ramirez, Luzviminda F. and Eden Beltran. *Man, Values, and Work Ethics*. Philippines. Trinitas Publishing, Inc. 2004.
- Severino, Patria A. "Character Studies in Chaucer's Canterbury Tales." Unpublished Dissertation, UST, 1972.
- Treilhard, John B., "Chaucer The Love Poet: A Study in Historical Criticism"(1978). Digital commons.
- Valerio, Consuelo Fajardo. "Iba't Ibang Larawan ng Kababaihan sa mga Piniling Novela ni Lualhati Bautista." Unpublished Doctoral Dissertation. De La Salle University, 1992.
- Watts, Michael. *Kierkegaard*, Oxford: Oneworld Publications, 2003.
- Waugh, Patricia. *Literary Theory and Criticism*. New York. Oxford University Press Inc. 2006.
- Werthamer, Cynthia. *Barron's Book Notes Geoffrey Chaucer's Canterbury Tales*. New York. Barron's Educational Series, Inc. 1984.