Conclusion
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The present study in its examination of patriarchal discursivity and construction of female consciousness and the resultant counter discourse by female writers like Dodie Smith, G.B. Stern and Gertrude Jennings has led to a number of findings that are summed up here.

Western literature from Aristotle up to late nineteenth century portrayed woman as the ‘other’ which has a limited role in the great chain of being. The present thesis has given ample examples of the stereotyped image of woman with reference to Aristotle and William Shakespeare.

This study has thoroughly analysed the different ways in which woman was rather treated by her male counter parts in the western society. The present work has documented this image of woman and demonstrated the same for showing the need of a counter discourse.

In the brief survey of modern British women theatre, the present study has shown the growth and evolution of the modern women theatre. A number of findings has surfaced in this context. World War-I and industrialization have drawn out women from kitchens thereby causing both suffering and independence for them. It has been found that women of this era wanted to strike a balance between the traditional roles assigned to them by the society and the different economic roles they wanted to play in the modern era. Nevertheless, the same happened and it left many torments behind. It is interesting to note that female consciousness had by then evolved to a degree where they could not only understand their position but they were also keen on reversing the traditional roles assigned to them. The growth and
evolution in the female consciousness has been thoroughly discussed in the chapter second. It has been found that the family institution in the western society was a miniature of the nation and the rise of industrialization was shattering the same. Modern woman, under economic compulsions and her own political self affirmation, does come out to perform a bigger role that the patriarchal system would earlier deny her to. Actresses Franchise League has been found as one of the most important organizations that would reinforce and encourage the modern woman’s movement for the assertion of her rights.

Chapter third of the present study does find for us that Dodie Smith wanted to strike a balance between her two selves: one; that of the traditional and biological role of a woman and two; that of the needs of the modern western woman. In this chapter the present study finds that Dodie Smith is not a radical feminist but she seeks a viable position for a woman in the making of her nation.

Similarly, G.B. Stern has been found in the present study as yet another ardent champion of women’s rights and duties. Nevertheless, she seems to be reversing on intellectual planes the matriarchal assumptions of a female. She raises many questions about different weaknesses in male temperament and shows very intelligently that females are not lesser ones in the great chain of being. It has been found that female consciousness as the maker and shaper of family and nation has been given much prominence by G.B. Stern. In fact, plays of G.B. Stern do bring up all kinds of questions about the nature of feminity. She is actually doing a deconstruction of the dominant patriarchal system. Besides, the study has found that G.B. Stern is penetrating deep into the psychological dilemma of the modern
woman. At many places in her plays she seems to be making her
woman characters possess the phallus which symbolizes male power. It
could be said that G.B. Stern has through out her plays tried to get back
to woman the space she deserved and restore her lost home.

Finally, in the fifth chapter of this study, ‘Theme of Matriarchy
in Gertrude Jennings’ Family Affairs’, some amazing findings have
been reached at. In her play Family Affairs women characters have
been found more responsible, wiser and stronger than the men who are
often pompous and frivolous. It has been found in this chapter that the
narrative of this play is again through the evolving consciousness of
women characters. Like Dodie Smith and G.B. Stern, Gertrude
Jennings does also show some eclecticism vis-à-vis the relationship
between the two opposite sexes. In fact, this chapter has given ample
references from the play to suggest that women could do better than
males if only they are given a chance and opportunity to perform their
respective roles.

This interplay of love and hatred between man and woman for a
room of one’s own is, needless to say actually a battle between two
consciousnesses where radicals and moderates are to emerge as a
natural result. The three playwrights in the present study must be, as
has been fully demonstrated, in the foregone chapters read as
moderates who could not afford living on two extremes. In fact, their
works are the best samples of a complementing difference that may
serve as a touchstone for striking a balance between tradition and
modernity. It has been also found that the trio suffered obscurity as
they did not profess the militant face of feminism.

These issues and concerns in the texts of the three woman
playwrights do remind us a pertinent question raised by one of the
noted feminist theorist, Gayatri Spivak in her ‘Three Woman’s Texts: Can Subaltern Speak’ and we also come to understand the different ways in which these three writers have tried to break free from the prison of their ‘body’. The present thesis has actually come to this conclusion that the essential difference between male and female is a natural one and the same should not have been used as a guise for exploitation. The three writers in the present work have essentially tried to find the overlaps between man and woman and they have also tried to let each of the two be what he or she is with out a coercing a particular ideology on the other. This synthesis in the works of the three writers is what actually the proponents of patriarchy and matriarchy must aim at as man and woman can not afford living on two extremes. They need each other as they are like two eyes in the body of a human being. If family is the miniature of nation it can not be managed with out the active participation of both the sexes and the same is true about the making of a nation. The two sexes have to collaborate and they have to strike a balance as far as different socio-economic and political roles assigned to them are concerned. This research project on the works of the aforementioned women playwrights have to some extent made an effort towards this end.

Since post-modernism added to the existential crises of mankind, the debate on masculine and feminine issues obviously could not avoid the onslaught of this crises and, hence, the gap between patriarchy and matriarchy has been further widened. The influence of this widening gap could be seen strengthening the idea of woman as the construct of male fantasy. The synthetic approach of our three woman playwrights seems to have lost its ground as the growing economic concerns of this male dominated world has floated a new
reality about woman in the guise of their freedom. The arrival of pornographic literature, pornographic videos on internet and other electronic media does attract the attention of women for the celebration of their sexual identity but they are hardly able to understand that their performance as models and actresses of wildest sexual scenes in media or in real life is again a constructed reality that is being promoted and propounded by the wildest fantasies of man. The post-modern age sees woman and in fact uses them as objects of sex that have a potential value in the liberal marketing of today’s globalised world.

Concluding, the fact of the matter is that women are yet to go a long way in search of their real identity as in their struggle for the freedom of female consciousness, they virtually continued to play as the constructs of male fantasy. If they were so in the pre-feminism eras of the western literature, they are yet to be what they must have been in the real sense as again and again they emerge as a new construct of male dominated society. That means the question of ‘Sigmund Freud’ what does a woman want? Has been only partly answered by feminists of different hues and much is to be done in this regard for arriving at the real reality of a woman. This could be possible if only man and woman stand together to understand each other and the doors of in-betweeness are kept open in the debate. The complete reversal of the natural roles is not the solution to this problem as it would only further add to the frustration and existential crises of both man and woman. Gayism and Lesbianism have floated yet another reality about sex in the post-modern world and the same has actually further minimized the chances of striking a balance between two opposite sexes. The most important question, however, whether mankind as whole can afford such a reversal of roles? Besides, the damage that the liberal economy
in the world is doing to the institutions of family and marriage must needs be heeded by both males and females as mankind as a whole can not afford such nihilism. Though Dodie Smith, Gertrude Jennings and G.B. Stern have tried to struck a balance, yet the pervasive male dominated world view is constructing some hyper-realities about women that are bound to damage again the real self of a woman. Post-modernism and globalization again through up a challenge for all of us to see and think what actually a woman wants and her portrayal as a fantasy of male mind must be questioned and challenged by the real woman. Today, it seems the question is who is the real man and who is the real woman and this is the dilemma of post-modern man.