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## Social Feminism and Critique of Thatcherism in Caryl Churchill's Top Girls

**A B S T R A C T**

In modern society, despite all the wins, women have often been known to try to bring other women down. One can realize this in children's conversations, in adult stereotypes, in our movies. This in generational loop of conditioning where women who play by the patriarchal and capitalist rules of the society are rewarded more often than those who continuously challenge these social institutions. It is a bargain that a few women have been making with patriarchy to retain power. Looking away from the binaries of good or bad, right-wing feminism harps more on individualistic wins and gains of women. They celebrate women who have broken away from the visible shackles of patriarchy. Although there are far-reaching roots that are not easily visible, that holds them strongly in the foundation of their institutions. A certain whitewash has been done for the eyes to believe that society is progressing. However, the hollowness of this progress keeps making its existence felt. Written and produced during the time Conservative Party Leader, Margaret Thatcher had recently become the first Prime Minister of Britain, this play analyses the role and effects of conditional feminism in the lives of urban women- women holding a certain socio/ economic power. Through certain scenes, conversations, and debates in the play, the idea of individualistic feminism versus the idea of socialist feminism is explored. However, the constant hints of tropes of patriarchy, existing nevertheless has been the emerging highlight of the play. The tone has been set from the first scene where Marlene, a successful and ambitious woman, talks with her 'friends' over food and drinks. They hardly let each other complete their sentences but what comes out through these broken conversations is that despite the rewards, the moral punches of patriarchy have still made them suffer. So, is the bargain really worth it as patriarchy would like us to believe? This paper attempts to explore this area through a deep reading into Caryl Churchill's Top Girls.

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**النسوية الاجتماعية ونقد التاتشرية في أفضل الفتيات لكارل تشرشل**

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**الخلاصة:**

في المجتمع الحديث، على الرغم من كل المكاسب، من المعروف إن النساء يحاولن إسقاط النساء الأخريات. يمكن للمرء أن يدرك ذلك في محادثات الأطفال، في الصور النمطية للبالغين، في

أفلامنا. هذا في حلقة تكييف الأجيال حيث تتم مكافأة النساء اللائي يلعبن وفقًا للقواعد الأبوية والرأسمالية للمجتمع أكثر من أولئك الذين يتحدون هذه المؤسسات الاجتماعية باستمرار. إنها صفقة قامت بها قلة من النساء مع النظام الأبوي للاحتفاظ بالسلطة. إذا نظرنا بعيدًا عن ثنائيات الخير أو الشر، فإن النسوية اليمينية تعترف أكثر على المكاسب والمكاسب الفردية للمرأة. إنهم يحتفلون بالنساء اللائي انفصلن عن أغلال النظام الأبوي المرئية. على الرغم من وجود جذور بعيدة المدى لا يمكن رؤيتها بسهولة، إلا أن ذلك يمنعها بقوة من تأسيس مؤسساتها. تم إجراء بعض التبييض للعيون للاعتقاد بأن المجتمع يتقدم. ومع ذلك، فإن خواء هذا التقدم يستمر في الشعور بوجوده.

كتبت وأنتجت خلال الوقت الذي أصبحت فيه مارجريت تاتشر زعيمة حزب المحافظين، مؤخرًا أول رئيس وزراء لبريطانيا، تحلل هذه المسرحية دور وتأثيرات النسوية المشروطة في حياة النساء الحضريات - النساء اللواتي يتمتعن بسلطة اجتماعية / اقتصادية معينة من خلال بعض المشاهد والمحادثات والمناقشات في المسرحية، يتم استكشاف فكرة النسوية الفردية مقابل فكرة النسوية الاشتراكية. ومع ذلك، فإن التلميحات المستمرة لاستعارات النظام الأبوي، الموجودة مع ذلك، كانت أبرز ما في المسرحية.

تم تحديد النعمة من المشهد الأول حيث تتحدث مارلين، وهي امرأة ناجحة وطموحة، مع "صديقاتها" حول الطعام والشراب. بالكاد سمحوا لبعضهم البعض بإكمال جملهم ولكن ما يخرج من هذه المحادثات المكسورة هو أنه على الرغم من المكافآت، إلا أن الضربات الأخلاقية للنظام الأبوي ما زالت تجعلهم يعانون. إذن، هل الصفقة تستحق العناء حقًا كما يريد النظام الأبوي منا أن نصدقه؟ تحاول هذه الورقة استكشاف هذه المنطقة من خلال قراءة عميقة في كتاب أفضل الفتيات لكاريل تشرشل.

**الكلمات المفتاحية:** النسوية الاجتماعية، التاتشرية، أفضل الفتيات، كارل تشرشل.

## Introduction:

Theatre has always been that form of art for the masses. That is why it has always absorbed the intricate functioning of society. One universal characteristic of theatre has been that it criticises establishments and brings out the struggles of common people – be it Arthur Miller criticizing the Congress bill through this narrative strategy in the *Crucible* or Utpal Dutta in this adaptation of *Macbeth* or his play *Hunting The Sun*. It attempts to stand by the oppressed.

Feminism also had a huge impact on theatre, especially in Europe and America where feminist movements during the 1900s played a very crucial role in the progress of society. It was during this time that Margaret Thatcher became the first female prime minister of Britain. It was hugely celebrated by

some sections of feminists. However, Thatcher was not a part of the feminist movement and in fact, had declared so as well. Her work did not contribute to opening gates of leadership to other women. Her right-wing style of feminism was therefore also critiqued by many. This play is a product of that school of thought that shed light on the lack of efficacies of right-wing feminism that falls back into the trap of patriarchy and capitalism thereby failed in retaining any kind of actual progress.

This play is written by a woman, Caryl Churchill, in 1982, which was of radical change in society. Since the late 1960s, women in theatre in roles of director and playwright were increasing and that was also changing the scene of theatre. This play, Top Girls, written by Churchill, is a close study of the lives of women functioning in different times or political ideologies but still facing the wrath of patriarchy irrespective of their social positioning. Cameron writes that "soon dissolves into conflict and chaos. Placing these somewhat disparate moments in British feminist theatre in dialogue with one another brings out revealing convergences and discrepancies in their uses of women's history, particularly their representations of women's power and martyrdom, and in their constructions of sisterhood. Anticipating some of the concerns of transnational feminism, Churchill's dystopian vision of fractured sisterhood throws into relief the suffrage pageants' fantasy of universal, united sisterhood by encouraging attention to the national, ideological, and class differences that must be elided to achieve such idealism". (Cameron 144)

### **The Politics of Top Girls:**

Micheline Wandor in her paper, the impact of feminism on theatre, says that,

"Although there has been no comprehensive sociological study of women theatre workers in the past decade let alone before, it seems fairly evident that compared to ten years ago, there are more women working in areas previously dominated by men (as directors, writers, technicians, designers); and that the past five years have produced plays which focus attention on the experiences and imaginations of women." (Wandor 77)

However, the idea of women bringing other women down as a game-plan of patriarchy since time immemorial has also been discussed in its weapon of success. Although a wave of feminism celebrates the success of the women who have broken stereotypes and ventured into the male dominated spaces, this

play brings out the bitter truth if their wins are not shared, they are running in that same loop of exploitation. Lack of intersectional feminism in Western and Eurocentric feminism is an example of this. "The power of sisterhood stops at the point at which hard political decisions need to be made and political priorities decided." (Ames 3) So, even when the wins of some women are celebrated by the patriarchal world, it in fact enjoys the wins of these women because they are not actively sharing their wins with other women and thereby acting as agents of patriarchy.

Understanding intersectional feminism also means to understand the working role capitalism plays in patriarchy. Capitalism and patriarchy work together intricately to circulate the resources (power/ money) among a few who then have the power to work for these two to oppress the majority. These two structures also have a long history together. In *women and Evolution of World Politics*, Francis Fukuyama says, "A number of authors have extended the noble savage idea to argue that violence and patriarchy were late inventions, rooted in either the Western Judeo- Christian tradition or the capitalism to which the former gave birth." (Fukuyama 25)

This society hails a woman who can do it all. One must work well while also managing a family. Women who do it all is the execution of an expectation that is again set by a patriarchal and capitalist society that wants to juice out of women's labor while not giving her enough credit- because she is a woman and she is supposed to do it all after all !

When women reach a position of power, breaking away from some shackles, they are celebrated but how many of them open the gates for other women as well? Perhaps, these have been great leaders their personal struggles must be held high, however, were not their gains, theirs alone? Patriarchy rewards some women who play by its rules- it allows these women to have a certain degree of power. In many Indian literary works, films and TV shows, a very particular female figure can often be seen as the head of the family. She, most often, a victim of patriarchy herself, further oppresses her own gender because she has made this bargain with patriarchy and owes to it. That is also how the capitalist inside the patriarch is kept happy. It is a vicious loop of exploitation and oppression. It is for this unsaid bargain and thirst for power that these women feel the need to be fiercely competitive, to the point, that they have left all other women behind in their quest to reach the top.

The polar opposite of capitalist patriarchy is socialist feminism. Zillah Eisenstein in her article said that "Although there are socialist women who are committed to understanding and changing the system of capitalism, socialist feminists are committed to understanding the system of power deriving from capitalist patriarchy." (Eisenstein 197)

Thus, socialist feminists emphasize sisterhood and have fundamentals that the progress of women does not lie only in the progress of one woman but the progress of that woman who opens the gate to other women as well. In short, it is the progress of the entire women kind and not the individual. Caryl Churchill's Top Girls explores ambition and power in women functioning in a capitalist society. These women are in very different positions with respect to time, politics, space and even age. However, each one's suffering lies in the particular framework of the society- much of which is normalized. The form of suffering changes from time to time and class, but the suffering remains, nevertheless.

This society has a habit of giving away short- term benefits to whitewash over the long- term sufferings and losses. That is also what is done when capital punishment is offered to any criminal. Instead of dealing with fundamental causes of a particular issue, if they keep cutting the rotten fruits, it will satiate the public for the short- term but will never help the problem in the long- term. Similarly, when history celebrates women who have caused oppression and violence, just because they were the first one to do so, it must be analyzed how much it works for the feminist movement. Churchill's play critics this kind of right-wing feminism which focuses more on individualistic gains that further generate oppression instead of bettering the world.

From the very first scene, the signs of conflict among women have been hinted at- a major theme that continues and reveals itself on and off in the play. In the first scene, where Marlene, the protagonist, a modern, ambitious woman, is seen with other women discussing their stories at a restaurant over wine and food, the women hardly let each other complete their story and constantly cut each other off- to an extent, that it is difficult to keep track of whose story is what. And to add to the complexity, the women don't belong in the same time but are historical or fictional characters- each of whom has brought a story of their struggle to the table. These women, famous throughout the world, for their great stories, have one thing in common, which is sadness. Sometimes, these characters also break down while telling their stories (Lady Nijo starts crying while talking about her children) and sometimes they are charged with emotions (whose charged up monologue brings out the 'feminist' side of war, which is also a product of patriarchy), (Mahmood 59).

A well- constructed trope of patriarchy includes producing illusion of power. This is also one of the dominant themes of this play that explores how women who have the power are also comprising on job (Darraji 31).

A marriage might mean that a woman quality of life because the constructs make it impossible for a successful woman to thrive in the perfectly structured patriarchal society and the male- dominated top. The protagonist,

Marlene is a working woman who works at the top- level of an agency that finds employment for women and grooms them for their job. Ironically, it is at her agency that a girl is told that she should not disclose plans of her marriage because that would hinder her chances of getting a would also have a child which would gain refrain the capitalist oppressor from juicing out the maximum productivity out of her and lessen her chances of getting hired. However, what is interesting to note is that the same woman, who is felicitating this advice to the young woman, also had to give away her child to her sibling because of more reasons than one. Therefore, the same patriarchy that sees women as the child bearer also criticizes her and tries to take away her workspace when she in fact, wants to have a child. It is a vicious loop. And when she wants to work and dedicate her life to that solely, she is made to feel like there is something missing in her life. Marlene is told that she will be lonely which could be evident noting that she has left everything behind to reach the top. Probably that's why; she even celebrates the news of her promotion with otherworldly friends.

The non-linear narrative strategy of the play that deconstructs time and presents the story to the audience with that with that broken time frame also stands out as the theme of the play. The play is written at a time when Margaret Thatcher had just become the first female Prime Minister of Britain. To the world, it was the great milestone where the country got its first woman Prime Minister. Naturally, Thatcher with her politics rooted in neo- conservatism largely impacted the feminism of Britain during that time. Thatcher, whose policies often excluded the working-class and focused on making the elite more rich, also disagreed with the socialist feminism that was also relevant ideology in Britain during that time – unlike in the US where feminism was more individualistic and celebrated personal gains.

Very well since Thatcher's ideas on socialist feminism have been portrayed through Marlene, the career-oriented girl who escaped the working-class struggle when she ran away from her home at 13. When Thatcher was once asked about how she was contributing to the women's movement, she had said that why would she contribute to the women's movement when the movement has done nothing for her (Bashevkin 277). These solitary paths to achieving success are right-wing capitalist devices that further takes away from these movements. These views are also apparent in Marlene who advises a young woman in her agency not to disclose her plans of marriage, which was in fact, the young girl's choice, because that would hinder her chances of getting hired. Despite knowing the loopholes of this power structure Marlene herself, despite the sacrifices she made to reach where is, she encourages young women to do the same.

Conflicts among women keep coming up throughout the play. Be it the first scene where the women are talking over each other or the scene in Joyce's garden where the two girls fight and call each other names and even the quarrel between Joyce and Marlene, the two sisters, over their political views, which roots from their personal anguishes. This sheds light on the gaps created by patriarchy. This woman versus woman is a classic trope of patriarchy that breaks down sisterhood for being one of the most influential weapons of socialist feminism.

In the first scene, there is also a sense of exaggerated sense of reality and after a few minutes of the play, we realize that the world runs with its own logic, although despite that, it is deeply rooted in the time and space in which it is composed. Marlene meets her friends from different time zones and some, from even different universes. These are characters from literature, art and history – all women who have had certain degrees of socio-political power and yet are dragged into their melancholy by patriarchy. All the problems in their story are somehow centered around their gender. Marlene's acquaintance with women of other generations and her admiration for Margaret Thatcher, the then Prime Minister of Britain, can be understood in Olwen Hufton's Women in History: Early Modern Europe where she says, "while some (women) have merely been concerned with the process of retrieving women in the past, others have sought to interpret and explain according to a feminist model."(Hufton 126)

Marlene has invited everybody to celebrate her promotion. Marlene's story is that she gave away her child who was born to her when she was 17 and her sister, who took the baby, is now miserable that she remained stuck in the working-class life and was even left by her husband. Marlene, without any destructions, worked up the class ladder. Her daughter, mothered by her sister, is not supposed to know that she is her real mother and Joyce. Marlene later discloses that she thought she could leave her child to her sister because she was childless and had been readily accepting. However, after giving her daughter away, she rarely came to meet them very. There aren't any stances during the course of the play when Marlene shows affection towards her daughter.

Overall, we see that none of these women, including the ones from different times and worlds, are happy and content – even Marlene who chose differently and only of her career. It is because of the omnipresent nature of patriarchy that does not depend necessarily on the functions of the presence of men around them.

It is necessary to note that there are no men in the play – although the play's world is not a no-men world. However, their presence is reiterated through their absence – thereby exposing the sheer force of this energy in dictating women's life.

Coming back to Thatcher, her influence on the characters of the play – that of a strong woman who has in return not significantly opened doors for other oppressed categories and believed in the maximum optimization of individuals for the sake of a capitalist market. Marlene is a strong supporter of Thatcher's politics – that negates the struggles of the working class and thinks that working class only complains because they don't want to work hard. She is more or less like Thatcher, except for the degree of socio-political power. However, this is only revealed much later in the play.

By Joyce's debate, the whole play starts unfolding before the audience. Their politics soon becomes personal and we understand it should be noted, before moving further, that these women too, in their own way did break a few shackles of patriarchy. When Marlene became the new managing director, her colleague's wife came to see her and begged her to not take the promotion. Losing the position to a woman, had made her husband lose his peace of mind – that is also the effect of patriarchy on men – who are also victims of this society. Such is the illusion of entitlement and power that patriarchy makes men think they have, that in the absence or lack of it, they tend to lose control over their mind- more for some than others.

In her debate with Joyce, who believes in the importance of the working class in order to emancipate gender, is angered by her sister, to an extent that she never wants to talk to her again. It is at Marlene the foundation of their political orientation. The scenes that build up to this point make more sense at this point in the play.

These conflicts that form highlights of the play also shed light on the polarization of thoughts during that time in Britain. And as a result, there is otherisation. Joyce doesn't want to keep in contact with Marlene anymore, although she tries to apologise and make amends.

As academicians, we must strive to look beyond the binaries of good or bad in order to analyze a situation in a given period of time. By now, we know that our world is more than binaries. Even in the conflict, we know throughout the play that there is a sense of love and care among the women and no matter how much they are separated by their personal opinions and their idea of personal versus the social, there is a certain love and empathy for each other. When Lady Nijo breaks down in the first scene while talking about her child, she is comforted by other women. When the Pope talks about being stoned to death, the other women, who were laughing right before over the incidents that lead to her untimely death, stop laughing. There is a certain melancholy that spreads in the air here.

This conflict with an underlying love is carried forward in other scenes as well where Angi and Katie, who fight almost all the time are doing it out of

love. They call each other names; Angie also curses Katie's mother for sleeping around with various men. However, angered Katie is sad instantly in the next few moments when Angie reveals that she will go away to her Aunt in London. Similarly, Marlene and Joyce fight with each other over their different choices in life. There is a lot of blame that is put on Marlene for choosing to give away her baby although she was just 17. There are a lot of regrets and contemplations in their relationship. However, Marlene's love for her sister does not shy away from the fights. She still wants to be friends. What is interesting to note that despite the believes that Marlene holds- the propagation of personal gains, she is still rooted in a socialist feminist relevance in her occasional loyalty to sisterhood. Although she is a deconstruction of the 'ideal woman' and is even told by her colleague's wife that she will suffer and be lonely because of her high ambitions, she is a character who is headstrong.

The time frame of the play is especially important in the sense that getting a first woman prime minister for a country is supposedly very important for the feminist movement of that nation. It plays a large role in the representation of women in important leadership roles. However, how much does it really benefits the feminist movement is again a point that brings us back to what Thatcher had said when asked about her contribution to the feminist movement. "What has the movement done for me". Moreover, we can see, how many female premierships has Britain seen, after her? None.

In her argument with Joyce, Marlene proudly says that the world is progressing because they have the first woman prime minister. She upsets Joyce who doesn't see any improvement in the society brought by the first woman prime minister but instead is now characterized by further oppression of the working class.

Joyce, who lives in the countryside, and works as a cleaning lady sees these loopholes much closely than Marlene in her posh job. Her resentment towards Marlene partially comes from the fact that she left the town and her child and hardly ever came back.

It is evident from the course of the play that Marlene has been subjected to a significant mobilization. She has worked her way to the top, even though it has required her to make some sacrifices. On the other hand, Joyce who belonged to a similar socio-economic background has remained in the same place. There has not been any mobilization for her. Marlene calls anybody who is poor a lazy person who does not want to work. She thinks the only reason for poverty is the lack of capability to work hard. She reiterates this again and again until it sparks a fight between the two sisters. In saying so, Marlene diminishes the class struggle only because capitalism and its benefits have given her some illusion of power. Seeing through these frames refrain her from seeing the struggles of the working class.

These tropes of capitalism and patriarchy work in such intricate ways that are very hard to decode. Although Marlene is not strictly a bad person and even comes off as a strong independent woman, a few of her opinions and statements bring out the grey areas. Marlene also says to her colleagues that Angie will not be able to make it in life – which is of course a result of a conversation in the past about which we come to know later. The grey areas of Marlene's character, in fact, come out much later into the play. At first, she comes across as this strong, independent woman who has made a space for herself in a male-dominated area. The audience irrespective of their political orientation can't help but like her. This is also seen in Caroline Slocock's view of Margaret Thatcher in her book People Like Us: Margaret Thatcher and Me.

along, in spite of that. Caroline was also the chief of the Equal Caroline, who herself was a left-wing feminist, became the first ever female private secretary to any British Prime Minister. However, this left-wing feminist, when writes about the fall of Thatcher, she sympathizes with the 'Iron Lady'. Right at the beginning of her book, in the Preface, she, who has looked at the fall of the first female Prime Minister of the country from close proximity, says that the fall was attributed to her femininity and not the lack of it. Thatcher lost the confidence of her closest political aids, which resulted in her resignation. Had Thatcher not been a woman, Caroline says that things would be much different for her.

Caroline mentions in the book that her politics were and still are very different from Thatcher's, however they did get Opportunities Commission before she became Thatcher's private secretary. However, she confesses that Margaret Thatcher never really liked this body because she thought women did not need a hand up from men. (Slocock 33) These characteristic glimpses are often seen in Marlene as well.

When Marlene is approached by her male colleague's wife who asks him to give away her space to her male counterpart, Marlene stands strong on her ground. This is the only prominent stance of a woman bringing another woman down to satiate the patriarch. It is through this microscopic example that the playwright also presents a glimpse of the world, which largely tries to do the same. Marlene, in fact, does not even gossip about it later unlike her other colleagues who are seen talking about it.

Thatcher has been claimed by many as an anti-feminist. Thatcher did not consider herself to be a feminist anyway, as said by Caroline in her book. Over the course of history, as the socio-political power has become slightly more fluid than it was before and women are now seen more in positions of power, the power is still retained in the hands of few – mostly patriarchs (Thatcher had to resign because her close aids thought she was a dangerous influence).

The occasionally-rising powerful women in history have mostly retained that power which they had received standing at a certain socio-economic privilege. Although that does not negate their struggles to get the power, for which they are and will be celebrated, very few have further opened the gates for other women. Irrespective of their political orientations, these women in power further contribute to making the rich richer – thereby further solidifying the capitalist structure. Talking about Thatcher's resignation, Caroline writes in her book that, "... the majority recognized that Margaret Thatcher was too major a figure for women to ignore and acknowledged that her influence extends far and wide, for better and worse." (Sloccock 98)

This sense of influence is also seen in Marlene when she talks about Thatcher to her sister in absolute awe. Talking to her sister that her career is going well, she also expresses that the country is doing good. "And oh, for the country, come to that. Get the economy back on its feet and whoosh. She's a tough lady, Maggi. I'd give her a job/ she just needs to hang." (Churchill 154)

Marlene, like Margaret, believes in the free-market economy and power of the individual. She believes people like her father, remained poor because they were lazy and did not want to work. Joyce on the other hand, living the life of the working class throughout her life, tries to justify their father's alcoholism and abuse because she believed it was a direct consequence of the oppression of the working class that need to find some release. She believes people like Margaret Thatcher have no contribution to feminist movement – not only because of their anti- feminist comments (Thatcher was not a strong supporter of women working while raising kids) but also because of their lack of interest in activity trying to end the class oppression. "What good's first woman if it's her? I suppose you'd liked Hitler if he was a woman. MS Hitler. Get done a lot, Hitlerina/ Great adventures." (Churchill 93) Joyce draws a comparison between Hitler and Thatcher – should Thatcher be celebrated only because she was a female?

New Age Feminism has this tendency to celebrate strong, female characters although some of them behave much like their male counterparts – Margaret Thatcher and her influence on the new age women (like Marlene) in Britain at that time can be seen as an example of this. Caroline Sloccock in her book has also noted the same and said, " ... but I could see that she naturally gravitated towards men, rather than women." (Sloccock 38)

As a consequence, power remains in the hand of few. Thus, although to some, this could still be breaking away from the shackles of patriarchy, the allocation of resources (power/ money) remains to some while the majority gets oppressed in some from or the other. By doing this, the capitalist system remains intact and capitalism and patriarchy always coexist together or there is a "mutual dependence" between them. As Zillah Eisenstein writes in her article,

"Constructing a Theory of Capitalist Patriarchy and Socialist Feminism" that, "It becomes necessary to understand that patriarchy (as male supremacy) existed before capitalism and continues in post-capitalist society. And yet to say that, within the present system of power, either patriarchy or capitalism causes the other is to fail to understand their present mutually rein-forcing system and dialectical relation, a relationship which must be understood if the structure of oppression is to be changed." (Eisentein 213)

So, even though Marlene's character is a strong and independent one, her success does not strife anything and if anything, is built on the backbone of the working-class. Marlene's abhorrence towards her father is a representation of her views on the social class – she thinks that their quality of life is bad because of their own faults. Responding to her sister's comparison of Thatcher with Hitler, she said, "Bosses still walking on the worker's faces? Still dad's little parrot? Haven't you learned to think for yourself? I believe in the individual. Look at me" (Churchill 155)

Although Marlene is introduced to the audience from the very first scene, she is truly revealed in these last few scenes. This play was written around the time when Thatcher had just become the Prime Minister and the influence was energetic for new-age feminists who were now witnessing an expansion of gender roles but still wanted to compartmentalize these roles, refraining them from fluidity. Their progress had also deserted the emancipation of class struggles as one of its motifs. Marlene is one of those rare people from the working-class who break away from it. It is these illusions of power and emancipation of oppression through which capitalism and patriarchy carefully function.

When Kamala Harris became the first ever woman, and first ever Asian and the first ever Black woman to become the Vice President of the United States, she said that although she is the first woman in the office, it won't be the last. To fight such deep-rooted evils of the society, an equivalent force is required and that doesn't have in isolation. It is in the sense of community building that these institutions can be fought against.

## Conclusion:

Thus, this play brings out the inevitable presence of patriarchy and capitalism and their role in dictating women's life irrespective of their socio-economic positioning. Although all women have to face struggles to overcome hurdles set by this patriarchal society, they success remains stagnated if they don't contribute to the overall breaking free of the community. If they don't clear the path for other women, it hardly results in a positive mobilization of this gender. Moreover, Intersectional feminism is the need of the hour. As

Kathryne Harris concludes her article in 1989 that, "We need to hold on the principal of building alliances through grass-root activism- engagement in the local state is no substitute for this. However, these instances of solidarity have taken place on a very ad hoc basis. This problem of moving beyond fragment remains." (Harris 36)

Any kind of upliftment works only when a network of resistance is formed against prominent institutional beliefs – sporadic wins hardly change these deeply rooted structures. The true upliftment of any oppressed community is the upliftment of all. Thus, this play also leads the way for the thought that the aim, after all, is to be free from all sorts of oppression – be it race, class or gender.

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