

Development of Feminist: A Socio Economic Scenario

***Surendra Kagat**

Abstract

Tennessee Williams' Famous play A streetcar Named Desire uses a discourse that warrants explication in terms of certain popular parameters of feminist reading. Phallogocentric orientation is rather complicated with the discourse used in the play falling into two distinct categories, that is, the dialogues attributed to characters and the stage directions. In fact, just as deconstructing the binary opposition's helps establish a dimension of sexist orientation in the play, defeating attempts at sensitization or tantalization in respect of ideas and characterization, the author too develops fractured dimensions in the light of the notion of trace or self-difference.

In the plays of Tennessee Williams, certain traditional oppositions have been used, constituting, in an essentialist manner, the difference between man and woman, A proper analysis of the modalities of functioning of these oppositions motivated by the spirit of essentialism can help expose a phallogocentric propensity that helps sustain sexual difference. Tennessee Williams' famous play A Streetcar Named Desire Streetcar hereafter, which involves the use of variety of related oppositions, warrants an analysis along this line.

While realizing that much of D H Lawrence's work is "chaotic and distorted by tangent obsessions, such as his insistence upon the woman's subservience to the male, Williams believes that "all in all his work is probably the greatest modern monument to the dark roots of certain. And he especially appeals to the playwright as the "life-long adversary of those who wanted to keep the subject of the mystery and power of sex. And the primal life urge locked away in the cellars of prudery.

Thus, while Williams accepts Lawrence's emphasis on the purity of sexual life, for him, sex is not the Lawrenceian salvation, but a momentary relief. The above quotation makes clear the fact that Williams is somewhat critical of Lawrence as he views Lawrence's insistence upon the women's subservience to the male' as a kind to "tangent obsession". Man-woman relationship to one of the most important themes in the plays of Tennessee Williams. Certain biographical factors also highlight Williams' fascination for theme. . "Williams' own attachment to his mother was one of the warmest, yet most unfortunate parts of his youth. His world became

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increasingly feminine, and he became negatively sensitized to masculine crudities

International Scenario

Williams' dramaturge recurrently uses the two ideas of masculinity and femininity and evidently this opposition remains entangled with the network of different other related oppositions such as nature or culture, animal or intellectual, sexual or spiritual, body or soul, flesh or spirit, Madonna or whore, love or sex, historicity or preferentiality, passivity or activity, and barren or fertile.

Feminists have written off essentialism as involving a perception of the feminine or masculine essence as congenital, i.e., as a fallacy of the male. The feminists strictly distinguish the masculine or feminine distinction from the male or female distinction. They label the former as a purely cultural construct and see the latter as a fundamentally biological distinction. To be specific, "feminist scholarship undertakes to "deconstruct" the social construction of gender and the cultural paradigms that support it" and "The social construction of gender takes place through ideology..... Ideology makes contradictions, offers partial truths in the interests of false coherences"

Moreover, literature does not simply involve a passive reflection of ideology. It plays a significant role in the construction of the same, Literature does more than transmit ideology. It actually creates it Hence, Feminist literary critics attend to the collusion between literature and ideology, focusing on the ways ideology is inscribed within literary forms, styles conventions, genres, and the institutions of literary production". Literature "has been made to function as part of literary tradition that inscribes the dominant ideology and marginalizes women"

The love or sex opposition in streetcar shapes up in terms of the love stores of and between Blanche and Mitch on the one hand and the sensuality of Blanche, the brutal desire of Stella and Stanley on the other. The sheaf of love letters from the dead poet and the pretty silver case gift from the dead girl seem to be functioning as theatrical signifiers with the soldiers of the army camp, her seduction of the seventeen-year-old student, and behaviour with the newspaper boy seem to constitute her sensuality which is subverted by her rejection of Stanley, defiance of Mitch's attempts to fornicate her, and her pragmatic explanation which justifies her promiscuity. Soft people.....have got to be seductive make a little temporary magic, just in order to pay for one night shelter (Williams 1979, 160) similarly; Mitch's love for Blanche is subverted through his attempt to fornicate her.

Design and Necessity

Obviously, Stanley and Blanche again provide the polarities for the masculinity or femininity opposition. Let us examine the construction of "masculinity "around

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Stanley

Since earlier manhood the centre of his life has been pleasure with women, the giving and tasking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens. Branching out from this complete and satisfying centre are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humour, his love of good drink, and food, and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer.

The use of “moth “ as a linguistic signifier, the perfume atomizer as theatrical signifier, and her youth-complex are some of the factors that seem to render Blanche essentially feminine, and thus subscribe to the essentialist or phallogocentric or patricidal ideology. Her nervous debility and regression into a sex-object are nothing but a part of the same design. However, certain other explanations and signifiers can be easily identified as constituting a strain of what we call “masculinity” in her character. Her desperate attempts to save the plantation, her determination to take Stella into custody and get out of the Kowalski set help establish a kind of patriarchal dimension in her character. In Scene Two, she playfully sprays Stanley with her perfume atomizer, which highlights her delicacy. But in the rape scene, as she retrieves herself from the constraints of patriarchal ideology. Blanche faces Stanley with the broken bottle end whereby she proves that she does not belong to the weaker sex, or, to use the title or Simon de Beauvoir’s book, *The Second Sex*. And Stanley calls her “Tiger” though with a tinge of sarcasm. Hence, there is a counter play of linguistic signifiers in the form of “moth” and “tiger” and theatrical signifiers in the form of “the perfume atomizer” and the “broken bottle end” But patriarchal ideology soon takes over as Stanley overpowers and rapes her. Highlighting Blanche’s self-difference, Nelson “If Blanche is a moth woman in the tradition of Laura Wingfield and Matilda Rockley, she is also a tiger”

Patriarchal Situation

The patriarchal ideology seems to rule Stanley-Stella relationship in a very significant way. This is a relationship of authority, which is based on a similar politics of hierarchization. Cixous “The hierarchization subjects the entire conceptual organization to man. A male privilege, which can be seen in the opposition by which it sustains itself, between activity and passivity. Traditionally the question of sexual difference is coupled with same opposition activity or passivity, Among the Williamson couples, Stanley-Stella relationship is one of the supreme examples of hierarchization of activity or passivity opposition. Stanley plays baseball, Stella watches him play, and this is an example of the hierarchization of the opposition in the larger social context of the play. In their sexual relationship,

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Stanley is the active partner; While Stella has been almost reduced to a sex-object. In one of the scenes, Stanley gives a loud whack on Stella's thigh in a sexual gesture in front of his friends. He gives a loud whack on Stella's thigh in a sexual gesture in front of his friends. He carries her to the bedroom after she comes down from upstairs at the end of the poker night scene. AT the end of the play. "He kneels beside her and his fingers find the opening of her blouse"

In contrast, Stella has been immensely passivized, even a little bit of smartness through which Stella tries to assert her freedom, i.e, through which Stella's fundamental self-difference momentarily surface, cannot be tolerated in the Kowalski house. Stanley objects to her going out to movies, etc. with Blanche, He objects to her operating the radio in the poker night scene. And in conformity with patriarchal ideology, she is not permitted to react to the story of Stanley's rape of Blanche:

Thus, in Streetcar, although Stella is more or less bestially adjusted to Stanley, she is the one who is given the "Madonna" Status. This is because she is the one who accepts her insubordination, be it at the cost of her conscience. Hence, there is a deliberate idealization of this woman, AT the end of the poker night scene, after the forgiving Stella comes down from Eunice's flat, Stanley carries her to the big double bed, and the next morning we get a picture of Stella that is both idealized and idolized.

Her face is serene in the early morning sunlight. One hand rests on her belly rounding slightly with new maternity. Form the other dangles a book of collared comics. Her eyes and lips have that almost narcotized tranquillity that is in the face of Eastern idols.

Thus, Williams makes use of the Barthesian cultural code, which helps him "madonnize' Stella through an allusion to the "Eastern idols" The process of Stella's idealization ormadonnisaiton comes full circle at the end of the play when a helpless Stella watches Blanche's removal carrying her child in her arms.

The overdose of sensuality which Williams endows his female characters with is partly explained by critics in terms of the "Albertine" strategy, a strategy through which Williams probably impersonates his own homosexuality. Even the anglicised pronunciation of Blanche's surname "Dubois" has been seen as a symbolic manifestation of Williams' own homosexuality. Adding to Ruby Cohn's observations on Blanche's title, Nicholas O Pagan notes.

If we look even more carefully at the language of A streetcar named Desire we may notice that as well as reading Blanche as a woman, It is possible to read her as a gay mate. Ruby Cohn Points out that "anglicised Blanche's name Dubois and under her

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chaste surface, Blanche's lust for boys. We might add that the name Du Bois is also frequently pronounced Du Boy as is in W E B Du Bois. If we consider the French, the "du" can give us either "of" or "from" the boys, giving us Blanche of the Boys or Blanche from the Boys

Both Tischler and Pagan discuss Stanley Hyman's observations on the use of the Albertine Strategy in his short story "Rubio y Morena"

Conclusion

Throughout the plays of Williams, thus, "Williams may be seen as substituting the female figure for the male object of desire" (Pagan 1993, 102) and this is a kind of metaphoric substitution which explains the fundamental metaphor city of Tennessee Williams' women. Thus, their characterization seems to have been constructed upon the has been superimposed by metaphoric attributes, But then, at the same time, there is no denying the fact that, as Pagan, if "The object of desire is the young male body, then there is a subversion of the sexual ethics of the time, On the whole, the intricate interweaving of discourses testifying to sexual or textual politics in Streetcar only helps establish the semantic richness of the play, absolving the author, though partly, of deliberateness in the construction of gender.

**Department of English,
SBRM Govt. P.G. College
Nagaur (Raj)**

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- (Streetcar hereafter), (of the mystery and power of sex. And the primal life urge),

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