

ABSTRACT

This research aims to examine the emerging sense of disillusionment in American women in the wake of the Women's movement, as depicted in Wendy Wasserstein's five major plays, *The Uncommon Women and Others*, *The Heidi Chronicles*, *The Sisters Rosenweig*, *Isn't It Romantic*, and *An American Daughter*. It endeavors to unravel the reasons behind the unhappiness and sense of failure amongst women, even after gaining desired access to the mainstream. The research also highlights the impact of Wasserstein's satire on the gravity of women's issues and the underlying notion of double marginalization in her plays. Further, it illustrates how Wendy Wasserstein's plays accurately portray the feminine voice during the post feminist era and delineate the issues faced in real life by American Women. I attempt to explicate how Wasserstein has incorporated Fem-enactment, a term coined by Gail Ciociola, in the themes of her plays and explore how her writing style has helped Wasserstein to bring forth the serious feminist issue in a most realistic but playful manner. The purpose here is to trace how feminism itself has transformed between its three waves as an approach to solve exclusive issues of the Jewish American women. Since the scope of this research, having a post-feminist theoretical framework of Rosalind Gill, is wide, it also sheds light on the social ambiguities in relevance to the author's approach towards the social awakening of American women and its effects on the collective and individual psyche of these women.